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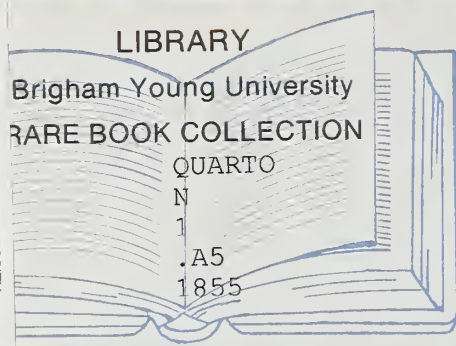
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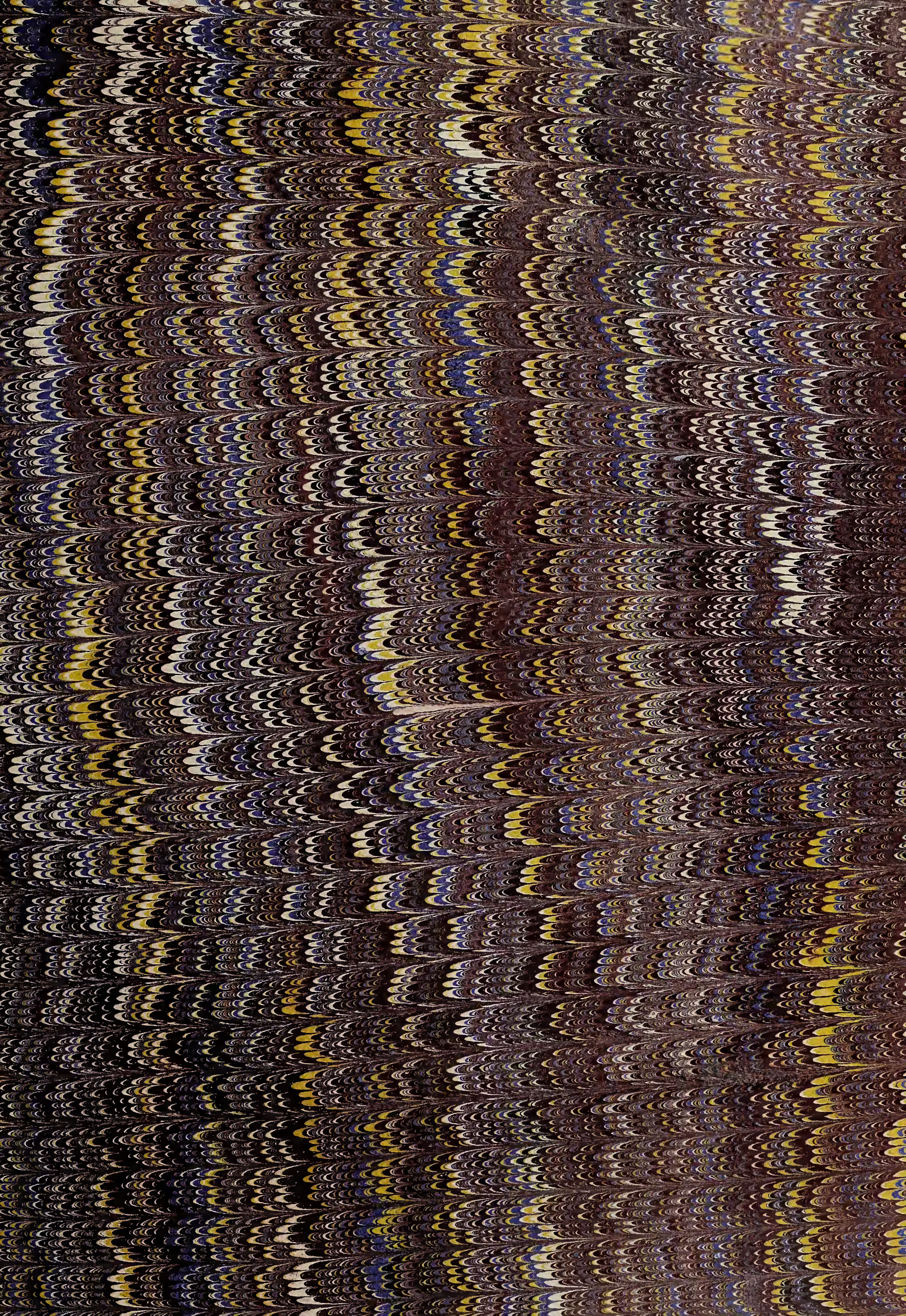
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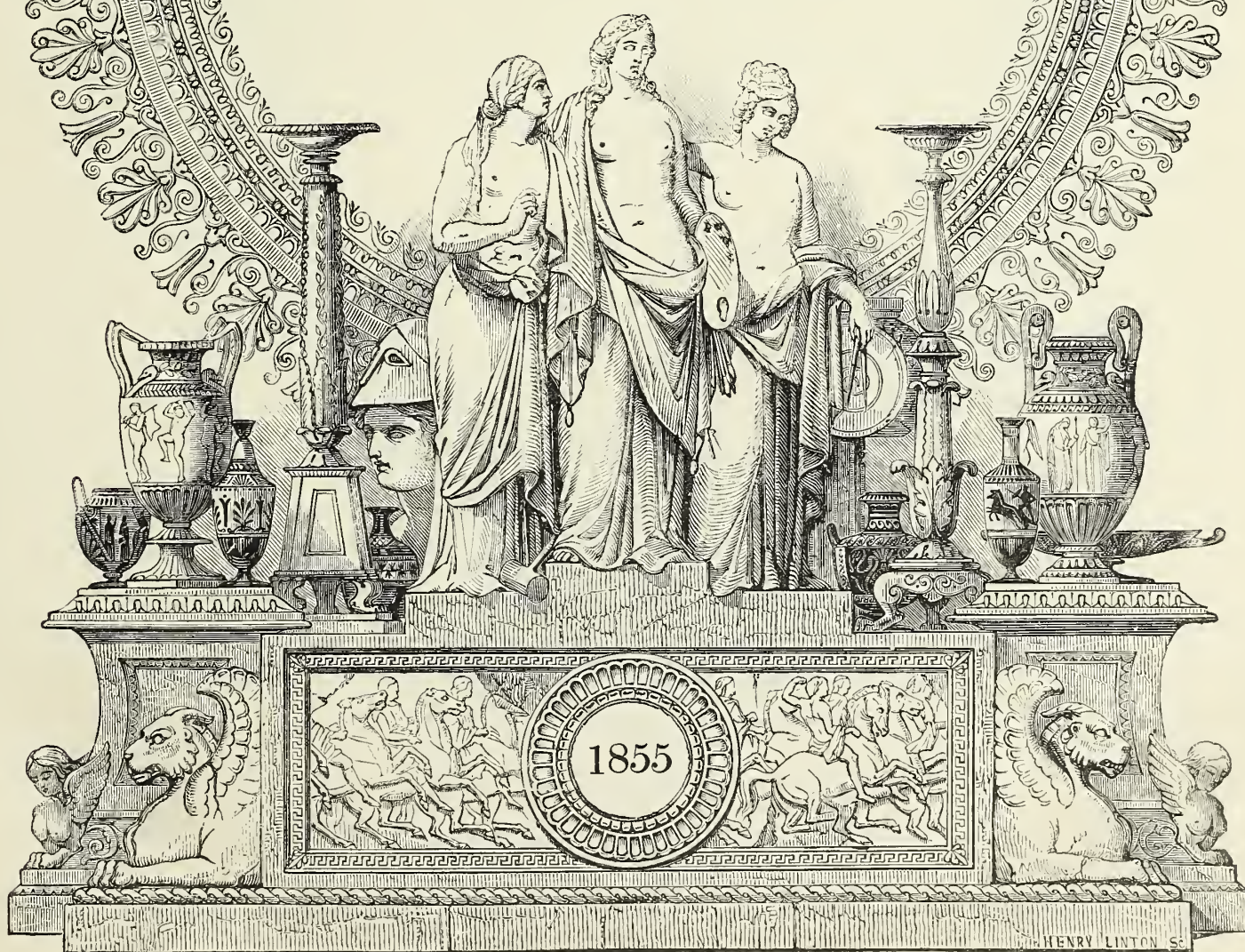
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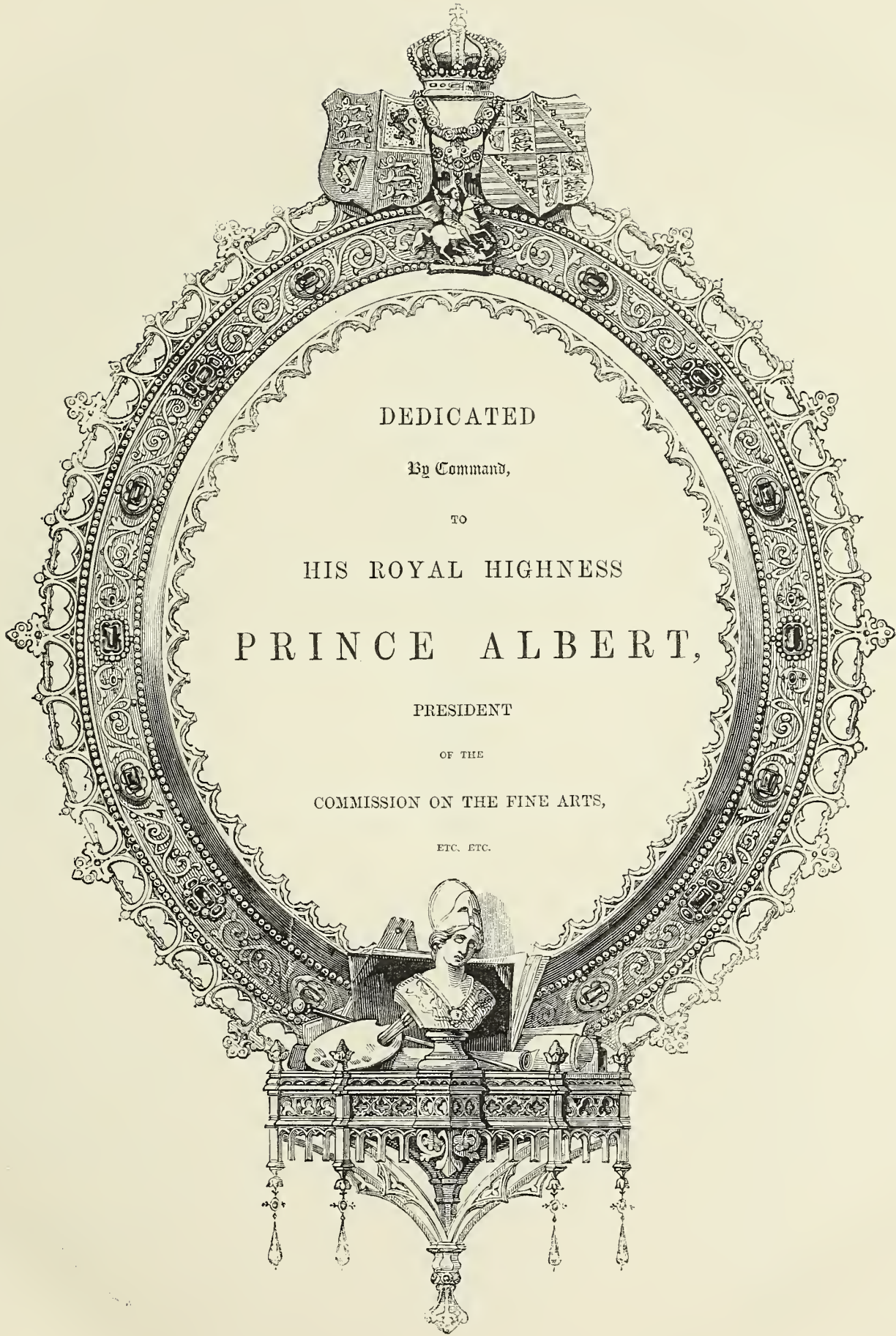


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## THE ART-JOURNAL.



LONDON, JANUARY 1, 1855.



## VOLUME THE FIRST

of the NEW SERIES of the ART-JOURNAL commences with engravings from pictures in the collections of HER MOST GRACIOUS MAJESTY THE QUEEN and HIS ROYAL HIGHNESS PRINCE ALBERT, at Windsor Castle, Buckingham Palace, and Osborne.

We have explained the circumstances under which this munificent boon was accorded to the Editor of this work. HIS ROYAL HIGHNESS PRINCE ALBERT has been graciously pleased to consider the ART-JOURNAL as "extremely well conducted," and calculated to be of much service, and "his patronage of which it has given him much pleasure to afford."

It is this series, therefore, which is to succeed the "Vernon Gallery," and to supply the leading engravings to the ART-JOURNAL for some years to come. We are justified in asking for a general belief that such series will be produced throughout with that due care to excellence, alike demanded by gratitude for so valuable a boon, and by regard to the best interests of a work that can maintain its position in public favour only while its merit is commensurate with the high and extensive patronage it receives.

Although sixteen years have passed since we commenced this undertaking, we have announced the present part of the ART-JOURNAL—for January, 1855—as the beginning of a NEW SERIES. This arrangement is made in order to meet the wishes of many who, finding it impossible to obtain the earlier volumes of the work, have hesitated to commence a publication that must be necessarily incomplete. Our subscribers will not perceive any other material change:—but in the Royal Pictures, and in the several other Art-introductions, they will, we trust, find the improvements they have a right to require and expect.

ART-JOURNAL OFFICE,  
4, LANCASTER PLACE,  
January 1, 1855.

ALBERT DURER:  
HIS WORKS, HIS COMPATRIOTS,  
AND HIS TIMES.\*

BY F. W. FAIRHOLT, F.S.A.

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES  
BY THE AUTHOR.

DURER is the one great name which represents early German Art in its pure nationality. In his works we see all its peculiarities and may study all its merits. It is not without its defects also, but as they may be honestly considered a part of the whole, it becomes a necessary thing to consider them with the beauties to which they may be conjoined; nor must we shrink in our search for the latter quality by such occasional drawbacks, if we would investigate the throes of the artist-mind toward excellence, for that was its characteristic feature from the fall of Rome to the period in which he flourished. In the somewhat gaudy glories of the Byzantine school, we can trace only the failing powers of a great empire conscious of its old dignity, but not fully able to display it. In the barbaric night which succeeded we find Art sunk to the most childish attempt at imitating simple nature; which was "copied most vilely." In the thirteenth and fourteenth centuries we trace the latent wish for the delineation of beauty struggling again into life; but it was simply the wish rather than the power to delineate the graceful, that we find displayed in the contorted figures which the artists of these days attempted to picture as graceful beings. Still crude and strange, or even grotesque as they may appear, they are not to be despised. Amid much that is repulsive to modern cultivated taste, we occasionally find naïve delineations of simple beauty, natural expression, and touches of human pathos, which tell how honestly and how eagerly these old artists worked; how truly they wished to do more than they had power to accomplish; and though clogged to the earth by the dark age they lived in, how earnestly they wished to soar above that position. The archaisms of old Greece are not better than such works; and as we can trace the onward course of those ancient masters of Art from the rude outlines on the vases of Etruria, to the glorious works of Phidias and Praxiteles—even so, if we wish to know the true course of the revival of modern Art, must we trace it in the sculpture, wall-painting, and missal-drawing, of the middle ages, until we find it assume a more definite and better-regulated style in the fifteenth century; that period of the revival of classical tastes, and bright day-spring of Art in Italy, from which we ourselves must still drink inspiration as from the "well undefined."

The influence of the Italian school after the era of Raffaele may be said to be paramount. As his works became known and studied, they gave laws to other artists; and the mannerisms and peculiarities of earlier schools were softened down or exploded. Gothic Art—if such a term may be applied to the Art which was the handmaiden of Gothic architecture (the term *Gothic* being by no means understood as meaning barbaric), had run its course by aid of its own experience alone, possessing qualifications of its own, but being in some degree more remarkable for its strength of feeling than grace of expression. The Italian school inoculated it with elegance; but it naturally possessed an independent power, together with a vigour and native grace which rewarded those who sought for it, rather than courted them by its palpable display. Gothic Art

\* This article, which will be continued in four successive numbers, is the result of Mr. Fairholt's recent visit to Germany, during which he spent a fortnight in the "quaint old town," making very minute inquiries into all matters that appertained to this topic—Albert Durer and his Times—and filling his sketch-book with a very large variety of illustrative objects, many of which will be engraved in these pages.

in its native strength, as it had grown gradually and achieved its own position, may be seen in the works of the northern contemporaries of Raffaele; the study of its rise and progress is no unworthy study of the human mind in its onward course toward excellence, nor should we allow prejudice to weigh with us in contemplating these labours. It has been well observed that "in Art as in many other branches of human knowledge and industry, exclusiveness, or the tendency to depreciate that which does not conform to our own taste and feelings, is a fertile source of error and mischief. Such a disposition deprives mankind of the free and unrestrained enjoyment of much that is calculated to cheer and improve them. The naïveté of the early German and Italian painters, the earnest simplicity with which they conceived and expressed the devotional subjects treated by them, and the moral beauty of the subjects themselves, may excite our admiration, without disqualifying us for duly admiring the brilliant breadth of light and shadow of Rembrandt, or the genuine truth and humour of Wilkie."\* In this spirit must we study the works of the early native artists of the northern schools, and in this way comprehend their true philosophic position, and the æsthetics of their style.

Germany—a great and powerful nation, was in the fifteenth century the home of northern intelligence; and no where was it more fully made visible than in the old town of Nuremberg; it was the centre of trade, the abode of opulence, the patron of literature and the arts. Here amid congenial spirits lived Albert Durer—"in him," says Dr. Kugler, "the style of Art already existing attained its most peculiar and its highest perfection. He became the representative of German Art at this period." To himself and his works therefore must we look for a true knowledge of the early German school; and to Nuremberg, as it was in his epoch, for an acquaintance with the characteristics of the refined life of the German people. It is no unprofitable labour to unveil these ancient and forgotten times; much in man's history, great and good, is hidden in the pages of old chronicles, and it is a worthy task to call back forgotten glories that may induce modern emulation, or at least vindicate the true position of the great departed.

"From the barred visor of antiquity  
Reflected, shines the eternal light of truth  
As from a mirror!" †

The modern traveller who visits Nuremberg will see an old city most singularly unaltered. For the last two centuries it would seem to have remained almost stationary; its inhabitants succeeding each other without a wish for change, living in the old houses of their progenitors, and quietly retaining a certain stolid position which has neither lost or won in the great battle of life around them. On approaching its walls it is difficult at first to believe that a city so quaint and peculiar still exists intact. It is precisely like looking at a pictured town in an old missal, with its series of square towers, and long curtain wall embracing its entire circumference; its old castle perched on the rock, and its great massive round towers proudly protecting its chief gates upon all sides. There is a strange "old-world" look about everything within these walls also, and we scarcely feel that we have arrived at the nineteenth century as we indulge in the thoughts they call forth. It is a place to dream in over the past, to carry one's mind away from the bustle of modern life to the thoughtful contemplation of that once enjoyed here by generations long departed. It seems no place for the actual realities of our railroad days, and there is a sort of impertinence in bringing us by such means close to its quiet old walls; you feel thrown, as it were, from the go-ahead rapidities of modern times into the calm, heavy, slow-going days of Kaiser Maximilian, without time to consider the change. It is a place for a poet, one imbued with a love of old cities and their denizens, like the American bard, Longfellow, and how admirably in a

\* Sir E. Head's introduction to the English translation of Kugler's "Handbook of Painting." Part II.

† Longfellow's "Spanish Student."



few lines has he described the feeling it engenders, and the aspect of the city and its suburbs.

"In the valley of the Pegnitz, where across broad meadow lands,  
Rise the blue Franconian mountains, Nuremberg, the ancient, stands.

Quaint old town of toil and traffic, quaint old town of Art and song,  
Memories haunt thy pointed gables, like the rooks that round them throng.

Memories of the middle ages, when the emperors rough and bold,  
Had their dwelling in thy castle, time-defying, centuries old.

And thy brave and thrifty burghers boasted in their uncouth rhyme,  
That their great imperial city stretched its hand through every clime."

The "uncouth rhyme" was the familiar old proverb which told of the universal trade of the old city, couched in the few words

*Nürnberg's hand,  
Geht durch alle land.*

and which may be rendered in our modern vernacular

"Nuremberg's hand  
Goes through every land."

This proud boast was more truthful than boasts are in general; its artisans literally sent their handiwork far and wide, their connections were great, and their city was the centre of trade between the east and west; for, prior to the discovery of the circumnavigation of the Cape of Good Hope, it was the depot for eastern merchandise, which was principally sent with their own productions from Venice and Genoa; its convenient central position in Europe enabling its traders to distribute such produce, and all others coming to it, by means of the Danube and the Rhine to the north and west of Europe. Its own manufacturers were also much esteemed, and their works in metal highly valued, whether consisting of armour for the knight or bijouterie for his lady. The city, in fact, held within its warehouses the combined results of the taste, luxury, and necessities of the age, and was busied in exchanging them with the great trading towns of the low countries,—Bruges, Ghent, and Antwerp,—the trade of the latter rising on the decline of that of old Nuremberg, whose inland position kept it far away from the sea-traffic which resulted from the discovery already alluded to. The religious wars contributed ultimately to accelerate its downfall at the commencement of the seventeenth century, and when peace was again restored, prosperity had flown in the turmoil.

It was during the fifteenth and sixteenth centuries that Nuremberg attained its greatest prosperity. At this time it was a free city of the German empire, possessing an independent domain around it extending twenty-three German miles, and was enabled to furnish the Emperor with six thousand soldiers. Its castle had been the home of these rulers from the twelfth century: memories of such inhabitants may still be traced

"In the court-yard of the Castle, bound with many an iron band  
Stands the mighty linden, planted by Queen Cunigunde's hand."

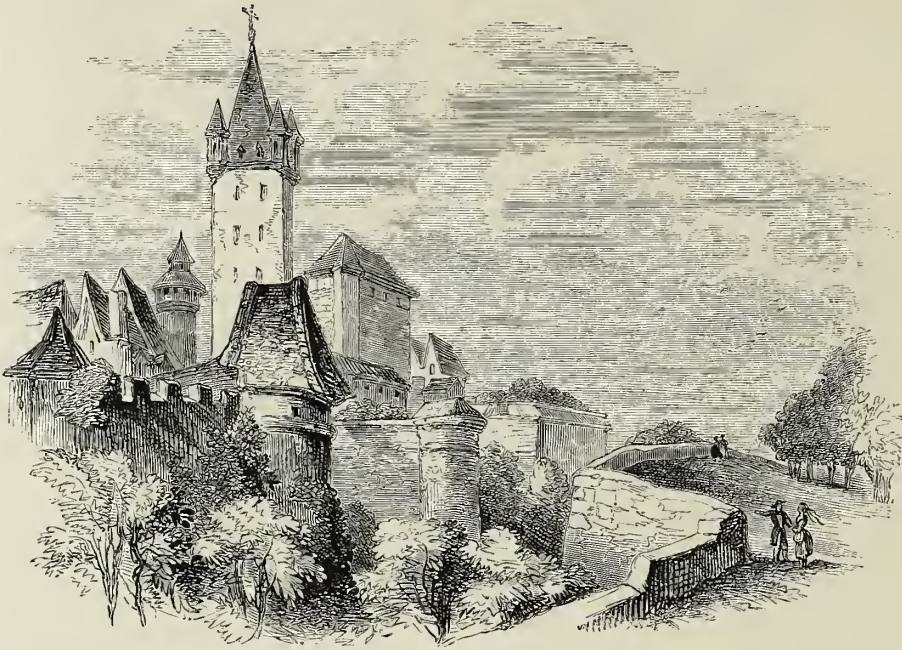
The old tree still overshadows the inner yard of the castle, and the "Heathen Tower" tells of still earlier times. The entire place is full of antique memories; it has no sympathy with modern life; and the attempt now making to adapt its internal structure to the requirements of the present ruler of Bavaria, and make it a modern home for a prince, seems like a project of citizens who know little of the modern world. You stand in its quiet crumbling walls, and expect, if the silence be broken at all, it will be by the heavy tread and clanking echo of a mail-clad knight. Maximilian himself and his knights, so quaintly delineated by Hans Burgmair, might rise from their graves, and enter their old quarters as if they had but left them yesterday, so unchanged is the aspect of the picturesque old castle which crowns the rock, and was erst the proud home of Germany's proudest rulers.

But why dwell on the past glories of the

warlike great? rather let us again quote the words of Longfellow, and exclaim

"Not thy councils, not thy Kaisers, win for thee the world's regard;  
But thy painter Albert Durer, and Hans Sachs the cobbler bard."

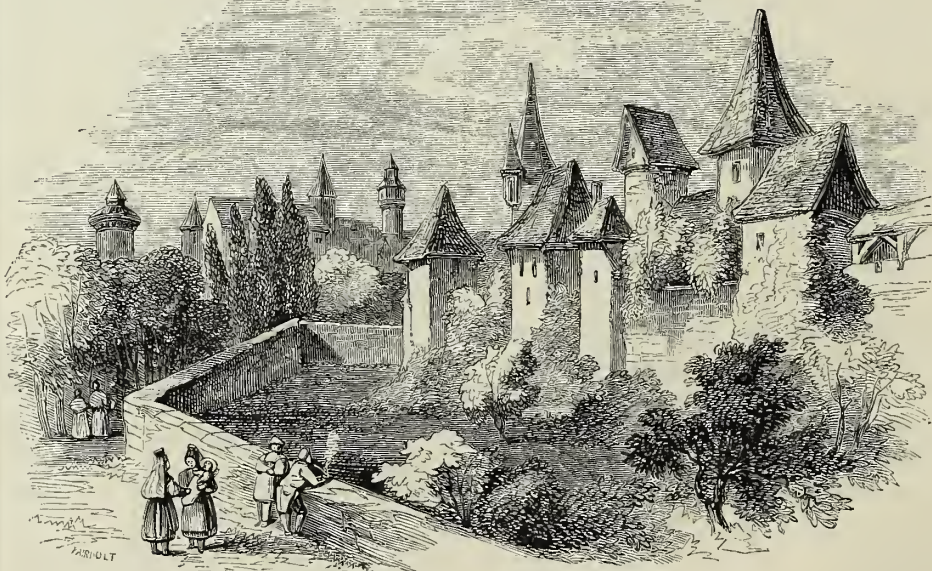
Of the latter worthy we may discourse anon; but the place of honour and our primary attention must now be given to the artist.



THE CASTLE, NUREMBERG.

smith, Jerome Haller, who had perfected him in a knowledge of his Art, and finding the young man worthy, he had ultimately given him his daughter in marriage, living to rejoice with him over his increasing prosperity, and to congratulate him on the birth of his son, who was destined to bear the same names as his father, and to give them an undying celebrity. The young Albert grew up a handsome, intellectual lad, and his

tastes were such as an artistic life in early youth might lead him to. The old goldsmiths were indeed the best patrons of ancient Art; but for them an important branch of it—ornamental design—would have wanted the constancy of inventive spur, and the art of engraving and printing from incised plates originated in their workshops. They were intimately connected with the artists of their day; and the greatest



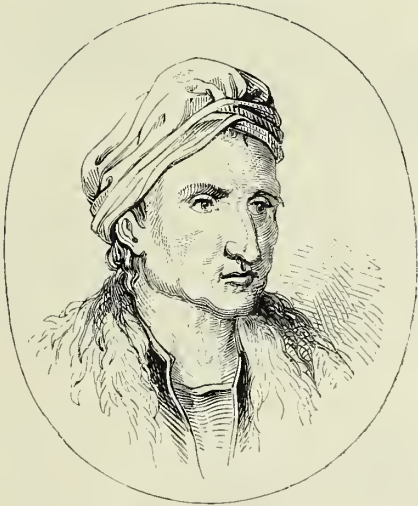
THE TOWN WALLS, NUREMBERG.

among them did not disdain to furnish designs for their artisans. Hence, the great variety and flow of fancy exhibited in their works. This intercommunication benefited both parties, and should be a lesson to modern exclusiveness, as it is a sort of key to the reason why the artistic beauty of the past eclipses much of the artisan's work of the present age; and why also it displays an abundance of creative ingenuity, which can scarcely be compatible with the narrow

studio a modern workshop has made itself. The early intercourse of young Durer with Art and artists, spurred him on to desire to occupy himself in greater works than he could find himself employed upon in his father's house. He had learned nearly all he could learn there, and had diligently acquired the power to execute good works as a goldsmith by the time he had reached his sixteenth year; but he was wearied with the task of copying, and wished to join the ranks of



the master spirits of whom he occasionally caught a glimpse in the hours of business. He also would be an artist, and communicated his higher aspirations to his father. The elder Durer had worked his way patiently on by a slow and steady course, and could not understand why his son, now a good workman, with a fair prospect of equally succeeding in trade, should not be content to do as he had done. He had also that unpoetic thrifty style of looking at the whole question, which led him to consider his son as making a total wreck of the many years' study which he had already gone through to fit him for the goldsmiths' trade; and he was, consequently, much displeased. He considered the question in the light of a positive loss for an uncertain gain, and somewhat rudely dismissed it from his mind. Like the majority of men, he could not bear that his son should shape himself a new course by the aid of the strong will of his own genius, when he considered the old course the best. He had rested on the hope of his son's aid, which he saw he was well able to give him; and the prospect of his quietly succeeding him as a thrifty goldsmith of Nuremberg he thought enough to satisfy the most ardent hope. It was long before he could patiently listen to his son's contrary mode of reasoning, and it was not until the young Albert, by reiterated attacks of earnest argument, closely but carefully enforced, had in some degree shaken him, that he would turn a willing ear to his wishes. Once

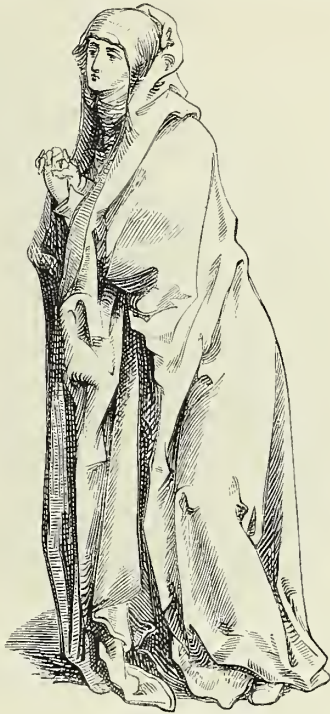


MICHAEL WÖHLMUTH.

having done this, and become fully aware of the strength of his son's hopes, and the eagerness of his aspirations, he changed his whole conduct, and with laudable zeal bethought himself of the best artist by whom he should be instructed. There were always many in Nuremberg, but none had better reputation than Michael Wöhlgemuth; he also was an earnest, busy man, constantly employed in many branches of his profession, possessing in fact a great deal of the trading spirit, and therefore he was the man with whom Durer would most desire to see his son studying. It was ultimately arranged that the young Albert should be bound to him for the term of three years to learn the art of painting.

Wöhlgemuth was at this period in the full vigour of his life and was pouring forth an abundance of labour; he painted pictures, he furnished designs for goldsmiths and artisans, he illustrated books, and was a thriving and prosperous man. His works would not delight any eye now as they once charmed the Nurembergers. They are essentially stiff and hard, exhibiting the exaggeration of form and attitude which makes early Art look grotesque: he was fond of stern drawing, and generally painted a firm black outline to his figures, which has a very harsh effect. His colouring is equally positive, and his saints are generally arrayed in prismatic tints, relieved by the gold backgrounds which prevailed so constantly in early Art. His portrait, painted by Durer at a later period of his life, is characteristic of the man. It is now in the Pinacothek at Munich, and has been well described by Dr. Kugler, as delineating "a

strangely sharp, bony, and severe countenance." Wöhlgemuth was born at Nuremberg in 1434, and died in 1519. His native city still contains some of his best works, particularly in the Moritzkapelle, that sacred resting-place of quaint old Art, thus religiously preserved for an age which brings to it few worshippers. It is but justice, however, to one who was great in his own day, to observe that he occasionally rises above the level of the bald style above indicated;



ST. ANNE, AFTER DURER.

and the eminent writer we have just now quoted, observes,—“whenever tranquil feeling is to be shown, he then exhibits many indications of a sense for grace in form, and tenderness in expression;” and at a later period of his life,—“the sharp cutting style, which strikes us so dis-

agreeably in his early works, is much softened; the colouring is also warm and powerful.” He was certainly the best of the Nuremberg painters until his pupil eclipsed him. Dr. Waagen con-



ST. MARGARET, AFTER WÖHLMUTH.

siders the picture in the south aisle of the Frauenkirche as one of the best works now possessed by his native city; it represents St. Gregory celebrating mass amid many other saints; but the men of Nuremberg seem most to value those in the Moritzkapelle, and which



THE HIMMELSTHOR, NUREMBERG CASTLE.

he painted in 1487 for the high altar of the Schusterkirche, at the expense of the family of Peringsdorfer. They represent various saints life-size, and are drawn with much vigour, and coloured with considerable power; the outlines are strongly marked in black, and they exhibit his full merits. We select the figure of St. Margaret as an example of his style; the some-

what constrained and angular attitude of the right arm carries the mind back to the missal paintings of the previous century; the small, pinched, and confused folds of the drapery, belong to the German school almost entirely; and to it may be traced Durer's errors in this particular portion of Art. In the figure we have selected from his works for comparison, we see



the same peculiar, "crinkled," minute folds, completely destructive of dignity or breadth, and untrue to nature; but we see also a grandeur of general conception and the bold leading lines of the composition unbroken by such minutiae, which are secondary to the main idea. It represents St. Anne (the mother of the Virgin) clasping her hands in anguish at the refusal of the high priest to accept the offering of herself and husband in the temple at Jerusalem, and occurs in the first of Durer's series of woodcuts illustrating the Life of the Virgin.

This striking peculiarity of treatment adopted by the early German artists in their draperies, was once explained to us by an old native artist, who assured us that it was entirely caused by the models for study which they universally employed. These were small lay figures, over which draperies were cast formed in *wet paper*, disposed according to the artist's fancy, and allowed to dry and set in the rigid form we see in their pictures. We have nowhere met with this key to the mode of study adopted by them; but it so completely accords with the character of their drawings, and would be so easy to attain in this material, and so difficult in any other, that it seems to bear the impress of accuracy.

The work of Wöhlgemuth, by which he is now most familiarly known, are the illustrations of the *Nuremberg Chronicle*, which he executed in conjunction with William Pleydenwurff, and which were published in 1493. This once famous history is an unwieldy folio, full of historic learning equally heavy, and illustrated by more than a thousand wood-cuts, many of which are very large. It would appear that Pleydenwurff executed the views of cities and minor illustrations, and his greater fellow-labourer designed and drew upon the wood the historical scenes. In conformity with the custom of ancient chronicles, the history begins with the creation of the world, the various incidents connected therewith being all delineated. There is considerable invention, but great lack of grace, in all these designs; they bear, however, strong resemblances to the leading characteristics of Wöhlgemuth's paintings, and they are superior to the woodcuts that preceded him, particularly as regards the amount of finish and chiaroscuro they exhibit. The earliest wood-cuts by Durer bear some resemblance to these works, and are in the dry hard style of a master who evidently valued positive drawing at a higher rate than the blandishments of colour; this, indeed, has always been a characteristic of German Art.

The three years of Durer's pupilage having expired, in conformity with the usual German custom, he travelled to see the world and improve himself. Of the early works of his genius we have no certain trace. That he was a good portrait painter we may be assured by the examination of his own picture in the gallery of the Uffizi at Florence, painted in 1498, and that of his father, in the Pinacothek at Munich; but earlier chalk drawings exist, showing his proficiency in this branch of Art at the age of fourteen. In the course of his peregrinations in Germany he visited his brother artists, returning to his native city in 1494. His earliest works on his return seem to have been designs on wood, for in 1498 appeared the series of woodcuts, illustrating the Revelations of St. John. Dr. Kugler says "we should regard them as proofs of his activity in the years immediately preceding; such at least is the case in similar works. In these compositions the artist has already attained great and peculiar excellence, but in these, as might be expected from the subject, the fantastic element forms the groundwork of the whole. These mystical subjects are conceived in a singularly poetical spirit; the wonderful and monstrous meet us in living bodily forms. Some of them exhibit a power of representation to the eye, and a grandeur of conception the more surprising, since the shapeless exuberance of the scriptural visions might easily have led the artist astray, as has indeed frequently happened in the case of others who have attempted these subjects." In artistic effect these cuts are inferior to his latter works, and the drawing is sometimes more defective; but in inventive power they are master-pieces, and no artist before or since has so successfully

treated these mysteries. The reputation of Durer was well-established by these cuts, and gave him a good position in his native town, which he never left afterwards, except for a journey to Venice in 1506, and to the Netherlands in 1520.

All Durer's tastes were essentially national, if indeed they may not be said to be narrowed

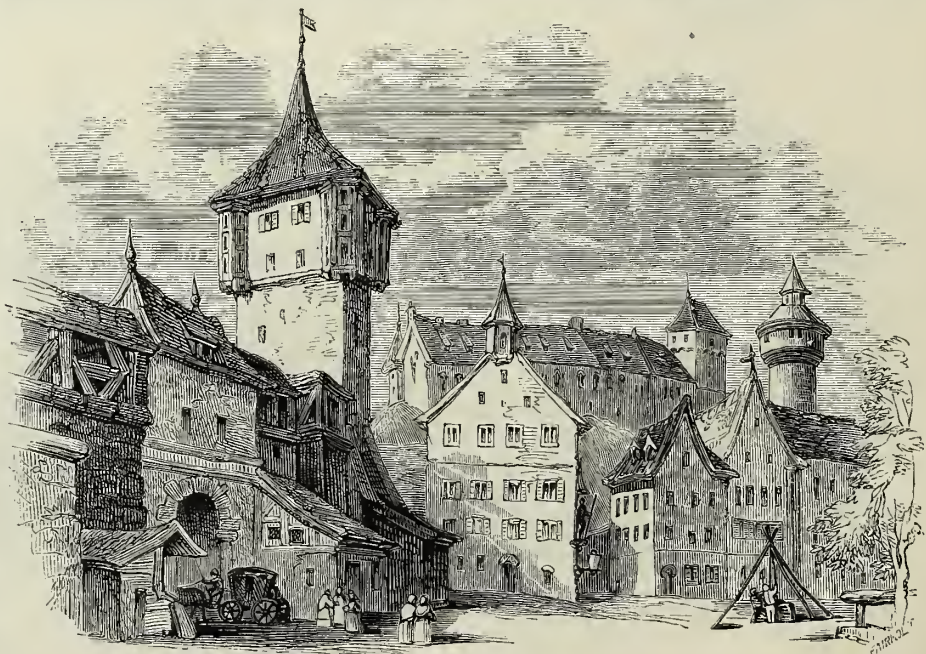
within the circle of the town of Nuremberg and its neighbourhood. He married soon after his return; and living entirely at home, prosecuted his art with unwearied assiduity, the avarice of his wife urging still further his constant labours. His studies seem to have been made from the people around him, or from the scenes which constantly met his eye. Thus, in his scripture



THE RESIDENCE OF ALBERT DURER.

prints, the people of Nuremberg, and the peasants of the neighbourhood, figure as representatives of the ancient Jews. St. Joseph is a Nuremberg carpenter, and the Virgin herself seems to have been modelled from some fair maiden of the city. The stout burghers, who witness the happy meeting of St. Joachim and Anne at the golden gate of the temple, in his series of prints illustrative of the Life of the Virgin, are such as

Durer might have daily seen loitering by the tower gate opposite his own windows; and the modest-looking maiden with the extravagantly fashionable head-dress, whom he has introduced in his "Marriage of the Virgin," has been absolutely copied from nature; the original sketch, made by his own hand from a Nuremberg damsel, is preserved with many similar studies by him in the British Museum. He was untiring



VIEW FROM DURER'S HOUSE.

in his converse with nature as he saw it around him; and the minutely careful sketches which now enrich our national collection, testify to his industry and anxiety for truth as the basis of his labours.

The old town of Nuremberg was eminently picturesque and was enriched with artistic works by the best men of the day. The wealth of its inhabitants was expended on their houses within and without, and the churches were lavishly

adorned with paintings and sculpture as well as with other riches of Art, connected with the service of religion. In its quaint old streets might be studied the fruits of the faith and feeling of its inhabitants. Numerous figures of the Holy Mother decorated the street corners, or were enshrined over the portals of the doors of the merchantmen, the light burning before each serving the double purpose of religion and utility, in a city of dark tortuous lanes. The



ingenuity of the mason and sculptor was taxed in varied inventions for the further adornment of the homes of the wealthy; and the numerous specimens of artistic ironwork still remaining attest the taste and opulence of the merchant princes of the old city. Art was thus wedded to utility as well as to luxury, and at every step in Nuremberg the attention will still be arrested by its influence.

Durer lived in a large mansion at one extremity of the town, close to the gate from whence he could in a few minutes escape from the pent-up city to the open fields. His house is one of those roomy buildings in which there is enough timber to build at least a dozen modern houses. The lower portion is stone, the upper, with its open galleries, of wood. The view from his doors embraced the town gate, and the picturesque tower known as the Thiergartnerthor, beside it. The house between that and the narrow lane which leads up the castle hill was the property at that time of one Martin Kötzel, who, having twice employed himself in pilgrimages to Jerusalem, and in measuring the number of paces the Saviour trod on the Via Dolorosa, had determined on his return to consider his house as the representative of Pilate's house, the gate of Nuremberg as that of Jerusalem, the churchyard of St. John in the fields beyond as Calvary, and the road between as the Via Dolorosa, and to cause representations of the events of the Saviour's journey in the line of this road at the various distances where they were traditionally supposed to occur; and the chief sculptor of Nuremberg, Adam Kraft, was employed to execute the sculptures, which still stand a monument of the piety of the old citizen, whose house (known by the figure of an armed knight at its angle) is still familiarly called "Pilate's House." Time has written strange alterations on these old works, and wanton injury has also been done to them, but there still remains enough to show the ability of their conception and execution.

The castle comprises the somewhat rambling series of buildings of all ages, styles, and dates, which crown the rock above. The singular manner in which this isolated mass of stone suddenly rises from the sandy plain may have induced the first foundation of the city, by the secure locality it afforded the castle of a ruler in days of old. Its early history is shrouded in obscurity, one of its towers has been attributed to the Romans; it can still show undoubted works of the ninth century in the chapels of Sts. Otmar and Margaret, from which time it received alterations and additions of all kinds, ending in leaving it the picturesque assemblage of quaint old buildings which it at present remains. The Himmelsthor, or "tower of heaven," is the name given to the large round tower which is built within the castle precincts on the highest point of the rock, and which, as its title implies, soars toward heaven, and forms a prominent feature in all views of Nuremberg. The panorama from its summit is singularly striking, comprising the entire country for an immense distance around. The *alle veste*, where Wallenstein encamped, in his memorable siege of this city, and the blue hills known as the Franconian Switzerland, terminating with the Moritzberg, give relief to the otherwise flat vicinity. This tower has been introduced in the back-ground of some of Durer's designs, as well as other portions of the castle. The old town-walls also figure in those scenes from Holy Writ he so frequently designed. The anachronisms which result from such a mode of realising scenes in past history were sufficiently familiar in his own day to save them from all adverse criticism; indeed it had become the formula of early Art, thus to verify sacred events by adapting them to the experiences of every-day life around, to which it never appealed in vain. To comprehend fully the Art of any one period, and the talent of any artist of that period, we must go back mentally to the time in which he flourished, and measure him by such as had preceded him. In this way alone can we form a right judgment of his powers, and award him his due place in Art.\*

\* To be continued.

#### FOREIGN CRITICISM OF ENGLISH ART.

WE have many times expressed surprise at the quality of foreign criticism of English Art. We will not say that writers treating of British Art are wantonly unjust, but it is sufficiently evident that they are deplorably ignorant. Years ago we made every allowance for the prejudice of our neighbours; but each day brings us so much nearer to the continent that we are more than ever astonished that French writers, especially, should, in their estimate of us, be so far from truth. It is probable that a French exhibition will be naturalised among us. To ourselves, as a nation, there is no praise due for this: all that can be said is, that we appreciate good Art of whatever country,—if the pictures had been inferior, they would not have been so readily sold. We gave a cordial welcome to the exhibition of French pictures: and shall do so again when they again appear in London. To these remarks, and to others which follow, we are led by the appearance of an article in the "Revue des Deux Mondes," entitled "La peinture Française, et son histoire," in which occur these observations:—"L'école Anglaise n'existait pas, proprement parler, avant Reynolds; depuis un siècle à peine l'école Anglaise a commencé à prendre rang parmi les écoles de peinture. Comment si près encore de sa naissance, est elle entrée déjà dans une période de déclin? Parce qu'au lieu d'interpréter les découvertes faites par Reynolds, Gainsborough, et plus récemment par Lawrence et le paysagiste Constable, les peintres Anglais n'ont profité de ces découvertes que pour se dispenser de sentir. Ils ont beau multiplier les produits; ils ne font à quelques exceptions près, la plupart du temps, qu'augmenter le nombre des redites, et même la prétendue réforme que tente aujourd'hui la secte des préraphaélites n'aura peut-être d'autre résultat qu'une nouvelle transformation du pastiche."\* The name of the author of the article is Henri Delaborde. We do not remember him as a painter: if he be an artist, he writes with an infinitesimal modicum of professional knowledge, and with none at all of the English school, the fate of which he decides so summarily. Reynolds, Lawrence, and Gainsborough are quoted among the continental schools; but rarely have we perceived acquaintance with anything of them beyond their names. We have learned from Foreign sources that Reynolds was a landscape-painter, Gainsborough an architect, that Baily's "Eve" was by Canova: and this from persons who discussed the merits of the English school.

In treating of the schools of our neighbours we we consider it indispensable to know something about them. When the collection in the Louvre was commenced, it was felt necessary to support its national significance by pretensions to a school; and some historians of the French school invite us back to the consideration of a list of apocryphal illuminators in whose art everything was foreign. Others again commence with the reign of Francis I.; but in his reign Italian Art was paramount. If Rosso, Luca Penni, Lionardo Fiamingo, Bartolommeo Miniati, Caccianemici, Bagnacavalto, Primaticcio, &c. &c. were Frenchmen, and of the French school, then the history of the French school may be commenced at the beginning of the sixteenth century. Upon such grounds it would not be incorrect to commence the history of English Art in the reign of Henry III., determining its second epoch in the reign of Henry VIII., the advent of Holbein, and its third period as signalled by the works

\* "The English school did not exist properly speaking before Reynolds: it is scarcely a century since the English school began to take rank among the schools of painting. Why so soon after its birth has it fallen into a period of decline? Because instead of interpreting the discoveries made by Reynolds, Gainsborough, and more recently by the landscape-painter Constable, English artists have availed themselves of these discoveries only to excuse themselves from thinking. It is in vain that they multiply their productions, with a few exceptions they do nothing the greater part of the time but increase the number of repetitions and even the presumed reform which the sect of the pre-Raphaelites is attempting, will probably have no other result than a new phase of manner."

of Vandyke. If Rosso and Primaticcio were French artists, Holbein and Vandyke were English painters.

In speaking of the living French school we hope we do ample justice to all its distinguished members—but we do not pronounce upon their merits without being acquainted with their qualities and powers; yet, in regarding the Luxembourg collection as a declaration of the progressive state of the French school, we cannot but regret the influences which have placed many of the pictures in that collection. The same influences operate to a deplorable extent among ourselves. But to advert to the decline of the English school, we believe that the French writer has framed his observations from a misinterpretation of certain strictures of our own on the most faulty works of our exhibitions. When M. Delaborde speaks of reproductions of Reynolds, and Lawrence, and Gainsborough, we can refer his observation to nothing but portrait painting on the one hand, and on the other to nothing but landscape. This is advanced without knowledge of the fact that, among men worthy to be called members of our school—men who have worked through the style of Lawrence—the works of Reynolds are still a standard of excellence. We have seen and closely examined the works of all living schools in this department of Art,—we have without the slightest taint of prejudice given them their full meed of merit, but in colour and every excellence of impersonation and effect they are altogether incomparable with the best works of the British school. With respect to imitation of Gainsborough, we cannot, from its very absurdity, entertain the question. The French school of landscape is below that of Germany, and immeasurably below our own. French landscape-painters neither draw nor paint trees with tolerable accuracy, and nothing can be more mannered and artificial than their marine pictures. It is in small figure-compositions that the living French school excels; theirs is the perfection of the "genteel" comedy and the melodrama of the art: *causerie—toujours causerie*—in that they are unapproachably great. We feel that many of their large pictures should have been painted small, and that many of their small works should have been large. The genre art of the Dutch is hard, scenic, inhospitable,—as Fuseli says somewhere of something else, "chiselled out;" but the boudoir life of the French has something in it so exquisite that it cannot fail to reclaim an anchorite to his friends. We never join one of these little circles without thanking the painter for his introduction to such agreeable society. The coffee and liqueurs have just been removed, and everybody looks refreshed. These pictures are such a refuge after a landscape or a marine subject. The French government has always patronised historical Art in France, the English government has never done so until recently; but now that this is done, if the spirit of this patronage be fittingly carried out, we shall hereafter be able to point to a series of works unsurpassed by those of any foreign nation. Critics who speak of the decline of British Art have not seen recent exhibitions; and those who speak of imitations of Gainsborough cannot have seen any. When first fresco was spoken of as a means of decorating the new Houses of Parliament, certain members of the House of Commons ridiculed the idea of British artists attempting anything in this manner; but where, we ask, are there to be found modern instances of fresco superior to some of those in the new Palace of Westminster? If those works indicate declension, in what relation do the productions of Delaroche, Vernet, Seheffer, and others stand to those of David and Lebrun? If there be a common standard of excellence in Art, and the quality of Art among us have gained nothing since the days of Reynolds, it must be admitted that the French school has gained nothing since the "Leonidas" and the "Sabine Women" of David. We give, perhaps, greater importance to the passage which we have extracted than is necessary; we should not have noticed it at all but for surprise that a writer in a journal so respectable should evince so little knowledge of the state of British Art.



## THE ROYAL PICTURES.

## THE DUCHESS OF DEVONSHIRE.

Sir J. Reynolds, P.R.A., Painter. P. Lightfoot, Engraver.  
Size of the Picture, 4 ft. 8 in. by 3 ft. 8 in.

PORTRAITURE generally possesses little interest unless it be from the hand of some very eminent painter, or the representation of an individual whose name is a passport to distinction and consequent popularity; in the former case one estimates the picture as a great work of Art, almost without reference to the person whose features are before us; in the latter we are more inclined to look at the form and lineament of him who has an especial claim on public notice. A portrait by either of the "great masters" will always arrest attention though we may be regardless or ignorant of him who sat to the artist; while another, of some great hero, or of one illustrious as a benefactor of his race, becomes interesting, though it may happen to be an indifferent picture, if it only be a faithful transcript of the original. When, however, both the painter and his sitter bear names entitled to honour, the "living canvas" has a double claim; and this is the case with that from which the annexed engraving has been copied.

But there is a class of painting which, though essentially belonging to portraiture, from its peculiar treatment partakes of the character of a "subject picture," and thereby possesses a charm that mere portraits would never offer; Reynolds's group of the Duchess of Devonshire and her infant child is of this class; hence it will include in its admirers the connoisseur who looks for a fine example of painting, the hero-worshipper—if such a term be permitted—whose homage is paid to exalted station, and the multitude who are attracted by a pleasing picture.

Of the two figures in this group, the mother claims the first consideration. Georgina, Duchess of Devonshire, and eldest daughter of John, Earl Spencer, was born June 9th, 1753; and married William, fifth Duke of Devonshire by whom she had three children, Georgina—the infant represented in the picture—Henrietta, and William George, the present Duke of Devonshire, a nobleman no less refined in tastes and habits than elevated in position; he is the liberal patron of all that is costly and elegant in Art. Her Grace was, in her day, perhaps the most celebrated lady even in the highest ranks of the aristocracy: greatly distinguished by her personal charms, so much so indeed as to be known by the epithet of the "beautiful duchess," she was no less favoured in her mental endowments and in those graceful accomplishments which are the ornaments of any station in life. The combination of these natural and acquired qualifications enabled her to attain a supremacy in the world of fashion which has seldom been equalled. In the Fine Arts she was allowed to possess a correct judgment, and her poetical talents—evidenced in a poem entitled "St. Gothard," printed for private circulation only—displayed taste and sensibility of a high character. In the days when the two great political parties under the recognised leadership of Pitt and Fox respectively were in active antagonism, the Duchess was no lukewarm partisan of the Whigs. She died in 1806.

Of the infant, the Lady Georgina Cavendish—whose portrait, as a child, is here preserved—it is only necessary to remark that she is the present Countess of Carlisle, and the mother of the Earl of Carlisle—a nobleman distinguished as a politician, and even more, perhaps, by a mind of high cultivation in Art and literature—of the Duchess of Sutherland, of the Lady Dover, and of the Lady Mary Labouchere.

The picture in the Royal Collection is not the original work of Reynolds, but a copy for which George IV. gave Sir T. Lawrence a commission: Lawrence, being much occupied with his multifarious portraits, consigned the task to Etty. The original picture is in the possession of the Duke of Devonshire: it must have been painted in Reynolds's best period—about 1784. The copy, which is of the exact size of the original, is in the corridor at Windsor.

NOMENCLATURE  
OF PICTORIAL ART.\*

BY J. B. PYNE.

## SUBORDINATION.

THERE are few qualities that so much contribute to render a work classical as subordination; and, consistently with a very general rule, touching the comparative rarity of great excellence that would appear to pervade nature itself, as well as everything derived from it, there are very few works that possess it to any desirable extent.

A great many of us, as well as of those who have preceded us, have missed the mark in the ignorance of such a thing's existence. A great many under the idea of producing high impressions by an accumulation of excellencies, have thought it to be incompatible with high force and power, and have modestly said, "with my limited amount of facility, I cannot afford to subordinate anything. Tell me how I may increase my effect, and I will hold myself your debtor." To the unprofessional world it will appear strange to assert, that many incomplete and sketched works have it, while few of those which have suffered elaboration have it not. This is, notwithstanding, notoriously the fact; as, generally speaking, in the completion of a work, every part in receiving its due finish with its ultimate force, is gradually and laboriously *finished* and *forced* far away from its first intention, the quality of all others most desirable to preserve.

We all of us do this to some extent; and the result has been, to create a large number of buyers and collectors of first intentions, represented by so many sketches from nature and unfinished pictures. This class of collectors possess the most correct and classical tastes of all the picture buyers now in "the market;" and they will only transfer their affections to more finished works, when these shall possess high subordination and intentionality, in addition to accomplished painting.

As an example of the most signal and ultimate success in subordination, I would again instance a picture to which I have heretofore referred, "the Logos" of Leonardo da Vinci, in the possession of Mr. Miles near Bristol.

To say that this picture stands at the head of its class, compared with the paintings of other great men of Italy who have indulged in this species of work, is saying very little to the purpose, as most of such works must be considered somewhat inferior to their other productions in single figures, and in which the heads of heroes, rulers, or statesmen form the subjects. Their heads of the Saviour rise frequently to a high physical beauty, deified by a resignation trending on sublimity; while at the same time their heads of the Creator, instead of ascending from this type, and shadowing forth the mighty intellectual energies of primitive creation, sink generally below the demands for criticism, and very seldom rise—as has been observed—to the same amount of dignity and power with their heroes, rulers, and statesmen.

Leaving as it does the single heads of the other men at an immeasurable distance, the juster mode would be to compare "the Logos" with other heads of Leonardo himself. Even in this comparison again it has no competitor, but rises as much above

\* It is now a considerable time since this subject was treated by Mr. Pyne in the *Art-Journal*. His long residence in Italy has occasioned a lapse in his contributions, which, now that he has returned to England, he desires to resume. He cannot fail to do so to the great advantage of our readers.

his other great productions, as these do above the best works of other painters.

The general impression produced by this painting is that of a sublime stillness. Carried through an excited assembly, and *seen*, it would produce a more perfect calm than would the reading of a riot act; and, if calculated to make a sinner tremble, a painter might reasonably quail under a commission to compete with its wondrous grandeur and concentrated expression.

Napoleon, who had a strangely correct notion of the grand in Art, and seized with his own hands the Jupiter gem, did quite right in offering fifteen thousand guineas for this work, and the merchant did equally right in refusing that sum.

Conceded the merits accorded to this work, it were fortunate, as offering first-rate grounds on which to institute inquiry as to the causes of such signal success, and, being in itself of a transcendent simplicity, it has an advantage over more complicated productions, inasmuch as any attempt to evade a difficulty in the confusion necessarily hanging about undetermined complications, may the more easily be detected and refused.

The old mode of estimating the general excellence of a work must, however, be discarded here entirely. This mode, completed if not invented by Richardson, one of the most honest and sincere, though somewhat mistaken writer on Art, still continues to mislead the equally sincere student; and, though just capable of leading him to estimate a particular quality, is totally inadequate to enable him to determine upon the general or total excellence of any one entire production.

Without immediate reference to Richardson, I cannot be very exact in a description of his process, but it was to be pursued somewhat in this manner. A certain number, say ten, was given as a representative of the maximum value of every pictorial constituent. Thus, a work in which composition, chiar'-oscuro, colour, drawing, invention, expression, character, harmony, ideality, and grace, may each be rated at their highest state of perfection, and numbered ten, would necessarily stand as 4. No. 1 in Art, as, added together, the full sum would reach 100, being the highest possible amount to be reached by this process.

A work in which each constituent should be valued at 5, and amount in the gross to 50, would rate as exactly mediocre; and, at any rating under this sum, would have to be pronounced as more or less bad in its descent through the lower numbers.

Nothing can be more apparently straightforward than this mode, its only and great disadvantage being that it does not lead directly to the object desired, but unfortunately so much across it, that the further it be pursued, the more the judgment will be led astray.

For instance. There are many constituents of very high value in themselves, that are but sparingly admissible in certain works, and others of equal respectability that are totally inadmissible, the first requiring strict subordination, and the last requiring expulsion altogether. It follows then, that to introduce them at their highest excellence, would be to damage a work to the full amount of 10 each; or, at any rate, 5 each for the first, and 10 each for the second class.

It is indeed notoriously the impression of first-rate and classical critics, that high works depend upon few constituents, if it may not be added that the highest maintain their pre-eminence on the fewest.

The picture-loving world of the present day





THE DUCHESS OF DEVONSHIRE: 1784.

FROM THE PICTURE IN THE ROYAL COLLECTION.







may be neither fit nor inclined to accept the latter proposition, but a few hundred years will necessarily bring it to that conclusion, provided that the facilities to the study and production of Fine Art experience no check from the present auspicious time.

In returning to the "Logos," and summing up its aggregate pretensions from the most careful and discriminating estimate of its particulars, according to the process of Richardson, it would present unavoidably a very small as well as a very erroneous number, as indicative of its value.

It depends—like most other great works—on a few, if not the fewest constituents; but the few are of a high order, and under a most masterly subordination to one ruling one.

They may be remembered thus, and rated in sequence according to their precedence:—EXPRESSION, IDEALITY, DRAWING AND INVENTION in no greater force than secondary, and as necessary in realising the first two. HARMONY, not as applicable to colour, but in its wider sense as implying general agreement and union in a whole work. The colour may be very nearly termed a chromatic negation. The chiar'-oscuro simple and obvious, and the composition not more than respectable.

It will now be seen that, rating expression at 10, ideality at 9, drawing and invention at 5, harmony at 8; with colour and composition at 5 each; the aggregate value would only reach 42; somewhere below the point of mediocrity, 50.

It will also be seen that this mode of estimation, if applicable at all in other instances, will not admit of being applied to works of this calibre, while adducing this instance of its unfitness, is of itself only useful in first throwing the painter as well as the connoisseur off a decidedly wrong scent, preparatory to laying them on a truer one.

The attempt to do this will lay me under the charge of high egotism with many of my contemporaries, chiefly founded upon the circumstance of being myself a painter, and not merely from being a painter, but a landscape-painter, instead of dealing with history and the subtleties of the human figure. To this charge I must bow if required, if only by way of saving myself the time requisite in an endeavour to justify myself; a time in all similar instances mostly mis-spent by those of too thin a skin to bear their natural share of the world's rubs, and which generally leaves both the world and the pleader in the same state at the end as they were at the beginning of the suit.

The fact, however, is that the major portion of the critical artistic writing which we have access to, is the work of men unconnected with the art professionally, and it would be strange if the circumstance of being a painter, should of itself in anyway disqualify a man from having any opinions of weight on painting.

If any previous hesitations have withheld these opinions, it must not be attributed to the circumstance of being a painter, nor from having any doubt as to their perfect soundness, but from a natural hesitation to advance them at an earlier age. And the same motives would have held their same weight in the case of my having been a merchant or a private gentleman.

Earlier in life I recollect feeling very much outraged that Sir Joshua Reynolds should call the whole Venetian school that of the ornamental. He was perfectly right, however, although it had been better perhaps to explain more clearly that which constituted the ornamental, and more distinctly separated it from the higher style, which

has had two or three founders only, with an insufficient number of successful followers to be really called a school.

The principal Venetians, highly educated in the technical portions of Art, rather threw away power than wanted it. They revelled in that which was denied to most of the other schools, and with more subordination to the higher points of practice, they had risen to greater eminence. Half that consummate subordination which characterises the "Logos" would have doubly increased the value of the Venetian school.

Subordination then is the one quality in this work, without which the greater initiative qualities had been mutually able to destroy themselves by equal and injudicious competition.

Expression reigns supreme. It is the imperial mark that through the whole work burns sublime, waited upon by ideality, as a military sovereign is waited upon by his general, glowing with ardour to an ardour greater still. The rest is all subordination, still and subdued, without any amount of force in light, shadow, or colour; invention, composition, or execution. The last of which, as it ranks the lowest, challenges the attention less in this than in any other well-known picture by the same great man.

This work has been copied by some self-sufficient and arrogant hand, and the copy has been several times exhibited in this country. The copy is a very singular work, and would appear to have been determined on, and executed, under some strange notion of the value of a work in which the component parts should be each carried up to the highest possible amount of force. The drawing is a respectable attempt to imitate the original; the colour is fresh and brilliant, the light and shade as opposed and distinct as could be managed; indeed, every embellishment within the power of the copyist has been profusely lavished on the production, and the result is so extravagantly ridiculous that I did not recognise at first sight that it was a copy from the celebrated picture, or, what is closer to the fact, the repulsive appearance of so many qualities in one canvas all fighting for supremacy, deterred me from its examination, by which I lost the advantage of knowing that it was a copy, and the very wide chance of feeling it to be anything like an improvement on the original.

It would afford one of the most useful lessons, not only to the painter and the connoisseur, but to the general public, to place these two pictures, original and copy, side by side in a national gallery, as it would show, not merely the advantage, but the absolute necessity of a quality (subordination) without which no work can rise to great excellence.

As no time may be considered lost in following out inquiries on so essential a subject, it were well to notice a picture, considered generally as one of the most extraordinary productions within the whole world of painting, called "Il Servo," and painted by certainly one of the most extraordinary painters in the world, Giacomo Robusti, called Il Tintoretto.

The subject of the picture is furnished by an intended martyrdom by the Turks of a Venetian slave, who, invoking the aid of his patron saint, St. Mark, and who miraculously appears to protect him, the instruments of torture are broken in the hands of his executioners.

This picture is the principal one amongst those works in which he made his greatest struggle to prove the compatibility of an union of the Florentine and Venetian modes, that is, the grandeur of outline which dis-

tinguishes more particularly the works of Michael Angelo, and that transcendently fine colour which belongs more exclusively to Titian, as standing at the head of the Venetian school. It had been well if his power had allowed him to go no further, but in this picture he has emulated also the force of chiar'-oscuro of the Lombardian Caravaggio, by which, as it is carried to the same amount of force with his colour, throws a third new and equal competitor for attention into his picture. With the exhibition of so much power, for power is the sole and engrossing characteristic of this work, it would appear to be cavilling, jealous, and depreciating to the last extreme, to deny it the character of a great work; and great and extraordinary it is, though not one of a high order, and far is it from having the least possible claim to being a classical one.

Rather than being a complete picture, it is a painted catalogue of excellencies, each capable perhaps by itself of forming an excellent painting, would the others but permit it. It is like three eloquent divines in one pulpit, each preaching his very best sermon, in his very best voice and manner at the same time; in which case, a congregation of the best disposed persons, could not say more than, wonderful or extraordinary. These are, consequently, the only exclamations that a set of the very best disposed connoisseurs would find it in their hearts to utter before this really extraordinary work.

With every due respect for those commonly received opinions, amongst which is found the one, that "what all the world says must be right," I find some considerable repugnance to write thus far depreciatingly on a work of so much technical merit. But where the full amount of the ultimate correct and forcible impression, capable of being produced through technical agencies alone is fallen short of, it is the duty of everyone, who either does or fancies he does see through the subject, to speak out plainly; by which means only may he be able to reciprocate with others in the advantage of approved canons affecting Fine Art, or the nearly equal advantage of having them proved to be mere notions, affecting the minds of its too experimental votaries.

Technical Art may be divided into two parts, comprising high and low technics; and this being granted, it must have a mean state, making a third.

Without attempting here much precision in the exact division, which shall be done in another paper devoted to the subject, it will not be out of place to assign to low technics,—execution, manner, &c. To mean technics, colour, drawing, and light and shade, and to high technics, expression, composition, beautiful in drawing, or ideality, and I would include subordination, without which no work can be intrinsically great, as no state of society can challenge greatness without order, which implies subordination.

The whole of the resources of this work then of Tintoretto are drawn from no higher a source than mean technics.

Whatever the great authorities have said—dazzled by the splendour of its colour, struck by the opposition of its light and shade, and the impudent boldness of its execution—it is impossible to find in it a single figure in which an approach to ideality is realised, nor a single head possessing expression enough to carry it out of the sphere of ornamental painting. To descend to lower drawing, in which the more obviously correct proportions and foreshortening are required, it is still deficient. The figure of the slave is prominent in this want.

The composition has some grandeur, and



the invention limits itself to the more dexterously occupying a canvas with so many figures, so as to destroy all void and appearance of poverty, a power possessed by most of the Venetians, and in a most eminent degree by Tintoretto himself, who had the credit of possessing a more fecund genius in invention, in this sense of the term, than any other individual of his time.

The want of subordination forms the crying omission of the work. Its merits, as far as they go, are many and great, and quite sufficient, as has been before mentioned, for the wants of three pictures, under three separate modes of subordination, though all three destroying each other, as in their present form, are insufficient to make one.

The colour for instance—as very truly said by many critics—is equal to some of the higher flights of Titian himself; and subordinated to by light, and shade, and composition, is one.

The light and shade as regards actual impression, force, and arrangement, are equally great; and these subordinated to by colour and composition are another.

The composition, though the weaker of the three, is, notwithstanding, of so prominent and striking a character, as to rank itself dominant as regards general impression and force, and would be of itself sufficient to take a first place in a work, if duly subordinated to by the two first constituents.

If there were in this picture a single prominent figure possessing expressions of a high order, or if, generally, a consistent expression and passion pervaded the whole composition, it were weak as well as mischievous to make the foregoing suggestions.

In this case it were only necessary to ally the mean technicals in full tone of beauty and harmony—though under complete subordination—to the particular mode of expression, and it had been a high work. If there be still any doubts on the soundness of these deductions, and on the existence—not at first all apparent—of these canons affecting Art, compare for an instant the all-absorbing interest of those works having high and complete subordination, with those which have it not. And if those doubts should still remain, push an examination of the subject through the best, along with the worst instances of Art, into the mind of man itself, and it is more than probable, that from this higher source, the same deductions insisted on here will again occur to the new inquirer.

This inquiry may be simplified, by first taking the capabilities and impossibilities of mind, and then as arising out of them, its habits and affections; and if in leading off towards this most interesting and important phase of the subject, there be too much brevity, it is from the necessity to keep these papers within certain due grounds as regards length; and, if few instances be only indulged in, it is under the certain impression that they are written for a class highly interested in the subject, of great ingenuity, and whose minds are as much absorbed by whatever may render the higher phases of Art familiar and distinct, instead of dark and doubtful, as that of the writer himself, and not from any paucity in the subject, nor from any doubts of the grounds, nor from any indisposition to more fully carry them out; although at the same time he would, rather than write himself, have to read some treatment of the subject by a more capable mind than his own. In the absence then of any such treatment, he is induced to, thus, as it were, break the ground, which he will be happy to see re-entered and more thoroughly explored.

As regards the first point, the capability of mind, it is already settled for us as being capable only of entertaining one idea at a time. Its electric rapidity of transition from idea to idea only deceiving us into the notion—crude enough in itself—that we are entertaining several at a time, a thing in itself as impossible as that the more material body may occupy two places at the same instant. This is the impossibility no less of body than mind.

Growing out of this prime law of mind arises a habit of continual opposition to its first great trammel, which relieves itself amongst the most commonplace and trivial organisms—forming the larger number in human nature—in a constant transition from one idea to another; while the more weighty intellects among us are continually warring against this proneness to swerve, and nailing their ideas firmly to a single point, have by such means only been able to achieve that which the great mass have been merely dreaming of, while a few only amongst them rise to the power of appreciation.

As the mind has but the power of entertaining one idea at one time, so does its affections fasten on those works, which more than any others embody one thought, represent one undisturbed and dominant power, possess one intrinsic fullness of expression.

The mind in its affections, its abandonments, its ecstasies, is more initiative than in its habits; it may subside on its habits, but not until it has drunk its ecstasies dry, and throws away with contempt, if not with disgust, all hindrances foreign to its object.

The object of subordination is to keep veiled those hindrances.

It has been shown in noticing the treatment of the "Logos," to what an extent this has been done.

In the notice of "Il Servo," by Tintoretto, it has been suggested how it might have been done, and as general rules for technical subordination.

#### COLOUR

May be subordinated by adopting a secondary or tertiary harmony in lieu of a primary, with the oppositions kept as far apart as may be allowable, consistent with the demands of the more imperative costume.

#### LIGHT AND SHADE

Become subordinate when the higher lights are doubled on the lesser lights, and the shadows on the middle tint, observing that in no instance the darkest place itself on the lightest mass, in ever so small a quantity. In a picture, too, where light and shade is intended to be subordinate, neither the light nor the shadow, in their lightest and darkest developments, should be carried as far as the full force of the material pigments would allow. Thus, the highest light should not rise higher than very light middle tint, and the deepest shadow should not descend lower than very dark middle tint. The latter law, however, is not so imperatively necessary to be strictly observed as that regarding the lowering of the ultimate light, which amounts to an imperious necessity. The reason of this difference develops itself obviously enough, in considering the true and latent nature of the two abstract qualities, light and dark.

The one being negative in itself and unobtrusive veils its own errors, while light, being positive and imitative, displays by its own agency the slightest error in its placing or amount.\*

#### BRITISH ARTISTS:

##### THEIR STYLE AND CHARACTER.

##### INTRODUCTORY.

A PERIOD of four years has elapsed since we first commenced the publication in the *Art-Journal*, of a series of biographical notices accompanied with illustrations, of the old painters—"The Great Masters of Art"—who, with the exception of our countryman, Richard Wilson, were the ornaments of the foreign schools. That series is now brought to a conclusion, but the interest which, we know, was felt in it by a very large number of our readers, induces us to follow it up with another series of papers, which shall embrace the lives and works of many of the principal artists of the English school, living and dead: in our endeavours to carry out this project, we are gratified in being able to acknowledge the ready assistance those artists to whom we have applied have afforded us, by allowing access to the pictures which chanced to be in their own possession, and in directing us to others which are in the hands of patrons and collectors. Frequently, however, our engravings will be taken from published prints (in all cases making references to the sources) inasmuch as they generally represent the works of the artists, at various professional epochs, and often represent the best productions of their pencils. In several instances too, the artists themselves have worked upon the drawings prior to the blocks being placed in the hands of the engravers, so that we hope to present our readers with a variety of illustrations, which will prove acceptable to them, be honourable to the painters, and which will also show the advanced state of wood-engraving in this country. To effect the last-mentioned object, we have already secured the services of Messrs. Nicholls, Messrs. Dalziel, and others, who will use their best exertions to further the project we have undertaken.

As with our former series, so with that on which we are now entering, it will be our aim to render the narratives we write of a popular character, by avoiding dry disquisitions upon styles and the technicalities of Art criticism, in which the connoisseur and the student are alone interested. Neither do we profess to offer much that will be new to those who have read the *Art-Journal* for some years past: during this period we have, in a variety of ways, had so much to say concerning the artists whose names are again to be brought forward in association with their pictures, that little novelty can be expected.

As touching this subject, we may remark that, perhaps in the whole history of Art, there is not to be found a similar instance of a school of Art acquiring such a position as ours within so short a period of time. Half a century since, we certainly had an Academy, but how few of its members were then known even in their own country; how far fewer out of it: now, British painters and British sculptors have risen up "an exceeding great army"; a very large number of whom are recognised and honoured throughout the civilised world; and of some of whom it may be said, that their works are equal in excellence, as they are in monetary value, to those of the most eminent of the old masters, while in many respects they surpass those of continental countries where Art has had her home for centuries: such a fact, we repeat, is without a parallel, and ought not to be overlooked, as it can scarcely be denied, truthfully, by those who are inclined to disparage the efforts of the British artist.

The natural consequence is, that "patronage" is now largely flowing into its legitimate channel. It is true that the prosperity of British Art arises not from the aristocracy, but from the merchants, manufacturers, and traders of Great Britain, but the change is none the less healthful and invigorating to Art, while certainly more beneficial to the producer, and more instructive to the possessor.

We have especial reason to rejoice at the auspicious change we have lived to witness; for it cannot be presumption in us to think and feel that we have contributed to promote this consummation of our hopes.

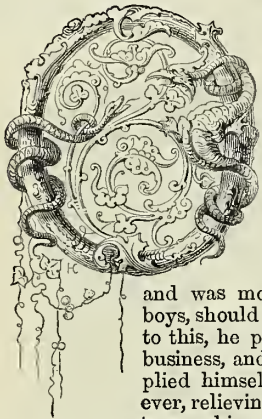
\* To be continued.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. I.—JOHN CONSTABLE, R.A.



ONE of the first names that added lustre to our school of painting, after it really merited such an appellation, is that of John Constable, born, in 1776, at East Bergholt, in Suffolk. He used to say that "the scenes of his boyhood made him an artist," and this we can readily believe of anyone in whom nature has implanted an intuitive love of Art. We know the country well amid which Constable was reared, and perhaps a more genial locality to create a painter and to foster his inclinations cannot be seen in all England.

Constable's father was an opulent miller, and was most desirous that his son John, one of three boys, should enter the church; but finding him disinclined to this, he proposed to him that he should follow his own business, and for about a year after leaving school he applied himself to the duties of the mill, frequently, however, relieving the monotony of his occupation in studying, to use his own expression, the "natural history of the skies;" for the painter's art was already working in him, and while yet at school he had become acquainted with the only individual in the parish who could offer him the least assistance in his favourite pursuit—one John Dunthorne, a painter and glazier, and a man rather above his station. With Dunthorne the lad was accustomed to pass much of his leisure time in painting landscapes from nature. Notwithstanding the father's disinclination to an artist's life, Mrs. Constable having procured for her son an introduction to Sir George Beaumont, whose mother resided at Dedham, near Bergholt, John was permitted, in

1795, to come to London, "for the purpose," as Mr. Leslie, R.A., says, in his "Memoirs of Constable," "of ascertaining what might be his chance of success as a painter." From that period till February, 1799, he appears to have passed his time alternately in the metropolis and his native place, sometimes working at his easel and sometimes in the mill—the latter yet seeming to be the point to which his parents wished his energies to be directed; for at the end of October, 1797, his mother writes thus to a friend in London—Mr. John Smith, the author of the "Life of Nollekens," with whom her son was intimate:—"We are anticipating the satisfaction of seeing John at home in the course of a week or ten days, to which I look forward with the hope that he will attend to business, by which he will please his father, and ensure his own respectability and comfort." It was not, however, to be thus, for in 1799 he was admitted a student in the Royal Academy.

Yet, notwithstanding the kind and approving words which had been addressed to him, and the associations of friendship he had formed with people of position—among whom were the nephew of the Bishop of Salisbury, and Mr. C. Bicknell, solicitor to the Admiralty, whose daughter Constable married in 1816—he made but little progress towards popularity; there was something so new in the style he had adopted, and perhaps, therefore, so unintelligible to those who could only understand what they had been accustomed to, that we can scarcely wonder at the neglect he experienced. People half a century ago were far less disposed to recognise innovations in Art—as in other things—and far less able to comprehend what is really excellent in painting, than they now are. "So little," says his friend and biographer, Mr. Leslie, "was Constable's art as yet appreciated that the sale of two of his pictures, this year" (1814—*twelve years after he first began to exhibit*—let the young painters of our own time learn encouragement from this fact) "must be mentioned as an extraordinary event; a small one exhibited at the British Gallery to Mr. Allnutt" (of Clapham Common) "and a larger one of a 'Lock,' to Mr. James Carpenter," of Bond Street. Constable told Mr. Allnutt some years afterwards that "he had been the means of making a painter of him, by buying the first picture he ever sold to a stranger."

From the year 1814 to 1819, the life of this artist presented an "even tenour," though he was certainly advancing in popular favour; but in the latter year a picture—the largest he had yet painted—a "View on



Engraved by J.

VIEW NEAR DEDHAM CHURCH.

[J. & G. Nicholls.

the River Stour," known as "Constable's White Horse," from a white horse in a barge near the foreground, attracted much attention; it was purchased by his friend, Mr. Fisher, and procured for the painter, at the

next election, his admission among the Associates of the Academy. In 1829, he was elected a full member, for his reputation had not only circulated through his own country, but had extended to France and



Germany; some of his works had been purchased by a Frenchman, and exhibited in the Louvre, where they were much admired, and were the means of procuring for their author a gold medal from the King of France, as an acknowledgment of their merits. Our space will not permit us to follow out the career of Constable, otherwise we could find abundant materials in Mr. Leslie's volume from which to extract much instructive and interesting narrative. This admirable painter died in 1837.

Speaking generally of Constable's landscapes, we should call them "grand;" he has himself left on record this characteristic of them:—

"My Art flatters nobody by imitation, it courts nobody by smoothness, it tickles nobody by *petiteness*, it is without either *fal-de-lal* or *fiddle-de-dee*; how, then, can I hope to be popular?" Simple as are most of the scenes he pictured, he elevated them into sublimity by his treatment; and yet, "it would be difficult," says a critic of the painter's time, "to point out any one quality or excellence which pre-eminently distinguishes them; and perhaps it will be found that this one-ness or individuality constitutes their principal charm." Nature was his presiding deity, and in paying what he considered to be due homage to her, he disregarded



Engraved by]

THE LOCK.

[J. &amp; G. Nicholls.

the dogmas of schools and styles. The critics of his day, wedded to systems, marvelled at the daring of an artist who set both schools and styles at defiance, and wisely refrained from discussing what they could not, or would not, understand. Some noble testimonies have, nevertheless, been borne to the truth of his landscapes; Fuseli said, "they made him call for his umbrella;" Bannister, the comedian, remarked, when looking at them, "he felt the wind blow in his face;" and a French critic pronounced "the dew of the morning to be on the leaves and the grass."

Engravings from two of Constable's finest pictures\* are among

those we have selected as examples of his style—"Salisbury," or, as the painter called it, "The Rainbow," and "The Cornfield;"—these works may be regarded as evidencing the peculiar qualities of the artist, his grandeur of composition, his valuable and effective management of chiar'-oscuro, his fidelity to nature, and those attributes, in a greater or less degree, which Fuseli, Bannister, and the Frenchman spoke of. Time—as Constable said it would—has greatly modified the spotted appearance he

by him; the fourth was engraved in "Finden's Gallery;" and the second and third are from the well-known engravings of Mr. Lucas, published originally by Mr. Alderman Moon, and now by Mr. Boys. These prints are, of course, attainable; and we trust the result of this article will be to direct increased attention, and to obtain augmented sale, for productions in all ways so desirable.

\* Of the four pictures we engrave, the first is from an original work, of large size, lent to us for the purpose, by Mr. Gambart, and the fifth is from a print published



gave to his paintings; those spots have since become "lights," in harmony with the rest of the colouring; we must admit, however, that some of the shadows are now blacker than they were originally, and consequently impart a heaviness to the works.

We believe it is universally recognised by foreign critics, and we would, if only on the ground of impartiality, take their opinions rather than those of our own countrymen, that in landscape-painting we stand unrivalled, and our excellence is, no doubt, mainly attributable to the wide and varied range of study which England offers to the

painter, and to the poetical feeling, which our artists do, and cannot fail to, imbibe when contemplating the beauties Providence has so lavishly bestowed upon our "father-land," and to which the very mists and vapours that detract so much from our bodily and mental comforts contribute in no small measure. We have mountains and lakes, rivers and broad meadows, uplands clothed with rich brown cornfields or towering woods, villages and hamlets half hidden among majestic trees, edifices gray with antiquity, and baronial mansions of picturesque architecture standing amid scenery as picturesque, and all these not



Engraved by

THE CORNFIELD.

[J. &amp; G. Nicholls.

seen under a sky of endless blue, but more frequently under alternations of cloud and sunshine, sought for in vain elsewhere. We may ask even of Turner—would he have been the great artist he was had he been born and educated in any other country than England, with its sky "ever changing, ever new." In gazing upon a beautiful landscape, we are too apt to forget how much it is influenced by the canopy above; how it receives colour, richness, depth, and tone from the "firmament on high."

It may be a bold assertion to make before the worshippers of the "old masters," but we do not, nevertheless, hesitate to declare that our school of landscape-painters far excels any other, either of ancient or modern times, in poetry of composition, in varied and glorious imagery, and in the truthfulness of nature; this excellence, we repeat, can only

be traced to the peculiarity of climate which, whether in summer or winter, renders the country ever fresh and green, in all its picturesque variety of form and character. And it may not have escaped the observation of many, that when our painters travel into foreign lands and paint pictures of the scenes they visit, such pictures have, generally, some indications of what the artists have seen and learned at home; they are painted, as it were, under the influence of an English atmosphere; the freshness of our dew is upon southern trees and herbage, the glory of our skies rests upon mountain and valley.

We remember Constable well, having had the honour of his acquaintance when he resided in Charlotte Street, Fitzroy Square, about the year 1830. He was in person tall; his countenance was remarkably expressive—



full of kindness and goodness; in look and manner he was *suave*, yet manifesting energy and movement, and conveying to the merest observer a conviction of the genius the great artist undoubtedly possessed. If, as with many painters of the past epoch, it was not his destiny to be



Engraved by]

ON THE STOUR, SUFFOLK.

[J. &amp; G. Nicholls.

estimated by his own age according to his worth, his works are now largely valued; and when any of undoubted authenticity (for forgeries are



Engraved by]

SALISBURY CATHEDRAL.

[J. &amp; G. Nicholls.

abundant) are offered for sale, they are sold at very high prices; perhaps at ten times the amount which the painter received for them. Such is the recompense too often accorded to the artist; the trumpet of fame sounds only when "the ear is deaf to the voice of the charmer."



THE DUSSELDORF SCHOOL  
OF PAINTING.

THERE is no country in the world in which there is more intelligence, more learning, or more thought than in Germany; the Germans are a patient, laborious, and industrious people, profound in their learning, acute in their criticism, and ever seeking new fields for their intellectual energy. With all these advantages, these moral helps to the building up of a great nation, they have been deprived by their rulers, and by the peculiarities of their forms of government, of all freedom of thought and action in political matters; they have been shut out from the advantages of self-government, and relieved from the responsibilities of independent action. The consequence, however deplorable it may be in a political point of view, on which we will not now stop to enlarge, is that the Germans have turned their thoughts and devoted their time more to Art than any other modern nation; there is hardly a town, however small or insignificant, in which there is not an Art-Union, an annual exhibition of pictures, an institution devoted to instrumental music, a male and female singing club, and a theatre; and into whatsoever society you may go, from that of the tradesmen smoking their eternal pipes in village inns, to the polished courtiers in royal palaces, you will find an appreciation and understanding of books and pictures which you may seek for in vain in our own more practical and matter-of-fact country. This love of the Fine Arts, which seems to have renewed its youth in the days of Goethe, Herder, and Schiller, is at present the safety-valve of society in Germany, where party feeling runs so high, and where the vexed questions of religion and politics are now beginning to agitate the country. My present object is however not to speak of Art in its numerous branches, but to confine myself to a few observations on the two great schools, those of Düsseldorf and Munich, and of the painters of the present day, the men who for the last five-and-twenty years have guided the taste of Germany, and who by their instruction and example have brought their schools to that high state of perfection in which we now find them.

The Düsseldorf school may be said to date its revival, if not indeed to have derived its existence, from the advent of William Schadow. In the year 1826 he left Berlin, accompanied by a small band of favourite pupils, and having been appointed to the office of director of the Academy of Painting, in the early part of 1827, he took up his residence in Düsseldorf. He found that his predecessors had done little for the advancement of Art. Cornelius had gone to Rome, having effected nothing; and those who had followed him, men respected and respectable in their private life, possessed neither productive talent nor critical knowledge, and were especially deficient in the rare and difficult art of imparting instruction. Schadow saw at once that he must begin with a totally new method; that the foundations of the building were crumbling away, and that if he meant to erect a durable or permanent edifice, he must sweep away the tottering brickwork and build up afresh from the very ground. He felt that the young artist is too often at the beginning of his career recklessly thrown into a sea of difficulties; that he is expected to apply himself to too many and varied studies at the same time—acquiring perhaps much, but digesting little. To obviate this evil, Herr von Schadow began his new system of instruction, by dividing the classes into three distinct sections,—which we may call the elementary, the preparatory, and the finishing. The first, as its name denotes, was devoted to the earliest rudiments of Art, and every detail was attended to with the strictest conscientiousness—the teacher wisely judging that whatever was worth learning at all was worth learning well, and that the pupil would be spared great future trouble and disappointment if, at this period of his career, he fully mastered the mechanical and apparently trivial details. In the preparatory class the student was required to draw from antique statues and living models, to make studies of

drapery, copy pictures, and devote his time to architecture, anatomy, and perspective. Having passed a sufficient time in this class, the young painter was promoted to the third or last course; here he was encouraged to be independent, to think for himself, invent his own compositions, work out his own ideas, cover his canvas with the result of his own studies, in short, to be as unfettered and unshackled as possible. The director was thus enabled to see what was in the pupil; to correct, advise, and encourage; to turn his genius into the channel most suited to it, or divert him from the new-fangled and ephemeral, but often attractive, theories which prove the destruction of young artists.

To this system of instruction, pursued firmly and undeviatingly for the last quarter of a century, we owe the present school of painting in Düsseldorf. It was not however erected in a day; it had many difficulties to overcome, shortcomings to deplore, internal and external jealousies to encounter; but withal it had many and rare advantages. In the early years of Schadow's directorship, the society of Düsseldorf was one of the most intellectual in Germany. Immermann had taken up his quarters here; he was followed by Friedrich von Uechtritz, Karl Schnaase, and many others whose names are famous in modern German literature. Robert Reinick, the painter and poet, whose graceful verses and pleasant tales will warm the hearts of old and young for many a long day, studied here, and Mendelssohn came, and after him Rietz, and Hiller, and Robert Schumann. Converse with such men had the most beneficial effect on the young artists. They did not remain mere painters, they lived in a refined society, they cultivated their intellects, not their individual talent alone, pursued studies suited to their capacities, were content for a time to forego "the paltry jargon of the marble mart," to throw themselves as equals into the republic of artists of all kinds, giving and receiving information.

At this time the painters all worked together under one roof, and this contributed in no small degree to the family union which existed among them. They all met every day in the great building of the academy; the most friendly feelings existed, the students wandered from the atelier of one friend to that of another, criticised each other's works, delighted in each other's success, and as they smoked their pipes together, helped each other with advice and counsel. The masters had their painting rooms in the same old rambling and labyrinthine structure, and freely opened them to the students; here Schadow, full of love and feeling for pure Christian Art, directed and advised; Carl Sohn, and Theodor Hildebrandt taught; Wilhelm Schirmer showed his profound knowledge of nature and deep study of landscape painting; Mücke instructed in anatomy, Wiegmann in architecture, and Keller in drawing and engraving. It was, socially speaking, the golden age of the Düsseldorf school. At this time the romantic element reigned supreme: illustrations of German ballads and Rhine legends, Little Red Riding-hoods, and Aschenputtels, Gretchens, and Leonoras covered the canvass; it was a time of faith and trust, of confidence in themselves—the confidence of youth—and hope, and overflowing feeling. The school wanted, however, not a little of the castigation of the critic. Those who were accustomed to pronounce judgment on the labours of the academy were men whose knowledge was too limited, or whose censure was too mild; men who admired too indiscriminately and too enthusiastically, who loved, not wisely, but too well. This period was by no means a short one, it lasted fully ten years. The school of Düsseldorf then made a stride in advance. Edward Bendemann (though in my opinion he never has surpassed, in depth of feeling and fulness of poetry, the early picture which established his fame) showed more knowledge of his art, more boldness in the treatment of his subject, more confidence in his own strength. Lessing began to astonish the world by the variety as well as the greatness of his talent. Alfred Rethel displayed more vigour and a healthier tone in the treatment of his favourite fatherland legends, and Sohn fascinated with the beauty of

his portraits and the delicate handling of his female figures. But this improvement was not unaccompanied by counterbalancing evils—political and, more fatal still, religious differences found their way into the sheepfold; the happy family party was broken up, the simple artist life was over, and in its stead noisy political discussions occupied the evenings, religious arguments usurped the place of rational conversation, and fanatical zeal supplanted Christian love. Soon the once united Düsseldorf school became a house divided against itself. The artists no longer worked together, they hired studios in different parts of the town, and separated themselves into cliques and parties; the old castle, the building in which they had so long met, was now deserted, save by a few painters and the appointed professors; the critics too began to be more severe, and the artists, incited by rivalry, put forth their strength and developed their powers still further. The child-like simplicity and harmony of the early school has passed away, and been swallowed up in the abyss of time, but the world has been a gainer. Düsseldorf at present possesses painters who may fairly take their stand, in all the branches of their art, with any in the world, whether in historical subjects, in landscapes, in portrait painting, or in *tableaux de genre*. She has attracted to herself scholars from all parts of the world; India and America have contributed their quota, Saxons, Scandinavians, Romans, and Slavonians crowd her ateliers; and she has sent forth disciples and missionaries to found new schools. Bendemann, Hübner, and Erhardt have carried her principles to Dresden; Becker and Schroedter to Frankfurt, and others who have made their names more or less known to fame, but equally imbued with the ideas and feelings of Wilhelm Schadow, are scattered over the free cities, the capital towns, and the petty principalities of Germany.

On the 30th of November, 1851, Herr von Schadow celebrated his twenty-five years jubilee as Director of the Düsseldorf Academy. All the principal inhabitants of the town, including artists, citizens, and government officials joined together in the work of love. We have no idea in our hard, every-day, practical life, in what was once called "Merrie old England," of the deep feeling, the true affection, the tenderness and love, with which the Germans contrive to surround these festivals—whether it be the common Christmas tree, the family birthdays, the marriage anniversaries, or the rarer and consequently more elaborately celebrated silver and golden weddings, or quarter or half century jubilees of office tenure. On the eve of the festival which we are now describing, a long procession of blazing torches appeared under the windows of Herr von Schadow's house, with the accompaniment of a Liedertafel (a men's singing club), bringing a serenade to his honour. On the following morning we found that the old "Steinweg," the street in which the artist's house was situated, had changed its name, and by command of the Mayor and corporation was henceforth to be called "Schadow Street." Countless deputations approached his doors from distant towns, and various public bodies,—men, many of whom differed from him widely in politics and religion, but who came only to honour the artist. The windows and balconies were decorated with flags and many-coloured carpets, reminding us of those solemn processions in the Eternal City, where the faithful ornament their walls with carpets, old tapestries, any bit of rich colour or brilliant drapery that they can lay their hands on. A splendid festival closed the evening, with "tableaux vivants," dramatic representations, a grand banquet, and the most beautiful music. Thus it is in Germany that men delight to honour talent, to express some acknowledgment for the long weary years of patient labour during which the artist has struggled often alone and unaided. In England we should be ashamed of such an exhibition, we should be afraid of compromising ourselves. We provide banquets for conquering heroes, Indian viceroys, successful speculators, or railway magnates, but we leave the artist to starve in his garret or become at best a successful tradesman,



a fortunate dealer in his own wares. Herr von Schadow is now, after twenty-eight years sojourn in Düsseldorf, about to leave it and return to his native city. He has, I understand, resigned his directorship of the school which he may be said to have founded, and, though no longer young, to have accepted the office of director at Berlin. His successor has not as yet been appointed at Düsseldorf. J. W.

### THE BOARD OF TRADE DEPARTMENT OF ART.

WHEN a street has a doubtful reputation we change its name: if a cloud still continue over it, this may be even again altered. We would seek other reasons than this for the changes of appellation which the present *Department of Art* has undergone since its origin, in the imperfection of description afforded by any of its designations. It commenced as "The School of Design." But the title *design* applies to many other branches of Art beside those that come within the scope of the department. The higher arts of design are those of Painting, Sculpture, Architecture. The less elevated grades—those restricted to works of manufacture and decorative ornament—form the special province of the Government School, and it seems inappropriate for these, respectable as they are, to arrogate to themselves a name embracing all the superior grades. Yet in some respects—though aesthetically incorrect—the "School of Design" is the best of the three names it has had in succession, as a title that no other institution had taken up, and thus more distinctive.

Some changes taking place in the Institution, it was agreed at the same time to bid farewell to the first appellation, and that of the School of *Practical Art* was substituted. This was a dangerous title. In the first place it appeared to assume that all other Art than that taught by, and emanating from, it, was not practical; and secondly, it had the semblance of challenging examination as to its own special practicality. This test it was not able to stand. British painting, sculpture, and architecture, which were not included in the department of "practical," went on quietly their own way, producing works that were appreciated, paid for, and which held their place in public estimation—while the department was remarkably barren and unfruitful, and produced nothing that held any recognised public place in general estimation. There was a vast deal of conversation, but extremely little practical Art.

After an interval, the opportunity of some fresh changes was taken to allow the little word "practical" to slip out of the category altogether, and the Institution was at this period rechristened with the name it at present bears—"The Board of Trade's Department of Art." This, however, is a long name, and abbreviation is natural; and the name by which it usually goes, is that of the Department of, or the Government School of Art, one far more extensive in its range even than the original one of Schools of Design, and more likely to mislead. Imagine a foreign lover of Art visiting the houses of the department, either at Marlborough or Gore House, with the idea that he is going to see the artistic stores of the British government! He will see no collection of British painting, sculpture, or architecture in the special apartments of the Department of Art. One quality of this name is that it is very elastic; it may mean anything. Its true designation is very properly that of the School of Ornamental Art, but this, though belonging to it, is seldom recognised. What are its duties eventually to be? Is the Royal Academy to merge in it, and are there any shadows of coming events in its name and present action? In taking the initiative as to the French Exhibition it certainly is extending its influence; and as the Royal Academy took no public steps towards the proper representation of the higher branches of Art in the French Exhibition, this step was natural. Moreover, it seemed to offer consider-

able facilities, in the possession, among its authorities, of some that had proved themselves eminently capable on the occasion of the international Exhibition of 1851, of the experience of which they had the additional advantage.

This concurrence of circumstances suggested to government, that the department in question should take preliminary measures to find out the extent of space that would be required for the exhibition in Paris next year, of the British works of pure Art. This naturally slid into the whole matter being in their hands, especially as the officers were very ready to do it, nobody else was, and there was no other machinery for the purpose moving. The authorities appropriately selected some names of men recognised by the public in the three branches of Painting, Sculpture, and Architecture, to form committees and to consult. This was the evident course, and were there anything very wrong being done, no doubt these gentlemen would check it; but virtually, as may be supposed, the department will do the work, the artists' names only gilding the proceedings. There are dissenters probably to the course, but it will work very fairly. We are not quite so sure as to matters of manufacture, but we would be silent, as it is far from our wish to run the chance of throwing any difficulties in the way of so laudable and important an object as the due representation of manufacture next year in Paris.

As to Art, it may be perceived that the Marlborough and Gore Houses establishment, as far as regards the French Exhibition, are actually in the position of the Government School of Art; for the office of the French Exhibition is virtually but a sub-department of that of Ornamental Art—an offset nourished by the activity of the original plant. This is a wonderful expansion from the original speciality of Ornamental Art alone. This may bear some very important signification, or it may not. We are not in the least inclined to find fault, but we have occupied a little space in our Journal to display to our readers the expansiveness of the government department of Art—that, like the portable palace in the fairy tale, it may be shut up in one hand, or it may expand to cover a multitude!

One cannot help having a certain sympathy with so much activity, if for good, or with ambition, if it be properly directed; but, as we have said in former numbers, we are not prepared to approve of all the late action of the school, especially in its own proper province, as connected with the legislation of the branch schools in the country.

The dissatisfaction in the country schools, of which we spoke some numbers ago, especially as regards the concentration of funds on the Metropolitan School, does not appear to have subsided. In some localities the committees may have been somewhat appeased, but in our greatest manufacturing towns, they are still firmly prepared to resist the dicta of the metropolis, and it is probable that a parliamentary inquiry early in the session will be instituted. The sound common sense and steady energy of Manchester, and the active ingenuity of the government authorities acting in opposition, will probably leave no point of the whole question of the uniting of Art and Manufacture untouched, and perhaps real good may be elicited from the proceeding. Yet we regret that equal good might not be the result of more congenial action, and we hope that some endeavours that have been made in that direction may be successful. The department may probably take the ground of the central School affording Training Schools for masters who are afterwards to disseminate the knowledge they have attained throughout the provinces, and the concentration of public funds on the metropolitan establishment will be defended on this ground; but this will not render reasonable the reduction of the funds applied to the schools in the areas of manufacture where they are practically to work. The committees and masters also of these schools have in any case a manifest right to know in what degree they are to be assisted by government, and on what basis of pecuniary

security they stand. They have a right to demand that some definite mode of action and distribution of the public funds should be laid down, from which departure will not lightly be taken. Although the head government justly rests with the department of the Board of Trade, it should be restricted to legislate constitutionally, according to recognised laws open to, and understood by all those bodies under their jurisdiction. Manchester is not easily to be turned from her purpose, and a mutual understanding with the country schools in which the future regulations should be clearly laid down—would be a better position for the department to take, than that which now bids fair to occupy some of the time of our legislators in the ensuing session. Whatever may be the nature of the discussion we hope the result will be, an increase of public funds applied to the whole question, and that such grant be supplied under restrictions which should ensure its direct pecuniary benefit throughout the country on some well-assured basis. Also that it be applied to the travelling expenses of portions of the metropolitan museum to the several manufacturing localities, as well as to the practical training of the masters and scholars in London.

We do not intend to undervalue either of the latter advantages to the country schools, when we at the same time press the first. We have always said that the public stand more in want of instruction than either the manufacturer, designer, or artisan; and the collection gradually increasing at Marlborough House is a general benefit to the material taste and appreciation of the just and beautiful in ornament. But to fully fulfil this purpose it should be directly disseminated through the country, and not alone indirectly reflected through the masters. Also, that the masters are greatly benefited by their opportunities of education, and the consultation of fine works at Marlborough House, is undoubted, but their education is anything but complete until they have learnt to apply these powers and acquirements in the localities in which they are to teach. A master sent down as such from London to a manufacturing town, is incompetent to do all the good of which he is capable in that town till he has made himself acquainted with its manufactures. And this he ought to do before he is appointed master in that locality. The metropolitan establishment may be an excellent training-school for teachers, but the teacher cannot there learn all he should know.

Masters are not to be manufactured in the laboratory of Marlborough House, as if they were steam engines, to be sent down into the country to drag on at once a train of scholars along a precise line laid down by the London authorities. The direction to be taken in each case depends on circumstances, and the master in a locality has to study a variety of circumstances, before he can make the fullest use of his powers to benefit the place to which he is allotted. To be fitted for such he must be of intellect beyond the province of the Art alone, and is not to be bound or hedged in by authorities, blind from distance. Nor should his useful time be taken up by a needless routine or sudden accession of reports or red-tapism. *The province of the master is to teach, and not to swell the bulk of the annual Blue-book.*

A master in a country school must be an intellectual and reasoning man in other matters than those of Art only, if he is to be of real use. And he must also be a man of moderation and self-restraint as to his art itself. There is no man of ability in Ornamental Art probably, who has not a predilection for some one special style of ornament; one prefers Italian, one Gothic, and so on; but when he becomes master of a school of ornament he must put restraint on himself; he must not be special or partial as regards these points, he has to be universal, or he will bias his students too much. And herein lies some difficulty in the advance of Ornamental Art in this country, the very civilisation and the comparative universality of our knowledge prevents a great school of a special stamp of ornament being formed. If we look back through the history of ornamentation, we shall not see instances of more than one style having been



carried out to its *acme* at one time. When each style we admire was originated, the whole stream of ornamentation took one direction, and it was by this means that the greatest works of that nature have been produced. One style may rapidly have given way in some cases to another of a different character, but while each was growing, the whole ornamental energy of the time was applied in one direction. It cannot be so now. The education of the schools is devised to be impartial, and advanced students are expected to be able to design, if so called on, in Greek, Roman, Byzantine, Gothic, Renaissance, &c., the many styles affected by different tastes.

Research will show us that the evolution, introduction, and perfection of the various styles have chiefly been the result in its respective time, of some two or three, or in most cases of some one master-mind, strongly imbued with one way of looking at Nature and Art. The whole bent and pressure of his mind has been brought to bear in one direction on the subject. Vigorous and characteristic results have been the consequence: a host of assistants, have risen up from his call, and imbued with analogous views and modes of execution, they have produced a *Style*. But this, as far as the impress of the mind of a master of Ornamental Art in the Government Schools, appears and perhaps justly to be denied us. He must be all in all to all styles, must adopt himself to the various tastes of decoration. He must keep a guarded check upon himself, also not to allow his predilection for one style to have even an indirect influence on his scholars. At least he must keep his views on this subject very much within compass. We are very far from wishing to encourage insubordination, when we express that the position of a master in country schools in large manufacturing localities, requires a man of fine judgment, general knowledge, and considerable restraint upon himself, so as not to allow his special predilection, in ornament, to influence too much his whole body of scholars. As such the chief masters of the schools in the provinces should be less ruled by than rule with, the authorities of Marlborough and Gore Houses.

### MUNICH INDUSTRIAL EXHIBITION.

THE Munich Exhibition, which closed on the 15th of October, after being three months open to the public, having passed without much notice in the English press, the following condensed abstract of the Report on it, forwarded by Consul-general Ward to the Earl of Clarendon, cannot fail to be interesting to a large portion of our readers.

As, out of 6977 exhibitors, Bavaria and Austria alone supplied above 4000, while Prussia only gave 823, the exhibition was, in fact, rather a display of the industry of southern Germany than of the entire country. Austria gladly seized the opportunity to take part, for the first time, in an exhibition of the German Customs Union, and made great and not unsuccessful exertions to be well represented; as, ardently desiring the incorporation of all Germany into a general Customs Union, which seems to be considered as sure of accomplishment at no distant date. She was anxious to show that Austrian manufactures were making steady progress, and were already, in some respects, qualified to compete with those of the north and west.

The admission of British goods, however, at any future German exhibitions, is not likely to be thought of, as the regulations of the German Customs Union strictly confine these exhibitions to the produce and manufactures of the German states only.

The first group of articles exhibited consisted of ores, minerals, coals, &c., from Bavaria, the Harz mountains, Saxony, Austria, Wurtemberg, &c. Many undoubtedly good specimens of iron manufacture were shown from these districts, and the tendency of the German iron manufacturers is more than formerly towards

production on a large scale; but they must produce cheaper than at present before they can compete with England or Belgium. The great importance to Germany of the extension of its iron manufacture is evident enough, but it is also evident that, in so far as the governments have endeavoured to attain that object by protective duties, they have taken a wrong course; as, according to reliable returns, these protecting duties seem to have decidedly checked the rate of increase in home production, and the general progressive decrease in consumption is still more striking. Possibly the energies of the Zollverein may be stimulated by Austria, which is rich in excellent iron mines, and is paying much attention to the improvement of machinery, as her portion of the exhibition proved. Still, the consumption of iron in the Austrian dominions is as yet very small, being, in 1848, as compared to England, only as eleven to ninety-four per head.

The second group comprehended a great variety of agricultural produce. The Silesian and Saxon wools maintained their ancient reputation. The progress of wool-growing in Wurtemberg was shown by two hundred and sixteen specimens of clothing and combing wools, of different degrees of fineness. Still, the opinion that the production of the finer wools is on the decline in Germany seems to be confirmed by statistics. The cultivation of flax in Germany is said to be increasing, and machinery is fast expelling the old method of spinning it by hand. But the flax-spinneries will never be able to compete with those of England and Ireland till they have a better raw material. Of tobacco there were numerous specimens. Silk-cocoons came chiefly from Bavaria, where the worm is extensively bred.

The third group comprised a great number of dyes, gums, resins, oils, &c.

The fourth group was composed of substances used for food and personal use; flour, numerous samples of beetroot-sugar, soap, &c.

The fifth group contained machinery, carriages, and agricultural implements. The fabrication of steam-machinery has greatly extended in Germany within the last ten years, and now an English engine is seldom to be seen on the railways. A number of spinning, weaving, and other machines were also exhibited. The agricultural implements made a large display, and many of them would no doubt excite attention in England.

The sixth group consisted of scientific and musical instruments.

The seventh group, that assigned to textile fabrics, was the most important of all, both from the nature of its contents, and the great number of articles, having in it about 2200 exhibitors. No yarns were shown that denoted the power of successful competition with those of Great Britain. The cotton yarn was in general under No. 60, and chiefly between Nos. 20 and 40. Of linen yarn little was shown. The Austrian woollen yarn was not much worth, though here, as in other instances, Austria and Bavaria were the largest exhibitors.

The German cotton manufacture is, and must be, dependent upon English yarns for many years to come, the protective system having failed in this instance also. In the linen manufacture the Germans used to set the example, but now they imitate foreigners, and some of the best linen exhibited was copied from Irish patterns. Saxony, as usual, sent the best damask, but the plain linens were upon the whole better represented than the damasks. The Westphalian linen was generally thought the most perfect; and Bielefeld sent some excellent pieces. The woollen manufacture is undoubtedly one of the most flourishing of German industries. It has been less impeded than the cotton manufacture by the effects of the protective system. It was fully represented in every branch; from the commonest blankets to the finest cassimirs and woollen velvets. The Rhenish provinces sent their cloth, buckskins, cassinets, molton and flannel, satin de laine, croisées, serge de Berry, and half-woollen vest and hosiery stuffs. The best cloths were from Aix-la-Chapelle and Duran. The fine cloths, buckskins, and woollen manufactures generally of

Saxony showed well. But the Austrian cloths undoubtedly made the most sensation, for it was not generally known that they had reached the degree of perfection evidenced by the numerous specimens from Bohemia and Moravia. The goods from Brunn were also remarkable; its thick cloths, in the opinion of good judges, stood without a rival, and its buckskins and half-woollens were also generally superior to those of the Zollverein. So that, whenever the duties are abolished, Austria will be a formidable competitor, in all but superfine cloths; the Rhenish and some of the Saxon cloths being still superior in colour and stuff. The merinos, thibets, and mousseline-de-laine of Austria are also inferior; but the specimens of these exhibited by all the states were below mediocrity. The cotton stuffs were sufficiently numerous, embracing calicoes, shirtings, jacconets, *piqués*, so-called white wares, sateens, tops, fustians, and coloured and printed stuffs in great variety. Nothing in them, however, requires particular notice. It is well known by what means the Zollverein has succeeded in driving out of her markets all the lower and middling foreign cottons, and in forcing the population to take what is often a much worse article of home fabrication. The protective duties range from 50 to 150 per cent. What has been the result? The consumption increased very slowly, and of late years has actually fallen off from 3.1 per head in 1845, to 2.8 in 1850. The silk manufacture displayed great variety, and occasionally brilliant specimens; from spun silk to the richest shawls, dresses, and furnishings. Austria made a large display, and her velvets, plush, and embroidered stuffs, were generally good, but in plain silks and ribbons she stood below the Zollverein, and her silks are dearer. The silk trade is one of the most important of German industries; it is scarcely protected, the duty not averaging above 6 or 7 per cent. *ad valorem*. The Zollverein exports to the value of ten or twelve millions of dollars yearly, partly to America, in competition with France and Switzerland. The excellent velvet of the Rhenish provinces even forces its way into France by means of the smuggler. A new invention was shown, called *Glanz-Percale*, being silk or other stuffs printed with gold or silver so as to resemble brocade, by Schreibmayer of Munich.\* The hosiery from Chemnitz, Apolda, &c., had no recommendation but cheapness, for in durability it could not compete with that of Derby or Nottingham. In this group generally there was really little to show any advance in the branches of industry it represented, much less to excite any well grounded fear on the part of the British manufacturer that his exertions might be outstripped by German competition.

The eighth group contained metal wares, jewellery, and arms; from the coarsest iron pots, to the finest gold leaf and most costly jewels of Vienna or Munich. The German cutlery, thought still inferior to the English, has really improved; but the fine steel work, needles and pins, are still much in the background. Upon the whole the articles in this group made a respectable appearance; the cast-iron manufactures excited most attention.

The marbles, earthenware, porcelain, and glass, in the ninth group, formed some of the most striking objects in the exhibition. Of porcelain, the royal factories of Munich, Berlin, Dresden, and Vienna sent many beautiful specimens. That of Nymphenburg, near Munich, is under the direction of M. Neureuther, the eminent artist of the German romantic school, who has done much to improve the style of porcelain painting; his conceptions being in the spirit of national poetry and traditions. A hunting-service designed by him was shown, which gave some idea of the new direction which the Bavarian porcelain is now taking. The Berlin manufacture is also getting out of the old Rococo fashion of last century, and shows a taste for classical models, and for the pure style of Winckelmann, Carstens, and Thorwalden; its imitations of the old Tuscan style

\* This is no new invention, but has been used for some years in Manchester, under a patent held there.



have also been successful, and are not dear. The Dresden porcelain is now considered rather old-fashioned, adhering too exclusively to the Rococo style. That of Vienna also is very much in arrear in point of taste. The Bohemian glass, and its rival the Bavarian, both now so well known, imparted a lustre to this, as they have done to other exhibitions.

The tenth group comprised many tasteful as well as curious articles in wood and earwings.

The eleventh group displayed a great variety of paper, writing, drawing, and printing materials; but in them cheapness rather than excellence is chiefly aimed at; the writing and printing paper being inferior to the English. The pencils, however, compete successfully with the English, and the art of printing is greatly improved.

The twelfth group of the fine arts, comprised contributions of about 150 exhibitors, statuary, casts, and bronzes of great merit, chiefly by Munich artists.

The chief faults of the exhibition were that it was so much overloaded with trivial and unimportant articles, and that it did not fairly represent the whole of Germany. In textile manufactures it did not rise above mediocrity; but in machinery, as well as artistic objects, much improvement was visible. Compared with the Berlin exposition of 1844, it rises certainly in magnitude. As a financial speculation it was signally unfortunate; chiefly through the cholera breaking out in Munich in August. The loss to the Bavarian government will, it is supposed, amount to at least 2,000,000 of florins.

#### FRENCH UNIVERSAL EXHIBITION OF 1855.

CAPTAIN OWEN, on behalf of the Board of Trade Department of Science and Art, has addressed to the Secretary of each local committee of that important Exposition a circular calling attention to the translation of a circular which has been addressed by the Imperial Commission to the various departmental committees in France, urging upon them the necessity of only admitting to the Exhibition such articles as will reflect credit upon French industry. The Imperial Commission recommend that only those articles should be admitted which show one of the following characteristics:—First, a reduction of price through a more intelligent application of labour; secondly, some great utility; thirdly, a novelty in the application of some raw material or Industrial process; fourthly, superiority in taste and execution; fifthly, the importance of the manufacture or production. In general, some progress of science or industry is indicated as the condition of selection. "In making selections for the British section of the Exhibition, it will be necessary," remarks Captain Owen, "to bear in mind that this Exhibition is to take place in France—a country in which, until now, British manufactures are to a great degree unknown to the mass of the population. It is not, therefore, necessary that progress alone should be the distinctive feature of the British department of the Exhibition, but rather completeness in all its details, even the very humblest; and in the consideration of many branches of industry local committees can scarcely do wrong in following the verdict already pronounced by the public, in the shape of a large and long-continued demand; while they would of course assure themselves that the goods sent were relatively excellent, and the best of their kind. It is not only for the information of the few distinguished and well-informed foreigners who will take part in the labours of the international jury, and who are, perhaps, as well acquainted with our industry as their own, that the British Exhibition must be prepared, but for the French public, for whom it will be the first opportunity of seeing a systematic display of the productions of this country." The Board of Trade are anxious that these considerations should be submitted to the exhibitors, who are, more than others, interested in the general result of the Exhibition being a creditable one to the country.

#### THE MUSEUM OF ORNAMENTAL ART, AT MARLBOROUGH HOUSE.

WE have, heretofore, announced our intention of giving a series of illustrations of the principal objects contained in the new Museum of Ornamental Art at Marlborough House, and we now redeem our pledge. Our readers are aware that this collection was founded shortly after the close of the Great Exhibition of 1851; Government having granted a sum of 5,000*l.* for the purchase of specimens therefrom, to form the nucleus of a collection designed to illustrate Art as applied to objects of utility. This scheme formed the natural complement of the system of Art-instruction, inculcated in the then schools of design, and, accordingly, its realisation fell within the province of the new government department, created to extend and develop those institutions. The present extent of the collection is an evidence that this mission has not been neglected by the Department of Science and Art. Whilst our great national establishments, the British Museum and the National Gallery, impeded by the official inertia of trustees and committees, have been recalled to notice mainly by their sins of omission, an institution has been recently created and developed, which is in itself the most striking comment on that system of individual responsible administration by which alone any really important result is to be achieved. All who have from time to time visited Marlborough House must have been struck with the constant succession of novelties, either permanently acquired or contributed on temporary loan; and in alluding to this latter most excellent feature, that of the allocation of rare and beautiful objects of Art, contributed for a time by private collectors, we need but remind our readers of the extraordinary collection of decorative furniture, specially got together at Gore House in the spring of 1853, and copiously illustrated in our columns at the time. Most justly have the managers of the Museum comprehended the importance of this co-operation of the wealthy connoisseur in the work of instructing and refining the public mind by the influence of Art; but this has moreover been deeply felt and powerfully promoted by those august personages, who, foremost in rank, are ever foremost in well-doing. Our gracious Queen and Prince Albert have been the mainstay and chief support of the Marlborough House Museum. The costliest and most beautiful Art-treasures of the crown have been unreservedly contributed, from a porcelain cup to the richest and bulkiest article of furniture from Windsor Castle. To suggest that the public might benefit by their exhibition, has ever been to elicit an immediate and cheerful assent, whilst the numerous labels attached to articles permanently presented by the royal consorts, attest alike their generous liberality and their good taste. The scope and province of this collection are extremely comprehensive, and we trust that the present acquisitions, diversified as they are, must nevertheless be taken only as evidence of the aiming at philosophic unity and completeness. It has been a misfortune hitherto very peculiar to this country, that all our national collections have grown up without any definite preconceived plan or system; we have heaped up treasures of all kinds, and in all sorts of strange juxtaposition, as though indiscriminate hoarding were the sole end of our endeavours; consequently our galleries and museums are

little better than mere magazines, comparatively useless as regards their highest and most important function, that of teaching, except to the learned few. What indeed is the British Museum to the great majority of visitors but a vast bewildering holiday show? Impressed with awe and admiration at its magnitude, and the strangely various nature of its contents, the uninstructed artisan wanders through the spacious halls with vacant wonderment, and returns uninformed; he feels that it is not meant for him, or it may be he believes, in his simplicity, that all is wonderfully ordered for a higher class of cultivated minds; when, alas! if a thousand strange objects—stocks and stones even—have not spoken to him in intelligible and deeply interesting voices, it is because there is no leading mind, no directing influence tuning them to the proper pitch of his intelligence. But museums and galleries are too costly to be thus kept for the very few, and on the other hand we are paying too high a price for mere popular ræeè-shews. We think we perceive an earnest of better things in the Marlborough House collection, otherwise we should most unhesitatingly oppose its further extension, on the score of useless expenditure of the public money. This collection has, however, a well-defined object, which, as we understand it, is to collect and arrange, in practical and philosophical analogy, objects of every age, period, and country, which serve to effectually illustrate the alliance of Art with objects of utility. Its aim should be alike to illustrate the history, æsthetic theory, and practice of ornamental Art; and we shall grudge no amount of expenditure providing the end is kept steadily in view, and a collection so formed, so arranged, so illustrated, in a word, so completely brought home to the student, the manufacturer, or the artisan, as to render every visit paid to it an inevitable lesson. We are convinced this may be done, but it will be the work of individual energy and earnestness of purpose, seconded by liberal means, unfettered by committees or trustees, whose chief function is but to dishearten and discountenance the laudable endeavours of their own officers, for we must here observe, that the shortcomings of the institution we have alluded to, have been the fault rather of the system than the men. The objects we have selected for illustration are of the most varied description, and have been chosen mainly for their excellence as works of Art, many of them being calculated to offer useful suggestions to the ornamental designer. The descriptive notices which accompany the engravings have been furnished to us by Mr. J. C. Robinson, F.S.A., curator of the museum. It will be his study to accompany each engraving with such historical and explanatory matter as the space permits, and occasionally to direct to the object the attention of that class of manufacturer for whose use it seems more especially calculated.

The objects selected are, it will be perceived, very varied in character; we have not thought it desirable to arrange them in any order, but to introduce them as best suited to occupy our columns; due regard, however, has been had to the suggestive nature of every subject engraved, our purpose being to supply from antique and modern examples the more refined productions of Art which are at the same time likely to be practically useful to the modern producer. Our present plan is only another mode of effecting an object for which we have long striven, namely, to aid the manufacturer in his works.



The PANEL in carved oak, engraved below, and the corresponding one in the third column, are beautiful examples of the Flemish renaissance, dating about the year 1540. They have probably formed portions of the doors of a cabinet, and are particularly interesting as showing the influence of Italian cinque-cento Art on Flemish ornament of this comparatively early period. This foreign taste was probably introduced by the Flemish followers of the school of Raffaele,



ments of the carved dressers and buffets, which were a chief feature of the dining rooms of the fifteenth and sixteenth centuries. It is most



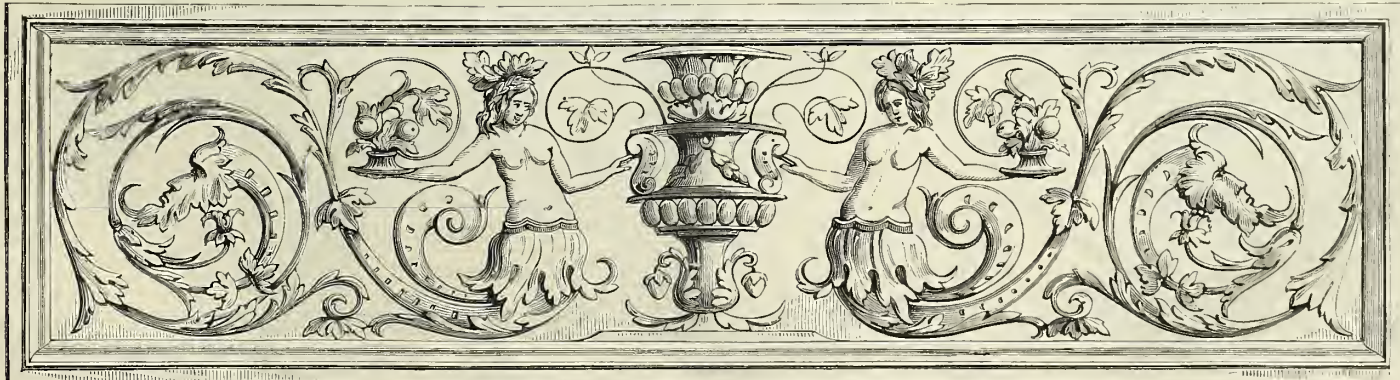
likely of Augsburg work, of the end of the fifteenth century, its elaborate details mark the

extreme limits of development of the Gothic or mediæval style, although as yet unmixed with any appearance of transitional details. The free arrangement of the bands of ornament, which encircle the body of the cup, however, denotes the coming abandonment of that strict architectonic union of parts, which had hitherto rigorously prevailed; while the general design is distinguished by a florid exuberance, which scarcely compensates for the want of those



of whom the designer Bernard van Orley, and the painter Franz Floris, are perhaps the best known. In the door screen of the Hôtel de Ville of Oudenarde, by Paul van Scheldel, A.D. 1535, we have still preserved an admirable monument of Arabesque sculpture of this peculiar style. The CUP or HANAP in gilt metal, represented in the centre of the page, is one of those gorgeous pieces of plate, mainly designed to serve as orna-

quaint and dexterous arrangements of the minor details, which we admire at an earlier period. The piece, in fact, although extremely rich and imposing, is somewhat fragmentary and wanting in general harmony of effect. In the last example on the page, we have another elegant specimen of FLEMISH ARABESQUE, of about the same period as those already given, although by another hand, and carved in



much lower relief. There is here no vestige of mediæval Art, the composition being clearly based on a knowledge of the Roman

acanthus scroll system; the light and slender foliated details, however, denoting an imitation of painted wall decoration rather than reliev

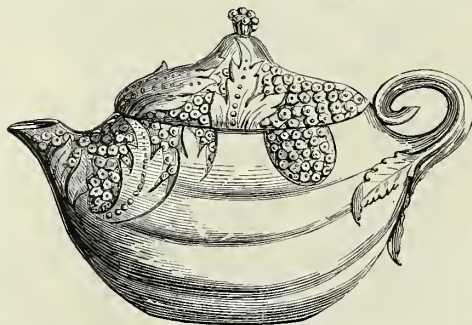
ornament, which, in classical examples, is generally of a fuller and more massive character. The manipulation of this piece is extremely spirited.



This gracefully formed vessel is a COFFEE-POT of old Wedgwood ware, of a pale lilac colour, enriched with delicate cameo ornaments in white.



The next example is a TEA-POT of singular design, in general form resembling a melon, the



upper part being decorated with leaves and the seeds of the fruit ; it is in oriental porcelain of

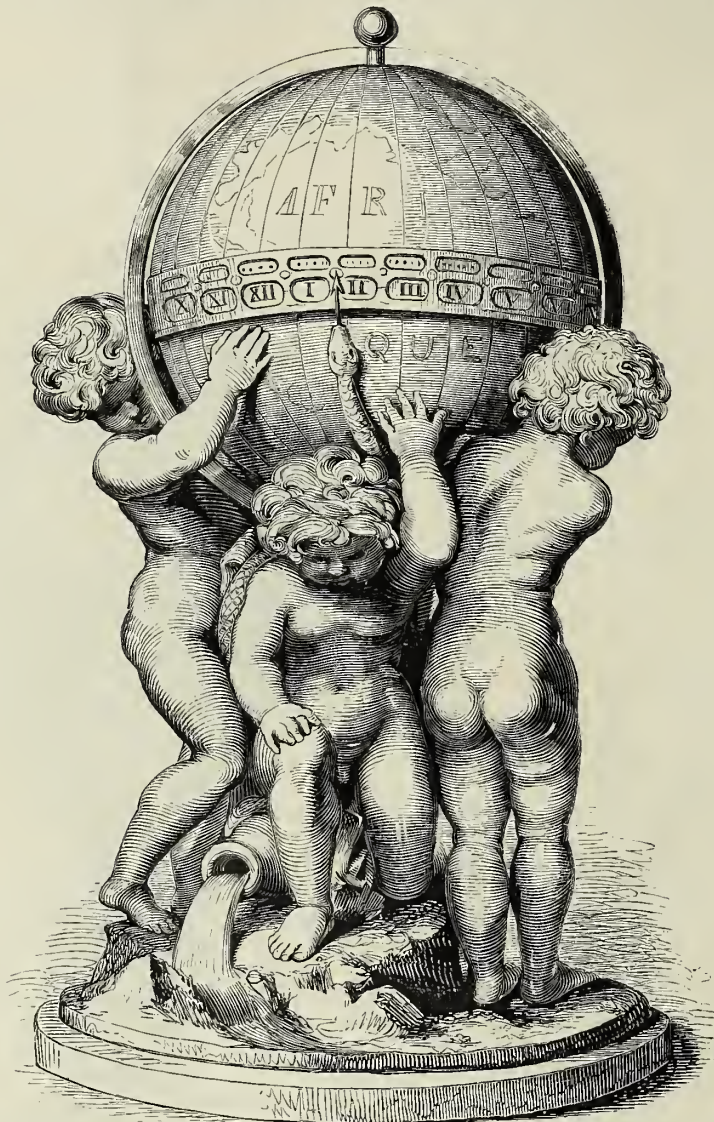


a delicate creamy white tint. The SALT CELLAR is a rare and elegant example of Bernard de



Palissy ware, enriched with brilliant tints of enamel. The last subject is a silver gilt TANKARD of Dutch workmanship, dated about the year 1630.

The fine Clock, next in the series, represents three elements, air, fire, and water : the figures are in bronze, the globe or dial gilded. The



entire object is four feet six inches in height, and is of French workmanship of the time of Louis XV. We have next an excellent example of old English plate of the period of Charles II. ; the large CUP with COVER here engraved is of silver parcel-gilt, the ornamental foliage and



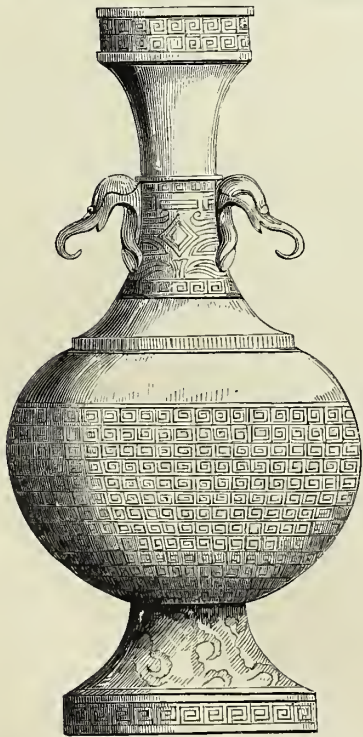
birds being of perforated *appliqué* work in frosted silver, detached on a burnished gold ground ; both the spaces and decorative surfaces being very skilfully and beautifully contrasted.



This illustration represents a modern Japanese bronze CANDLESTICK, of quaint and fanciful

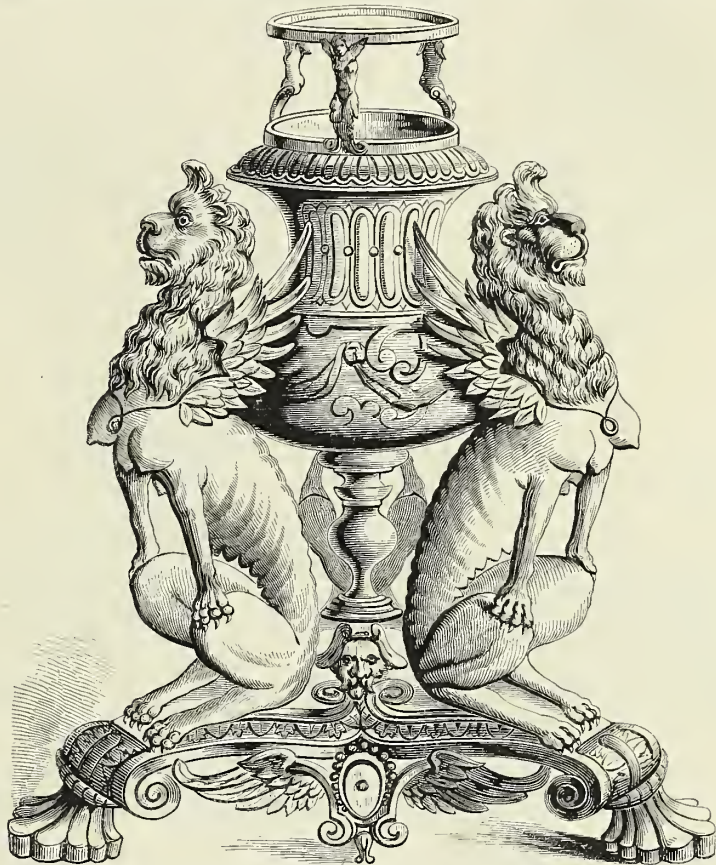


design; the original is beautifully lacquered, and is of very delicate and skilful execution.

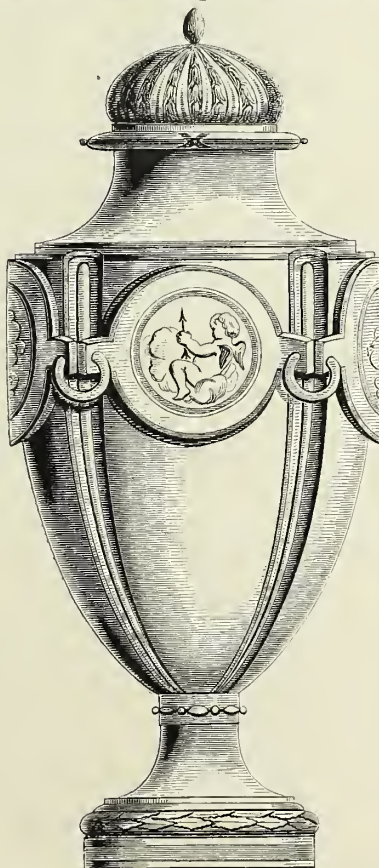


Above is a bronze VASE of Chinese manufacture, of simple yet elegant form and appropriate

decoration; it is probably of some antiquity. The leading decorative motive is the fret or key ornament, which appears to be common to all periods and styles of Art. Our next example is



similar objects. Of the two porcelain VASES engraved at the bottom of the page, the one on the left is a beautiful specimen of old Sèvres



ware, of the rare and valuable *pâte tendre*; the colour of the ground is the celebrated *bleu du roi*, and the raised medallions are enriched with spirited paintings of Cupids *en grisaille*. The

of a very different school; in the gilt bronze LAMP STAND we have a specimen of old Venetian metal work of the sixteenth century, offering many valuable points for modern adaptation in

other is an unusually elegant piece of the rare old CHELSEA CHINA, dating about 1760. Fine specimens of this interesting national manufacture of the last century command almost fabulous prices from connoisseurs. The gilding on Chelsea porcelain is remarkably brilliant, and



the painting, generally of pastoral subjects, birds, or flowers, executed in a broad and spirited manner, very different from the timid stippling of the porcelain painters of the present day.



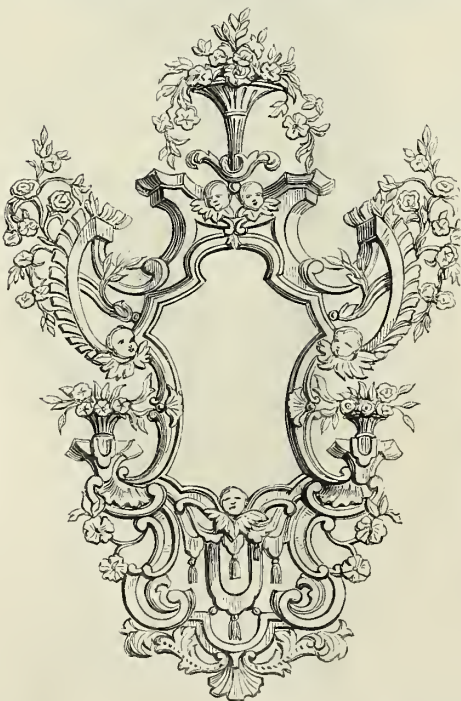
The beautiful specimen of Italian cinquecento jewellery which we here engrave, consists of an elegant BORDER AND FRAMEWORK of chased



gold, richly decorated with transparent enamels: the stones are emeralds and sapphires, the head in the centre being an onyx cameo in very high



relief. The back of this fine jewel is likewise richly enamelled. The two carved and gilded FRAMES beneath are of old Venetian workman-



ship, of the early part of the eighteenth century, combining an exuberant richness of style with great delicacy of execution. Next in order comes

the SALVER in silver-gilt here represented; the exquisite scroll border of this fine piece of plate is a perfect model of chaste and appropriate design; the execution of the ornament is by the process of repoussé work, or embossing by hand,



in the arrangement of the main stem of the scroll ornament, which, it will be observed, forms a sort of undulating triangle, the spaces left on each side of it being filled in with a rosette. The ease and elegance with which the accompanying

afterwards carefully chiselled and finished with the *burin*. At first sight this would be taken for a work of a fine period of Italian Art; it is, however, doubtless of Flemish origin, dating about the year 1660. There is much skill shown



two views, the lower one being a detailed drawing of the cover, is an example of a phase of Italian manufacture of about the close of the seventeenth century, respecting which some little ambiguity exists. The fragrant material of which

it is composed would lead us to infer an Oriental origin, the ornamentation of the present example, however, is entirely European, and evidently a variety of the Louis Quatorze style. There is little doubt but that it is of



Venetian workmanship, similar objects with more decided evidence of that origin being not uncommon; and it is interesting to observe to what a comparatively recent period Venice carried on her ancient commerce with the

East, evidenced by the use of sandal-wood in her fancy manufactures, at a time when it appears to have been all but unknown to the rest of Europe. The ornamentation of this box unites richness with simplicity of design.



THE RESIDENCES  
IN VICTORIA STREET,  
WESTMINSTER.

THE enormous increase in the population, during late years, which was made manifest at the last census, has outrun the provision of some of the requisites of existence. People are only now beginning to inquire into the homely but momentous questions raised by the common circumstances of artificial life in towns. From such regard for the elements of his condition, it is dangerous for man at any time to relax. He is placed subject to ever-varying wants—just as he is, also, defenceless in body, and susceptible to the influences of the weather, as compared with the inferior animals—precisely because he is to use the compensating powers given him, out of which to supply the wants, and arm himself against the danger.

Yet, an increase which had taken place solely through the towns, had not been accompanied by practical devotion of thought—as to the means of supplying such obvious requisites as we refer to. All the peculiar wants which are developed by the congregation of masses of people, had been apparently taken note of in numerous schemes on paper. But in the real provision of residences—the work was, and still is done without consideration for any principle, social, sanitary, economic, or architectural—just in the way that we have read of in the cases of San Francisco and Melbourne—indeed, as we may see throughout our own metropolis. In the new parts of towns, houses are built long before proper measures have been taken for the supply of water, for road communication, and for the removal of refuse; in the old districts the plans are retained which were designed for a less crowded population, and for a value of ground far below that which exists at present. Thus the proper and logical order of things is inverted, and in place of securing those advantages of association which might be looked for where there are accumulations of residences, a condition is reached which is in some cases dreadful to think of, and which, more or less intensely, yet by parity of operation, affects each class of society,—as in this crowded capital. So long and great has been the neglect of some of the objects connected with the better regulations of buildings in towns, and the important requisites—such as sewage and water supply, and the means of carrying on certain trades without injurious effects to the community—that years must elapse before such external influences can be placed under the proper conditions.

The chief evils of London tenements are, however, *within* the walls of structures, and they are due mainly to the want of that simple apportionment of divisions and spaces with reference to a definite object—called “planning”—which is the special office of architects,—a class of men who have been seldom consulted in matters of this kind. When we say that the majority of London houses are built without a thought of what might be the best form,—that such plans as there may be, are often drawn to no particular scale by an incompetent hand on a mere piece of board,—and that sometimes there is no plan at all,—it will be seen, why structural parts are inadequate to their office, why staircases are dangerous to descend, and why the remark of the late Mr. Hudson Turner in his “Domestic Architecture in England,”—with reference to the extraordinary permanence of habits in connection with houses—holds good in an age remarkable for new inventions,—many of them applicable to dwellings.

It has now, sometime since, been demonstrated practically, that proper arrangement of plan and provision of conveniences may be secured in every place of abode—even under the inevitable conditions of London. All that is necessary is simply, that the conditions be *recognised*, and the requisites supplied,—instead of continuing the provision of houses, planned for a description of tenancy such as cannot generally be met with. That the vast majority of London houses are built on plans adapted for single families,

and that they are *not* so occupied, are two plain facts. Marble chimney-pieces may be found, and bells wherewith to summon in-existent servants, in cases where it might have been assumed at the laying of the first brick, that the “drawing-room” would be the sole place for a family to live, cook, and sleep in. Yet, with these things, there will be none of the privacy of a well arranged residence, and there will be but one sink and water supply, in an out of the way place, for the use of all tenants.

Though the evils, moral, physical, and social, of the present absence of system seem clearly understood; though mere overcrowding, apart from bad drainage, and faulty provision for the supply of water, has been held to be one of the chief pre-disposing causes of cholera; the inhabitants of wide tracts of the metropolis—even those claiming by education and pursuits some rank in the social scale—remain, like the inhabitants of the district of Berwick Street and Golden Square,—crowded—whole families into cellars and single rooms—breathing the poison of pestiferous ordure—blunted in every feeling of decency and morals—deficient in the simple requisites for cleanliness—and with all the perceptions cramped and confined within the bounds of narrow streets, so as to reduce the mind by this alone, to a condition such as that which itself prepares the body for disease. Until such residences as we have contemplated, are supplied in number adequate to the wants of the population of London, what are ordinarily called “metropolitan improvements”—undertakings otherwise of exceeding importance—will continue to be attended with an increase of evils, which should be the subject of deep concern to the legislator and the philanthropist. It would not be difficult to trace all the worst of the vices of great cities, to the simple absence of the exercise of ordinary *design* in the apportionment and distribution of the parts of buildings.

The great point, however, to which we would just now direct attention, is the fact that evils—if not of equal social importance, yet parallel in their character, and arising from similar causes—have long been endured by persons of every class in London. At least, there are persons from every class who require, sometimes in the course of their lives, for the purposes of business or residence, a limited number of rooms, which they would be glad to get with the privacy and the conveniences of an ordinary house. The London houses *are* occupied with this description of tenancy: it remained only to have them *planned* for it. In short, the principle of the model lodging-houses was required for a superior class, such as occupies the “flats” of Paris and Edinburgh, as well as for each other class. An amount of hesitation, which was quite extraordinary, was, however, shown by capitalists in investing their money in any such description of property; and the difficulties of the law of partnership have prevented many individuals, who had felt the inconveniences of the present system, from combining to secure advantages for themselves.

We believe, that one way in which the prejudice of capitalists has been shown against the provision of associated residences for the *humbler* classes, has been in the fear of deterioration of property, by a population whose habits might be open to animadversion from their neighbours. We have heard the probability of the appearance of a large number of untidy children about the streets spoken of as a ground, commercially speaking, for preserving certain properties as they are. This reasoning is, however, most short-sighted. Improve the homes of the labouring classes, and you instantly improve their habits also. We could, indeed, forgive the poet's hatred of “the profane mob,” so long as its members remained in a great degree insensible to the duty and decency of personal cleanliness. Yet, this insensibility—which unquestionably has not yet been wholly removed—had been originally induced by the utter inadequacy of the provision afforded in dwellings, even those of a very superior class. Indeed, the objections here brought against the new system, are precisely those which *exist*, and which in tenements of the present sort are inevitable. The very

neighbourhoods referred to *are*, we say, occupied by the class which is so much feared, and they are occupied under those disadvantages which it is proposed to have removed.

The condition of the London children again is now lamentable. It could not but be improved by the improvement of their homes. Moreover, a proper playground might form part of a building scheme. The external gallery system is that which in most respects offers the greatest advantages; and, were the gallery provided, it might perhaps answer the purpose of a playground, as well as any recognised provision. Under the present system, persons with families have great difficulty in procuring lodgings, or other small tenements. They are, therefore, often induced to take houses which are quite beyond their means. It is true, that the necessity of occupying a place of business may be also an inducement.

By crowding the whole family into an unhealthy cellar, the middle-man landlord sometimes succeeds in paying his way, and possibly even saves his own rent by the lodgings which he lets. But we think as often, it happens, that the superior landlord suffers by the system which he helps to maintain,—whilst a grasping and tyrannical spirit is created in the tenant suddenly placed in a position for which he is not fitted by previous experience, education, and habits. The result is, that a great portion of the population of London has a *nomadic* character,—one section of the tribe passing away, or not, according to the means of meeting quarter-day,—another section living with bag and baggage ready for a flight, at the slightest suspicion of an incursion from the predatory cohorts of the superior landlord.

Of the comfort of life under such circumstances, we say nothing; but the condition is one which is inevitably demoralising to all parties, and a losing game every way. The remedy for it is the construction of distinct tenements, to be rented without the intervention of a middle-man. To afford the requisite accommodation to shopkeepers, the shops might be as those in Victoria Street (shown in the view on the next page) with a *mezzanine* story over, as a residence for the shopkeeper,—the upper floors being let out in distinct tenements, and reached by a staircase of their own. Or, where external galleries were chosen—at every tenement the nature of some employment might be set forth; and although it might be said, with no direct benefit except from the custom of residents in the same gallery, there would be great advantages as compared with what exist under the present system, where difficulty is found by all except the householder in gaining any publicity whatever.

So nearly does a condition of things such as we are referring to, apply to our own class, that there are some of our readers who, we doubt not, could help us with illustrations from their experience. At least, we may remark, that in the regions about Newman Street, where it is said artists “most do congregate,” we have heard of more than one gentleman who, after having been induced, by the appearance of good rooms, to enter upon a tenancy under a householder whose competence (as is generally the case) could not be clearly ascertained, has had to buy his own again; and we heard of one case where on the artist's return from a continental tour he found his whole property swept away.

We should, however, have admitted that there may have been some reason for the apprehension of capitalists,—on account of the extraordinary prejudice which exists amongst certain classes against residences in “flats.” There seems to be a false pride in the fraction of ownership of the street door. Nobody is deceived by it,—indeed a row of bells on the door-post often shows the nature of the occupation; but, for the sake of this, people are found to undergo every sort of difficulty, and to accept that which makes impossible the very privacy which is affected.

That associated tenements can be designed so as each to afford, without loss of space, all the advantages of a self-contained house, might be very readily explained. A considerable portion of every house is necessarily occupied by the staircase. Were the ground, otherwise covered by several houses, devoted to one building of



associated tenements, *one* staircase might suffice, and be of little larger size than that for a single house. Consequently, there would be at once available for each set of rooms, space for outer lobbies, and for sinks, cisterns, dust-shoots and closets, and all the appurtenances of a house. At the same time it is necessary, in any perfect system, to make these residences sound-proof and fire-proof; and it must be confessed, that to carry out the system in its integrity, the alteration of existing buildings is insufficient.

To Mr. W. Mackenzie is due the credit of giving the first practical exemplification of the advantages of the principle for the higher classes. The pile of buildings shown in the view, have been some time completed, and the sets of chambers in the four upper floors, are we believe all occupied at rents varying from 130% to 80% per annum. The plan (opposite) shows the arrangement of two similar sets, one on each side the principal staircase. The view, however, shows a very small portion of what has already been effected in this most desirable London improvement. The line of buildings is continued both eastward and westward of the houses shown, and at the back is Ashley Place, where a very large pile has been completed, apportioned in sets of chambers,

some of them of considerable extent, and occupied by persons of distinction. Nearer to the Abbey, and also at the back, several blocks of buildings are progressing, with chambers for persons of a similar class, but with less accommodation,—the rents ranging from 60%. Again, on the north side of Victoria Street, the carcasses of another pile of buildings are far advanced, and the accommodation afforded will there greatly exceed that of the other sets of chambers.

The peculiar advantages of the arrangement are best shown by the plan we give. From that, and from the view, it will be seen that each collection of houses occupies a frontage of about 117 feet, by an average depth of 45 feet. The staircase leading to the several sets of rooms is in the centre. The hall at the foot of the stairs is entered directly from the street, by a doorway of ornamental character. There are six shops (three on each side the doorway) to each division of tenements. These shops have rooms over them, and in the basement; and have no communication with the chambers. To the chambers, there is a separate staircase (perhaps not required) for tradespeople, access being gained from the general entrance, and there is a lift communicating with each set of rooms for the purpose of raising

heavy weights. The lower range of residences in Ashley Place—where there are no shops—have the advantage of a basement for the offices.

In the internal fittings, great attention has been paid to the convenience of the tenants, and many modern improvements have been introduced. The water and gas pipes are of iron, proved before fixing. In the staircase-light, a simple but effective contrivance for ventilation is introduced. The arrangements provide for cooking by gas, and we may refer to a very efficient stove which has been contrived by Mr. Paterson, the clerk of the works, and which has been adopted throughout the buildings. The rooms can be heated by open fire-places, or other arrangement, as preferred.

In the management of the undertaking, consideration has been given to gaining the full advantages of the principle of arrangement. All liabilities for rates, taxes, lighting the staircase, wages of the hall porter, and repairs, are defrayed by the proprietor. There is, therefore, great saving in comfort, if not in expense, and the rooms become well adapted to persons who spend only a portion of the year in London, or who wish occasionally to leave their residence, and ensure the safety of their property on their return.



Many more of such advantages than can be enumerated here, are suggested by a visit to these chambers. The attention to *minutiae* in construction, and to the general convenience of residents, in the fittings and management, stands in striking contrast to what exists in such tenements as we have referred to previously, and even to what is found in the best houses. The plan will show that the great comfort and convenience of rooms *en suite* is obtained; and yet that the kitchen and offices do not interfere with the other part of the house.

There is a proper scullery, sink, and dust-shoot; and a meat safe, as shown on the plan, is made to project from the external wall of the kitchen, so as to allow of a current of air through it.

The whole height of the buildings is, we believe, full 80 feet, and the cost of each division of tenements, with the six shops, has been nearly 17,000%.

In our opinion, it is to be regretted that a better character of design was not adopted in the elevations which Mr. Mackenzie was required to follow. The houses in Ashley Place are, in this

respect, very superior to those in Victoria Street; but the ordinary manner of using cement is fatal to the expression of a good character of art. The arched basement in Victoria Street is, however, a great improvement upon the ordinary arrangement of shop fronts, the effect of which is quite contradictory to that of good architecture. There is no reason why a similar arching over (allowing of light to a mezzanine, or a gallery) should not be adopted in all cases, provided proper structural provision be made for the enormous weight which, in cases such as

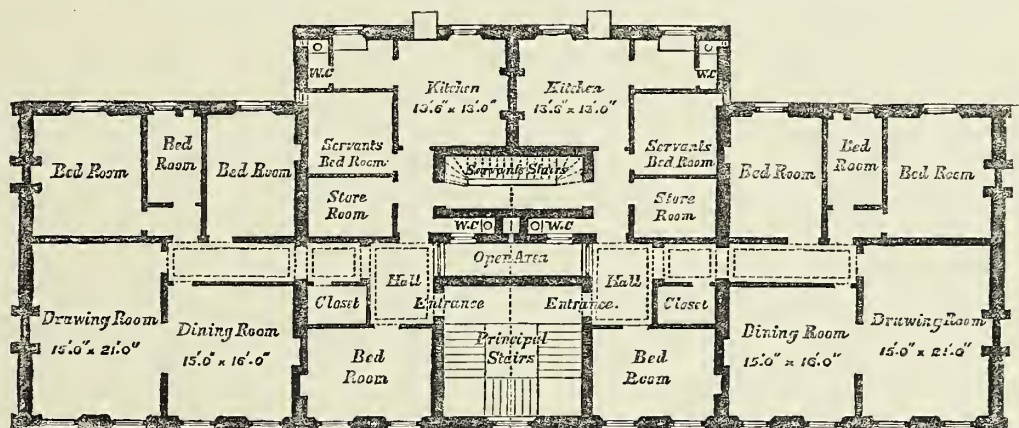


that before us, is thrown upon very narrow piers. A good effect might be produced by making the staircase appear in the external design, as in Mr. Roberts's design for Prince Albert's model houses, which are now at Kensington common. We were at first under the idea that some such arrangement had been adopted in one case in Ashley Place, where there is an open *loggia*; but the design there falls into the mistake of an unnecessary pretence, —the *loggia* answering no real purpose whatever.

We must repeat that what Mr. Mackenzie is doing so efficiently for one class of tenants, and in one quarter of the town, is imperatively required by each class, and for each description of business and residence tenancy, and in all quarters of London. And we trust that no prejudice will be maintained against the influx into any neighbourhood, of a particular class of well meaning and industrious persons, whether occupying the houses opening on to external

galleries, which we conceive would follow the best principle of arrangement, and which might be made to conduce to the improved architecture of London streets, or occupying the upper portions of buildings of which the first floors are tenanted by a superior class, according to what is generally found in Paris. We shall not object to the maintenance of all the privacy—which can so readily be maintained even where there is a general staircase; but we hold it to be an evil in the constitution of English social economy, that one class knows nothing of the condition of another, and resents every approach to better knowledge. Were there a different feeling, that which forms ground of objection to closer acquaintance, would soon be corrected, and persons of very different worldly competence might live even in the same buildings, without disadvantage, and indeed with mutual benefit. Meanwhile, we commend the example of Mr. Mackenzie to all who desire a safe

investment, and who would forward what is one of the most efficient aids to the social advancement of our age. It is a question in which our own readers are especially interested. We see no reason why amongst other provisions, sets of chambers should not be specially designed for artists. It is clearly inconsistent with all objects of convenience, economy, or business—for professions with every variety of opposite wants, to establish themselves, each one in the same first floor of an ordinary dwelling house. But, to cope efficiently with the varied difficulties of the case, something more than the easy settlement of a principle, or something more than great architectural and constructive skill, is required. Administrative talent is necessary, and this it is which will complete for Mr. Mackenzie, as we hope, the success of a scheme which may lead to such extended results, and ultimately to so large an amount of national good. EDWARD HALL.



PLAN.

12 5 0 10 20 30 40 50 Feet.

[We add to these mere professional details concerning the new buildings, some remarks with which we have been favoured by a lady—resident in one of them.]

Some of our national prejudices are fading gradually away in the light of the new day. That we should have objected to pass a stranger on a public staircase, whom we must pass in a public street, is an absurdity. That we should not mind having a residence before us, and behind us, and beside us, but become eloquent on "privacy," and concerning an Englishman's house being his castle, at the idea of a residence beneath us, or above us—is an unaccountable mode of reasoning. Every "flat" is not only in every respect a private house, but a more private house than the "domestic castle," which has certain fabulous attributes only heard of in England. The outer hall of "the flats" is in fact a protective court to the entire building, where a *cerberus* in the shape of a hall porter guards the entrance, to the exclusion of whoever, or whatever, you wish excluded. He is paid for his attention to the tenants, and is also responsible for the cleanliness of what we may call the domestic street; which serpentine in the centre of the building, conducting to its beauty and health, as it is literally a ventilating shaft passing from the bottom to the top of the series of "flats,"—the great artery of light and air. We must not however expect a stolid self-possessed English porter, however useful and upright and honest, and clean and orderly he may be, to achieve at once the pre-eminence of utility which a foreign porter has attained during years long past. Those who have occupied "flats" in Paris know the porter to be the very mainspring of all comfort. What is there he does not do, or offer to do, for "*mi lord*" *au premier*, to the little lace-maker *au seizième*? If you require nothing at his hands, he regrets it with a shrug, and a sigh; if you employ him, he looks the picture of cheerfulness and activity.

At all events, the living porter in the outer hall in Victoria Street, ready to give and receive messages, ready to prevent intrusion, and protect the dwellings, is a great "fact"; your private hall door as effectually shuts out the public, and shuts you in, as any other hall door in Belgravia; while the thickness and quality of the fire-proof floors and walls, both confine and exclude sound; the kitchens are so placed that the cooking smells can hardly find their way to the living rooms—there are baths ready in five minutes, and gas cooking stoves which render the duties of a Cinderella but the myth of the nursery. There are back stairs for servants, "lifts" to bring up coal, shafts to convey away dust and refuse, ventilation in every chamber; so that in actual cleanliness and in promise of health, the Victoria "flats" are far superior to those of Edinburgh and Paris. All rates and taxes being comprised in one charge, would lead almost to the utopian dream that such things are unknown in England; while the happy tenants of this city of "young Westminster" may discharge or remove their servants, lock their own particular hall door, and after delivering the key of their self-contained dwelling to the porter, travel east, west, north, or south, with a full consciousness that every thing will be found safe, and well cared-for on their return. This felicitous arrangement completely removes the dread of a "second establishment" under terror of which so many tremble; once settled, the tenant has nothing to think of, but his rent; there are no "after claps," and the residence is finished with such skill and care that the upholsterers complain that much of their occupation is at an end.

We are somewhat curious to observe if these "flats" will effect any change in our social system. The difference in rents as the stairs mount higher and higher is so small, that there can be no danger of the dwellers on the first

treating those on the third, or even the fourth "flat" with that comprehensive coldness which one class of society so often inflicts on another, simply because one is richer than the other. The Victoria Street dwellings have a marvellous tendency to equalise expenditure: and if, on the one side, this moderation gives offence to those who like display, on the other, it will save the feelings of those who cannot afford useless extravagance, and yet who have a legitimate right to live in a good neighbourhood. All, from *low* to *high*, enjoy the same comfort and security, and no other plan yet introduced in England affords so commodious or so cheap a dwelling. The word "cheap" we of course use relatively; cheap, we mean, in proportion to the situation and advantages.

To those who can really value social intercourse, these "flats" will be doubly advantageous. We English have rather a *conventional pride* in not knowing our neighbours; how often do we exclaim in a tone of self gratulation—"Oh! they live near us, but we do not know them." We ourselves once lived in a street for three years, never having seen the master of the house on our right, or heard the name of the dwellers on our left. After leaving the neighbourhood we accidentally formed the acquaintance of both, and found them particularly intelligent and agreeable people.

We wear out many days under the restraints of a conventionality which originates in ceremony, perfectly independent of character and position. But, as we have said, it will be curious to observe if a number of persons, entirely assured of each other's honest and honourable standing in society, by the fact of their being occupants of dwellings under this novel system, will be drawn into an interchange of civilities by their proximity the one to the other, or maintain the national reserve which nearly forty years' connection with our continental neighbours has failed to remove.



## THE ROYAL PICTURES.

## THE ROYAL YACHT OFF MOUNT ST. MICHAEL.

C. Stanfield, R.A., Painter. R. Wallis, Engraver.  
Size of the Picture, 1 ft. 6 in. by 1 ft.

STRANGE indeed would it be if the greatest maritime country in the world could not boast of possessing many excellent marine-painters; but yet more strange is the fact, that we now have in reality only one who may be regarded as a perfect master of his art. There was another who departed from us a short time since, leaving behind him examples of his pencil such as will never be surpassed; for whatever Turner touched he adorned, when his genius was confined within the limits of nature; but there is no living painter who is so much in his element on the great waters, and among those who "do business" upon them, as Stanfield: and this remark is made with the fullest appreciation of several artists we could name, whose sea-pictures are worthy of all praise in many essentials, yet are deficient in the highest qualities of Art.

The perfection to which Mr. Stanfield has attained, has been reached only by long and diligent study of the peculiarities of all matters connected with the sea—its diversified features under varied influences, in quietude, in the breeze, and in storm; and of those objects, simply picturesque, or graceful and majestic, which move upon its surface. He is not an artist who only stands upon the shore, looking out upon the broad expanse, and catching the form and motion of the waves as they gently roll over the sands, or are dashed, angry and foaming, against the everlasting rocks: he has learned his art in the company of those "that go down to the sea in ships," has rested on its bosom, and has faced it in its terrible fury: in fact, Mr. Stanfield is a sailor, in the true English sense of the word; were he less so he could never paint to satisfy any but a landsman: he does more than this; the oldest veteran in the service will find no fault with any vessel he has put—not under, but on, canvas, whether it be a herring-boat or the three-decker of "some tall admiral." He is always true, generally picturesque, and often highly poetical, in his treatment of the subjects he selects.

That the works of this painter should find especial favour in the eyes of our gracious Queen, cannot be a matter of surprise when we remember the character of the people over whom she so happily reigns, and that her taste inclines her to find health and relaxation from the duties of her exalted position, on that element over which her navies ride with undisputed sway.

The picture which is here engraved was a commission from the Queen to Mr. Stanfield; the subject of it is indicated in the title; and the occasion of the Royal Yacht being in the vicinity of St. Michael's Mount, was, we believe, the desire of her Majesty to see this picturesque spot, on her first passage to visit her Irish subjects. The vessel is approaching the Mount, on the heights of which the few inhabitants of the place have congregated to witness the unusual spectacle of a royal visit; the battery at the base has just opened a salute, and the Yacht is surrounded with a number of boats filled with company from the Cornish coast: in the extreme distance to the right is the "Fairy" tender, and in the "foreground" of the composition some fishermen are occupied in their laborious calling. The treatment and colour of the picture remind us that it is a "Queen's day"—bright and with just enough of wind to stir the waters into active motion: the whole of the picture is painted with great firmness; but the water, which requires freedom of touch to give it life, and delicacy of tint to produce transparency, exhibits, perhaps, the most successful portion of the work, and is the most difficult to master: the fleecy character of the clouds in the upper part of the sky is also very ably rendered. Mount St. Michael rises 230 feet above the sea-level: including the level piece of ground at the base, it is about a mile in circumference; and at low water, the Mount may be reached by pedestrians from the mainland without inconvenience. This picture is in the Collection at Windsor: it bears the date, "September, 1846."

## OBITUARY.

J. J. CHALON, ESQ., R.A.

In the British school instances are not rare in which contemporary popularity has not been the lot of abilities of a high order, and the name of John James Chalon may now be added to those of other genuine English painters, who have been little noticed, while living, by the patrons of Art, and have received but little justice from the ephemeral criticism of the journalists of the day. He had however the consolation of knowing that the truth and originality of his Art was felt and acknowledged by his professional brethren.

Few painters had so great a range of subject. In his figures, his animals, his landscapes, and his marine pictures, we recognise the hand of a master, and a mind that fully comprehended what it placed before us. His theme is sometimes from history or poetry, more often of the *genre* class, but, as is generally the case with original men, he is best when his subject is immediately from nature.

In 1820, he published a series of sketches of Parisian manners, in which the incidents were admirably varied, and so selected as to display the most amusing points of national character, in connection with all that was most picturesque in the costume of the time; and with that true humour that never degenerates into caricature. Stothard, than whom there could be no better judge of such excellences, having expressed his great admiration of the work to a mutual friend, Mr. Chalon sent him a copy, and received in return an impression of his etching of the Wellington shield.

He was fond of the scenery of Switzerland, the land of his father and mother, and some of his finest landscapes are faithful transcripts of its mountains and lakes. Among these, a very noble work is his "Castle of Chillon," its lonely white walls strongly contrasting with the dark mountains that rise behind them, and glittering in the ripple of the clear blue lake.

In his execution he did not aim at elaborate and minute finish, though some of his small landscapes, immediately from nature, prove that this was quite within the power of his hand; but, whether he is minute or slight, his touch is always that of a painter who thoroughly understands what he is doing. In his figures and animals, large or small, we see that their structure is well understood, and his boats and shipping show also that he had made himself acquainted with the originals, which we do not find to be the case with all marine painters.

One class of his works, and far from an unimportant one, is scarcely known out of the circle of his immediate friends. For more than forty years he was a constant attendant at the meetings of a sketching society of which he was an original member; and the designs he made on these occasions can scarcely be fewer than a thousand, comprising every class of subject dashed off without previous preparation, for the theme was never announced until the evening of meeting. Though it could not be expected that, taken up in this way, every subject should be treated with equal success, still his sketches display a wonderful fertility and readiness of mind; and, as compositions of forms, and light and shadow, they are always broad and masterly. Before the society was dissolved, which was not till declining health prevented his attendance at its meetings, colours were occasionally used, and this enabled him greatly to increase the value of his contributions by the brilliance and harmony of tint he added to them.

Those of his brother-artists who were either members of the society, or visitors at its meetings, will not forget him on such occasions. They will not forget, while his pencil was engaged on the subject of the night, how delightful a companion he ever was. They will not forget that constant flow of humour, often indeed rising to wit, and to

"Wit that loved to play, not wound,"

for he never ceased to be a gentleman. John Chalon was, in truth, a thoroughly amiable and kind-hearted man; and in his domestic relations, such a one as the writer of this brief notice, who had the happiness of knowing him intimately for five-and-thirty years, feels it beyond his power to describe.

C. R. L.

MR. WILLIAM HENRY BARTLETT.

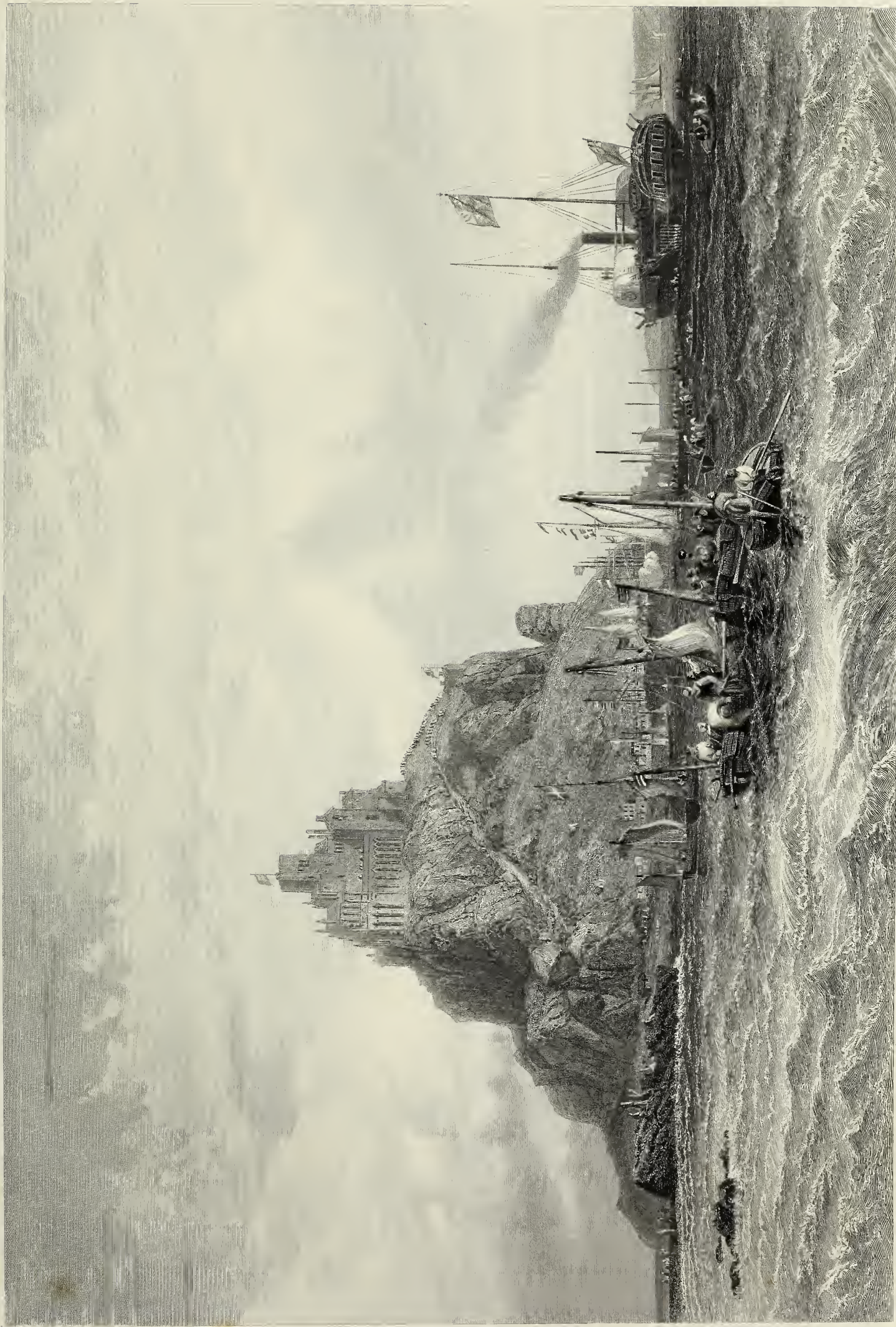
AMONGST English *topographical* artists there has not been one who has surpassed my early pupil and respected friend the late William Henry Bartlett, in the number, variety, and quality of drawings which he executed for publication between the years 1823 and the time of his decease, 1854.

Yet this class of art has been sneered at and reproached by the learned and eccentric Professor of

Painting in the Royal Academy, the late Mr. Fuseli, as hardly worthy the recognition of the critic, and certainly undeserving of praise. He called it 'map-making,'—'topography of Art,'—and therefore unfitted to rank with those productions of the mind and pencil which emanate from genius, from fancy, from imagination. I would ask such a critic whether truth be preferable to fiction—if genuine history and science be subordinate to the writings of romance and the novel—whether a portrait of an intellectual "worthy" by Titian, Reynolds, Vandyck, or Lawrence, be less admirable and estimable than fancy pictures of angels, saints, demons, and monsters. Against such criticism and such Art I would place the works of a Hearn, Rooker, and Turner—a Roberts, Stanfield, W. Daniel, Harding, Robson, Fielding, Haghe, Nash, Cattermole, and though last not least, Bartlett and Allom. All these, in my opinion, are and were artists of unquestionable talent; many of whose works are not only high in market value, but in the estimation of the profound and impartial connoisseur. When Fuseli pronounced his cynical dogmas, it was the fashion, it was the practice of artists and writers on Art, and particularly on the vendors and makers of old pictures, to decry modern Art, and the artists of such as were based on the principles of truth and daylight, and with forms and colours which were referable to the laws and effects of nature. It would not be difficult to show that the landscape artists here referred to have amply vindicated the department of Art which they have practised,—have proved that portraiture of certain places and scenes with effects of natural phenomena, may be so depicted on canvass and paper as to hold distinguished places amongst truly valuable as well as truly admirable pictures;—Views of 'Pope's Villa,' 'Tabley Hall,' and 'Fonthill Abbey,' by Turner; others of Egyptian and Grecian buildings and scenery by Roberts, and by Bartlett; whilst many by Harding, Robson, and Allom, may be referred to as authorities and evidence in justification of these remarks. I must, however, advert and confine my pen to the young artist whose name is at the head of this article, and whose graphic representations have brought to our homes and libraries such a series of fascinating drawings of buildings, scenes, places, and persons from the four quarters of the globe, as will render the whole familiar and attractive to the civilised natives of all the countries, and more particularly gratifying to the more enlightened and refined; for picture is the universal language.

Mr. Bartlett was articled to me for seven years at the former date, and had many favourable opportunities of sketching and drawing from Nature and Art, not only after the best specimens of Hearn, Alexander, Cotman, Girtin, and Turner, but from several noted ruins in Wiltshire, Gloucestershire, Somersetshire, Yorkshire, and other districts; also from the splendid and marvellous cathedrals of those counties, and the picturesque scenery with which some of those edifices are connected. Like many boys of sensibility and genius, Bartlett exhibited early in his career traits of pertinacity and self-confidence, as well as consequence, which rendered him often troublesome, and sometimes irritating to his master. When pleased with a subject, he manifested such avidity and power of pencilling that he made rapid progress in the Art he wooed, and afterwards won. Intensely engaged in embellished publications, and in other pursuits, and finding considerable difficulties in obtaining good and accurate architectural drawings, I was advised to follow the example of my friend Mr. Pugin, and take charge of pupils, who after a certain routine of study and practice might be qualified to make such sketches and drawings as might be required for the publications in which I had embarked. Bartlett was the fourth pupil I had taken. For these I built a comfortable and pleasant office in the midst of a garden—a rarity in London,—and provided them with all necessary materials, and also numerous books, drawings, prints, and sketches for study. In the course of one year, Bartlett surpassed his associates and rivals in accuracy, style, and rapidity, though others had been practising more than double his time. I soon found that he was eager to view and dwell on the better class of works put before him; and was particularly inquisitive about maps, travels, voyages, geography, and even Patterson's and other road books. To sketch and study from nature I sent him successively into Essex, Kent, Bedfordshire, Wiltshire, and other parts of England; following the footsteps and studying some of the buildings and scenes which had been previously examined and sketched by Prout, Cotman, Mackenzie, and other artists. After the second and third years' study and diligent practice, he was occupied for some weeks on the romantic and fine scenery around Dorking, and particularly in making finished drawings of landscape, and the mansion of *The Deepdene*, the classical country seat of the amiable and esti-





THE FORTRESS OF ST. PIERRE, MONTREAL, CANADA

FROM THE COLLECTION OF THE ROYAL CANADIAN MOUNTED POLICE







mable Thomas Hope, Esq. On this occasion he was accompanied and greatly benefited by the valuable precepts and admirable example of *Perry Williams*, now successfully settled in Rome, who executed four or five very beautiful drawings of interiors of the sumptuous apartments of that house. The drawings by these artists are now preserved in a folio volume at the Deepdene. Since that time the present possessor and heir to that fine estate has made great additions to the house—filled it with ancient and modern works of Art, and made various improvements in the parks (for there are three) and in the gardens and home scenery. It cannot be irrelevant to observe that I had settled a code of regulations for my office calculated to excite emulation and curiosity, and also encourage industry and perseverance. I wished to create a love of Art as a mistress, and treat her attributes as handmaids. After prints, sketches, and drawings by and from the artists referred to, they were shown what had been, and could be done by the pencil and colours; and after obtaining a knowledge of their "ways and means"—and when enabled to wield and command their own tools, they were sent into different parts of their own country to see and delineate buildings and scenes which remained in status quo.

As Mr. Bartlett advanced in age, and in artistic qualifications, he was successively engaged in studying the countless beauties and varied architectural peculiarities of the cathedral churches of Bristol, Gloucester, and Hereford, and executed a series of elaborate drawings of those sacred edifices for my "Cathedral Antiquities of England." These buildings afforded him important subjects and matter for study, not merely as illustrations of the fine and original architecture of the middle ages, but for picturesque and scenic effects: for variety and beauty in the countless forms and details which are to be found in each and every one of the cathedrals, and likewise in the novelties and variations of each single edifice as contradistinguished from all the others. Hence they constitute a school of Art of intrinsic value to the architectural student and general antiquary; and Bartlett found them of infinite value to him in after life.

In visiting several of the English cities, our young and accomplished artist was tempted by the fascinating forms, details, and scenic grouping of architecture, with rock, wood, water, and scenic accompaniments, to make sketches and drawings of castles, bridges, old houses, bars, old gateways, &c., which induced me to undertake the publication of a large quarto volume under the title of "Picturesque Antiquities of English Cities." Most of the drawings were engraved by John Le Keux, who had previously executed above two hundred plates for the "Cathedral Antiquities," and other publications; and I can refer to these various and numerous illustrative works with the satisfaction of knowing, that whilst they reflect honour on the artists whose names are attached to them, they may be relied on for truthfulness of detail and accuracy in architectural form, proportion, and sculptural expression. Those who are familiar with the "Cathedral Antiquities," are aware that its illustrations comprehend not only plans, sections, and architectural details, as adapted to inform and satisfy the professional architect, but picturesque and perspective views, intended to court the eye and please the fancy of the amateur and general reader. Though Mr. Bartlett was chiefly occupied in, and partial to the latter class, he was required to make sections of the varied mouldings of arches, windows, doorways, clustered columns, and thereby tempted to understand the anatomy and constructive peculiarities of those buildings whose exterior surfaces his drawings were chiefly employed on. Unrestrained as to time, with every accommodation, both internally and externally, to sketch with care, to draw with accuracy, and to study the effects of light, shade, and colour, the artists thus employed possessed advantages which had never before been known, and which Bartlett and other draftsmen could not obtain in many foreign places; whence, hasty and unsatisfactory representations have been the result. Both Bartlett and my earlier pupil, Mr. Prout, have frequently told me of the annoyances, and even the insults they often encountered, in pursuing their arduous and exciting avocations.

[I avail myself of this opportunity of warning readers and purchasers not to censure either the author or artists for errors or omissions in letter-press, or bad and worn-out impressions of plates, belonging to the cathedral or architectural antiquities, in copies of those works which have the imprint in their titles of any name or names, but Longman's, Taylor, & Britton.]

During the summer of 1819, Bartlett visited several of the fine monastic ruins of Yorkshire, with the accompanying scenery of mountain, wood, water, rock, and valley; and I was not surprised to find that he was tempted to remain several weeks amidst

those fascinating objects. He was, however, diligent and studious, and I have often been astonished that he did not particularly allude to the coloured drawings he then made, as they are some of the best examples of the kind, by a student in Art, I have ever witnessed. They are devoid of the mannerism which almost every young, and even old artists, exhibit in the studies and drawings made from buildings and scenery combined. Bartlett's are drawn with admirable accuracy of line and form, and represent the ruins of Fountains, Roche and Rivaux, also other abbeys, with their adjoining scenery. Original in style and colouring, they faithfully portray to the eye of the connoisseur,—and are not deteriorated by mimicry or imitation of a popular and fashionable artist. Hence they may be referred to as the foundation of Bartlett's style and powers of mind and hand as progressively employed and displayed in the multitude of topographical works, illustrative of so many countries, places, buildings, and people. The following is a passage of a letter he addressed to me in 1849, when I asked him to write some reminiscences of his early travelling and experience with me, and calculated to intimate something of his early pursuits and inspirations. He says:—"I have a vivid but general recollection of the awakening of the antiquarian spirit within me under your tuition; of drives and walks about the Wiltshire downs, and of the great gig-umbrella, swaying to and fro, and the danger of all being capsized, of cromlechs, stone temples, old churches, and old gate-ways, and a host of other objects: but alas! succeeding impressions have so huddled them together, that when I try to fix on details, and specific objects and facts; all vanishes into thin air and misty generalisation."

My respected pupil's good feeling as well as literary tact may be perceived in the following passage from a paper he wrote for "Sharpe's London Magazine," in Oct. 1850, when reviewing the "auto-biography" of his aged master:—

"The study of English topography and antiquities has so many interesting bearings that we cannot be surprised at its having found some able and zealous devotees. Regarded merely in its connection with historical investigation, the science of archæology is entitled to hold a high place in our esteem. To the students of British history there is assuredly no occupation more delightful than that of visiting the scenes of remarkable events, and examining the mouldering relics of ancient days—battle-fields, cathedrals, castles, and monastic ruins; comparing the architectural remains of different ages, and by the aid of previously acquired knowledge, and the habit of investigation and research, forming, or endeavouring to form a judgment on the degrees of artistic skill or social refinement, to which a particular period may have attained. The study of topography or archæology has also this advantage, that it makes every country, also every market-town in old England, an object of interest, affords a plea for excellent excursions by rail or road, and induces a healthy habit of taking periodical journeys for change of air and scene, which, having the merit of being undertaken for a purpose, in an earnest spirit, and with congenial companions, are free from the insipidity of some so-called pleasure-trips, whilst they minister to the health of the mind and the body by leading to long walks and vigorous rambles, enlivened by entertaining disquisitions, and the constant flow of friendly discussion.

"Amongst those who have done much—perhaps more than is generally believed or admitted—towards the diffusion of a general taste for the study and investigation of English antiquities (and for their careful preservation also) we may unhesitatingly distinguish the literary veteran, John Britton, a person whose auto-biography is now before us, and whose life and labours will form the subject of the present paper."

These sentiments and remarks by one who had experienced many of the pleasures and toils of travel, whose voyages and wanderings had extended over a large track of the earth's surface, and who had viewed scenes, buildings, ruins, and the human race under almost every variety of climate, religion, and government, are calculated to propitiate as well as gratify the reader.

It was my wish, at the commencement of this brief notice of Mr. Bartlett, to have given such an account of his numerous publications as might serve to identify, if not describe, their varied characteristics and beauties of illustration: but they are so numerous, and contain such a multiplicity of highly wrought engravings, that a bare enumeration alone would occupy more space than can be reasonably spared in the usual limits of this periodical. I can partly reconcile myself to the omission by an assurance that my learned friend, Dr. Beattie, who was intimately associated with Bartlett, both at home and on foreign travel, is preparing for publication a small volume devoted to

the life, and the literary and graphic works of the artist. That the subject affords a wide and very interesting theme for such a pen as the doctor can command, may be inferred from the extent of the artist's travels—the number and beauty of engravings executed from his original drawings—the adventures and incidents of travel by sea and by land, in all sorts of weather, clime, and circumstance, which must have been seen, felt by, and duly impressed the memory and sympathies of such a person as Bartlett.

Mr. Bartlett's travels, writings, and professional works allude to, and are circulated to illustrate, the history and manners of the human race in the four great divisions of our globe. Not confined to Great Britain alone, they extend to many parts of Europe, and likewise to America, Asia, and to Africa; and will be found to contain much useful and entertaining information respecting those remote and varied regions. In their ancient and modern buildings; their naval, military, and civil works; in the manners, customs, and habits of the people; and in the geographical, geological, and zoological peculiarities belonging to and indigenous to each, the artist and observant traveller have countless varieties for examination, and for the rational exercise of pen and pencil. Fortunately, Mr. Bartlett had prepared himself to employ both: not merely in the common-place, amateur style of many preceding travellers, of committing to paper crudely the emotions and incidents appertaining to self, but in a style of writing and graphic execution calculated to please and inform the enquiring student. I have known books of foreign travels made up by London authors from very slight, and even trivial notes: whilst the illustrations have been produced by skilful artists at home, from equally frivolous sketches, or rather scrapes. Not such are the works of my youthful pupil; his eye and hand had been well-drilled and disciplined by home experience and long practice, before he was qualified and commissioned to exercise them on works which became pre-eminently popular and interesting.

A brief summary of the many publications which his drawings have given origin to and enriched, would require a more lengthened space than can be appropriated in this work. It must suffice for our present purpose to give some general information to the inquiring reader, and specify the foreign countries explored and delineated, and the volumes devoted to the whole. Previous to going abroad, I find that he travelled over many parts of England, Wales, Scotland, and Ireland, and next visited France, Spain, Germany, Switzerland, Holland and Belgium: America, the United States, and Canada; Turkey, Constantinople, Asia Minor, Syria, Italy, Greece, and the Grecian Archipelago; Piedmont and Dauphiny; Palestine, Egypt, Sinai, Petra, and the Arabian deserts. He thrice explored the East in the years 1834 and 1835, again in 1842 and 1845, and a third time in 1853. He made four voyages to America, in the years 1836—7 and—8, and last in 1841 and 1852. No less than nineteen large volumes in quarto are devoted to those countries and districts, nearly the whole of which contain copious and interesting letter-press from the fluent and able pen of Dr. Beattie, who accompanied the artist in some of his voyages and travels, and thereby obtained a personal acquaintance with the persons, places, and objects introduced into Bartlett's pictorial illustrations. Though I am not enabled to specify the number of plates engraved from his drawings, I can assert that they are not far short of one thousand. In addition to these works, I find that our adventurous artist showed that he could exercise a skilful pen, as well as a rapid and obedient pencil, in the following publications:—"Walks about Jerusalem," and the "Topography" of that far-famed city, 1844 and 1845; "Forty Days in the Desert," 1848; "The Nile Boat," 1849; "The Overland Route," 1850; "Footsteps of Our Lord," 1851; "Pictures from Sicily," 1852; "The Pilgrim Fathers," 1853. A new volume on "Scripture Sites and Scenes" is now in the press, (November, 1854).

When the number, extent, and character of the volumes above enumerated, the thousands of miles traversed, the perils, dangers, and privations encountered, the varieties of climates, manners, customs, annoyances, and hardships experienced, and the aggregate of moneys expended in producing such an amount of illustrated topography are duly considered, the mind cannot help feeling wonder at what has been achieved, and admiration of the person who gave impetus to, and accomplished, such a monument of mental, commercial, and manufacturing enterprise and skill. Whilst we review and reflect on the palpable and tangible graphic library thus formed, we may also ruminate on the thousands, nay millions, of persons who have been, and may yet be, benefited and improved by the pages and pictures herein first seen, and hereby



indelibly impressed on the memory. The immense sale some of these books have had, (it is admitted by the publishers of the "Switzerland" that twenty thousand copies of that work were sold) cannot fail to excite astonishment: not only to persons unacquainted with the publishing trade, but to veterans of the old school. This is partly attributable to the modern method of engraving on steel—the vast number of good impressions thereby attained, to engraving on wood and stereotyping both, to the system of "hawking and pedlaring" books in numbers at low prices, to the growing eagerness to acquire knowledge, and to the vast improvements in machinery and the typographic art which distinguish and adorn the age in which we live.

All these and other concomitants may be regarded as increase of mental food, as well as increase of corresponding appetite. Instead of surfeiting the ever-craving taste, however, we find it "grows with what it feeds on." Commercially considered, the supply keeps pace with the demand; and, if literature and Art continue to expand and improve for the next half century, proportionally as they have done for the last, the amount of refinement, of luxury, and talent, will surpass all that mind and imagination can grasp within their vigorous powers. By referring to the two splendid quarto volumes on "Scotland," with their many illustrations, I find the publishers declare that forty thousand pounds were expended on their production; and that they gave employment, and, it is presumed, a livelihood, to above one thousand persons.

Mr. Bartlett was born in Kentish Town, Middlesex, on the 26th of March, 1809, and died on board the steamer *Egyptus*, on its passage from the East, between Malta and Marseilles, on the 13th of September, 1854, in the 45th year of his age.

JOHN BRITTON.

Nov. 24, 1854.

EDWARD FORBES, F.R.S., F.G.S.

A bright intelligence has passed away from amongst us, but

"The soul of Adonais, like a star,  
Beacons from the abode where the eternal are."

In him we have lost, we had indeed an example which all would be wise to follow. Edward Forbes was gifted with an intellect far above the common order, possessing remarkable powers of observation, and sufficient industry to apply them to the examination of the most minute detail—his mind was capable of embracing large generalities, and of drawing bold philosophical deductions from his careful inductive research; hence his position in the world of science. In addition to those powers, Edward Forbes was gifted with much imagination, which he had cultivated by making himself familiar with the whole range of our elegant literature. His hand had been trained to obey the directions of the mind; and his playful sketches, full of elegance or humour, have been preserved as choice treasures by his admiring friends. It appears, indeed, to have been by a mere accident that science instead of Art became the business of his life. The numerous and rare endowments of his mind, added to his excellent social qualities, surrounded him with a large circle of friends, by whom he is lamented deeply, and who are most desirous of expressing their admiration by some enduring mark to him who has left "the trodden paths of men too soon."

Edward Forbes was born in 1815 in the Isle of Man. At an early period he displayed great fondness for natural objects; and, as a child, he surrounded himself with curiosities gathered from the three kingdoms of nature. At length he was sent to the university of Edinburgh, where he pursued the study of natural history with much zeal, and whenever an opportunity presented itself he became a laborious labourer in the field; botanical and dredging excursions were continually undertaken by him.

Professor Edward Forbes' first scientific appointment appears to have been that of naturalist to H.M.S. *Beacon*, sent on a surveying expedition to the Mediterranean, on this occasion he visited Lycia, and rendered much assistance in the exploration of the ancient cities of that region. This appointment enabled Professor Forbes to establish his theories on the nature and distribution of submarine life. In 1843 he was appointed Professor of Botany in King's College; in 1845 he was elected a fellow of the Royal Society, and about the same time he was appointed Paleontologist to the geological survey of the United Kingdom, which appointment together with that of Lecturer on Natural History in the Government School of Mines he held until in the present year, when, upon the death of Professor Jameson he was appointed to the important Natural History chair at Edinburgh.

Professor Edward Forbes wrote nearly ninety

Scientific Memoirs, a Natural History of British Mollusca, History of Star Fishes, which he illustrated with his own pencil, his "Travels in Lycia," numerous reviews in the Westminster and other journals, and some excellent papers on the Practical Botany of the Great Exhibition, and other topics in the *Art-Journal*. An intimate friend and fellow labourer has so judiciously summed up the peculiarities of the character of Edward Forbes that we feel any words of ours would be less complete than his.

"Edward Forbes had a great intellect, he was an acute and subtle thinker, and the broad philosophical tone and comprehensive grasp of his many sided mind enabled him to appreciate and to understand the labours of others in fields of inquiry far different from his own. A naturalist by inclination and by profession; a close observer in the museum and in the field; possessed of a vast acquaintance with the details of those branches of science which he made his especial study; no less capable of the widest generalisations, as his *Ægean Researches* more especially show. In speculation a Platonist delighting in Henry More, in literature and art blessed with a solidity of judgment and a refinement of taste such as fall to the lot of few, in social life a humourist of the order of Yorick; gifts like these are alone sufficient to raise a man to eminence, and to lead us to lament as a great calamity his sudden and early death.

R. H."

MR. CHARLES FOX.

The Brighton newspapers announce the recent death of Mr. Charles Fox, a young sculptor who was rapidly rising into notice in that town and its neighbourhood. In 1847 he received the Silver Isis Medal of the Society of Arts, for a model of a Group of Children, as the successful competitor in that department of art. In 1851 he contributed to the Crystal Palace Exhibition a model of a design in sculpture for a pediment, noticed and engraved in the illustrated catalogue of the *Art-Journal*. In the summer of 1853, he designed and executed a set of decorative panels in relief, for the front of Mr. F. Wright's music establishment in North Street, Brighton. There are various works of his distributed about, executed for his patrons, all of which give evidence of a talent that time might have fully developed. Latterly he executed many pleasing groups of animals, modelled from nature, which, from their fidelity and taste, indicate, that had he been spared, he would have arrived at considerable eminence in Art. His devotion to Art, combined with great modesty and amiability, so endeared him to all who knew him, that he has left among his friends many a sorrowing heart at his early death.

## BRITISH INDUSTRIES.

### INTRODUCTION.

THE position which any nation occupies in the scale of civilisation is exactly determinable by the industry of its people. The constitution of the human mind—the constitution of the human body—is of that character to render activity necessary for health, and to make repose destructive to every energy. The mutual dependence of mind and body renders it essential that an equal burthen should be thrown upon each. There is a beautiful balance between the intellectual and physical forces, which if disturbed leads to irregularities, which are diseases. The mind we call *immaterial*, the body is essentially material; yet this material mass is quickened into motion by the influences of certain physical forces which hold a position—not well defined—between gross matter, and the "Spark of Life." Light, heat, electricity, and other forces which the eye of the philosopher sees, but which he has not yet grasped, are necessary agents to the *existence* of the organised mass we call man, but they are not the cause of that existence. An unknown *energy*—far beyond the reach of the most giant mind—which we call *LIFE*—is hidden behind the veil, and the physical agencies, like the lightnings around the sacred mount, hide the Divinity which crowns it. Yet are this gross organic mass, these physical forces, and the ethereal life, bound together in a

wonderful system. To maintain the health of life even in its highest developments of intellect, a change of form in some portion of the material constitution is necessary. The exercise of the mind in the development of a single thought compels a portion of human muscle to change its form—in common language to be destroyed; it is in fact resolved from its compound condition into its more simple elements. Every thought therefore according to its energy—its intensity—is dependent upon a chemical change. Thus a mind of excessive energy, with an intensification of power, wears out the body faster than the material elements can be supplied.

On the other hand, if the material elements required to restore the waste in our bodies be supplied in too great abundance, the machinery is clogged, the mind becomes inactive, the power of appropriation and assimilation is reduced, and man becomes a sensual creation merely. Bodily efforts, the exertion of muscular force, the development of mechanical power, calling upon the system for an active restoration of the employed material, leaves but little for the mind to work upon, and consequently intellectual power and great bodily exertion are not compatible.

Nature performs all her works by a system of *constants*. The change of a constant quantity of matter is required to produce the development of a constant quantity of the spiritual energy. The development of an equivalent of mind requires the *consumption* of an equivalent of the material elements by which it is enchaind. To reduce this reasoning to its simplest form by an example, let us take that beautiful example of British industry, the Locomotive steam engine. In this machine we have an ingenious system of wheels, cranks, and levers, which we may call its limbs. Notwithstanding the exactness of all its mechanical details, it is inert, it will not move. Coals are placed in its furnace, and water in its boiler; still it is inert. Fire is applied to coal, there is a quickening of chemical energy, the water is converted into steam, this expanding, exerts a mechanical force, and the huge machine moves, as it were, with its own vitality. It moves, however, at an exact rate, that rate being determined by the coal consumed. Every pound of coal burned, produces a given equivalent of heat; this converts an exact weight of water into steam, and this exerts a constant quantity of mechanical force.

If our locomotive engine is to travel ten miles in an hour, a certain quantity of coal is required; if it is to travel sixty miles in the same time, the supply of fuel must be increased six times. The theoretical quantity will be less than the actual quantity required, but this arises from the fact that all the heat we produce by combustion is not employed, owing to the imperfections of our mechanical arrangements.

Civilisation consists in producing the highest amount of vitality, the largest quantity of producing power, and the most perfect development of mind. A people—the most industrious will necessarily be the most virtuous and intellectual. It may be said that our over-laboured population do not answer to those conditions. Unfortunately, it is too true they do not, and it is because they are over-laboured. A great law is broken, and a great curse follows. Every sin carries its own punishment.

In a given time an overwrought population produces less than the same number of men and women who have laboured fairly; the condition of the first is wreck of mind and of body, that of the second is the main-



tenance of health and capabilities for progress. Industry, therefore, is giving mind and body an equal and a fair amount of labour, and civilisation depends upon the proper fulfilment of the conditions of human existence.

Man was placed on this planet with powers to "replenish the earth and subdue it, and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." In chemical constitution the vegetable and the animal tribes differ but little from man; the vegetable has *life* and is by its influence developed, the animal has life of a higher order, and under its exciting power pursues a more enlarged round of existence. Man however has more than this, and in the dignified possession of a soul, a world-embracing, a world-searching intelligence, he is enabled to exert his dominion over all things.

A beast may possess a remarkable power of instinct: we see the bird construct a wonderful nest, and the beaver build a remarkable cell, but their powers over nature are limited. Neither the bird nor the beaver ever constructed a *tool*. Man, on the contrary, is enabled to avail himself, not merely of the *raw material* which nature gives him, but, observing the laws upon which nature herself works, detecting the mechanical powers by which the universe is regulated, and the physical powers unceasingly at work in creation, he compels them, as slaves, to do his bidding. Man manufactures levers and wedges, he makes machines, which no other animal ever did.

Man's supremacy entirely depends upon his so nicely adjusting the powers of mind and body, that he can make them equally available to the ends he aims at. The mental powers are exerted to discover the constitution of the earth, the creations on its surface and the physical forces by which all these are regulated. This is science. Without science there can be no advance. Truths become known to us only through the researches of science; therefore the imperative necessity of so training the mind that it can search, and by seeking, find. Whatever may be the form of science, its ends are no more than this.

Having discovered a truth we seek to apply it, and every advance of any human industry is but an application of a known truth.

British industry claims a front position in the armies of mankind. Other peoples are marching forward with us; are we so using our mental and muscular forces that we can maintain our position in the van? Let us not fall back from over-excitement, producing its necessarily consequent relaxation. Let us not be left behind by vainly supposing our position a secure one, by supinely reposing on our conquests, and falling into that luxuriant ease, which quickly generates the indolence and the immorality which has ruined all the great kingdoms from Assyria to Spain. The object of the papers which it is proposed to publish in the *Art-Journal* under the above title, is to analyse the conditions of all the British industries. To give the histories of their progress—to show the applications of science which have been made in each department respectively—to indicate the wants which are felt—to describe the processes at present in use—and to give general statistical returns of the productive powers of our manufactures. It is hoped that much valuable information may thus be accumulated, and to render this in the highest degree accurate, we solicit the assistance of the producers, who alone can furnish that information which ensures the desired correctness.

ROBERT HUNT.

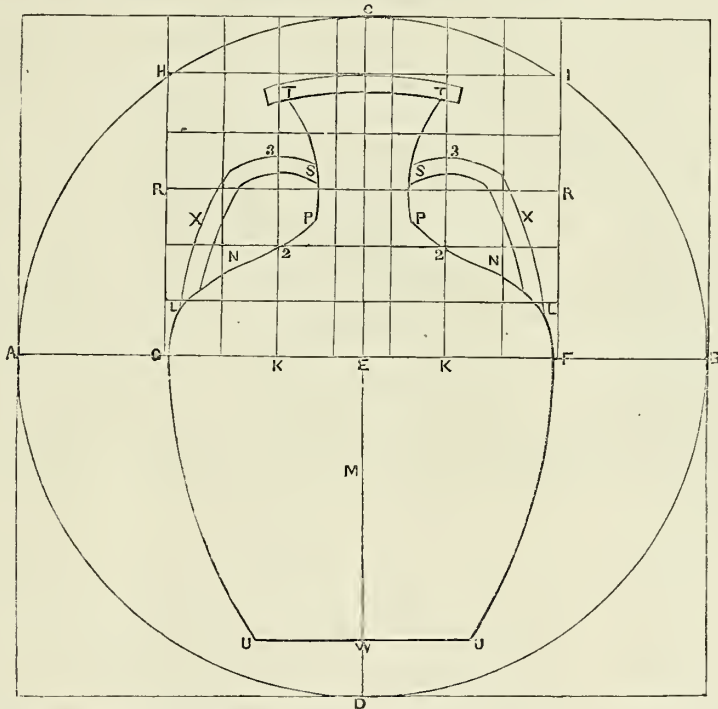
## GEOMETRIC ANALYSIS OF THE PORTLAND VASE.

THE Portland Vase has always been justly esteemed one of the most beautiful models of its kind, and a wonderful vestige of the perfection to which the ancients had carried the art of glass making and enamelling.

Most of the modern vase-shaped works, in glass and porcelain, are either imitations of its form or modifications of it, and, as far as tasteful decoration, art can go no further, so the moderns have nothing left except to imitate. Sometimes we see it elongated, and then a foot or pedestal must be added, for one of the beauties of the original is that its curve downwards is cut off exactly at the point where it will stand firmly

without extending the base; at other times the shoulders are contracted till a slender form is produced, elegant enough for the eye but useless as a vessel of capacity. The twisted handles can never be placed more securely from accident, but we see them, tried in every possible way, without any particular improvement in form, but always at the risk of exposure. Subjoined is the analysis of its various curves, and, adapting the problem to other proportions, every possible variety of its form may be calculated.

The height of the Portland Vase is nearly ten inches, and its width is seven inches, and these proportions are sufficient to obtain its geometric curves; its true geometrical proportion is seven, the seven in height ending at the third curve forming the shoulder, where its capacity ends, the neck being unimportant.



Describe with any radius the circle A. B., draw the perpendicular line C. D., and the horizontal line A. B., dividing the circle into quadrants, divide C. D. into twelve equal parts, and from the centre E. seven equal parts, placing one half of each part on each side the point E., which gives three and a half to each side; raise the perpendiculars G. H., F. I., and complete the square, dividing into thirty-five equal parts; these parts are for regulating the points at which the curves of the shoulder and neck terminate. From the point K., with radius K. G., describe the curves G. L., F. L.; and from the point M., with radius M. L., describe the curves L. N., L. N.; from the point I., with radius I. N., describe the curves N. P., and from the point H. on the other side describe the curve N. P.; and from the points R. R., with radius R. S., describe the curves P. T., P. T. For the lower side of the vase take the point B., with radius B. G., and the same on the other side, with radius A. F., describe the curves F. U., G. U.; thus the sides of the vase are complete.

For the handle take the points 2 2, with

radius 3 3, describing the curves 3 3; and for the lower part of the handle take the points G. F., with radius G. X. and F. X., describing the curves X. L., X. L. on either side.

For the height take the point W., and describe the uppermost curve at the lower line of the square C., and draw the base line U. U. through the point W. The vase is thus completed geometrically.

Were the lower curves of the sides continued another line or two, its stability would be very uncertain, as may be ascertained by continuing it till it touched the circle; and were the curve of the neck continued any higher it would have too much capacity as well as be disproportionate.

The place of the handles is arranged in the best manner for giving stability, as they join in to the thinnest part of the neck, and allow of a slight thickening at the joint.

Thus it is a good form for capacity, and is at the same time a model of elegance.

WELD TAYLOR.

## BRITISH PICTURES FOR THE PARIS EXHIBITION.

To the Editor of the ART-JOURNAL.

It has been generally understood in the profession, that in the French exhibition of 1855, the English school was to be fully represented. I know not who are the authorities to whom the selection of works is confided, but I hear of many painters of a certain celebrity—many whose works constitute features in whatever collections they are hung—who have not been invited to contribute; and, on the other hand, I have heard of others having received invitations whom I do not remember even, by accident, to

have executed a really good picture. My object in addressing this letter to you is twofold; to ask to whom the selection is confided; and to make a proposition, viz., that the selected works be first exhibited for a few days in London before transmission to the continent, in order to let us see how the committee have acquitted themselves. F. W.

[We can give our correspondent, and the many whose opinions he may be said to represent, very little information on this head; the proceedings of the selecting committee have been conducted with considerable mystery; few seem to be at all aware of what the arrangements are. "Papers" and "reports," if there have been any, are studiously kept away from those they most concern; we have, however, elsewhere referred to the subject.—Ed.]



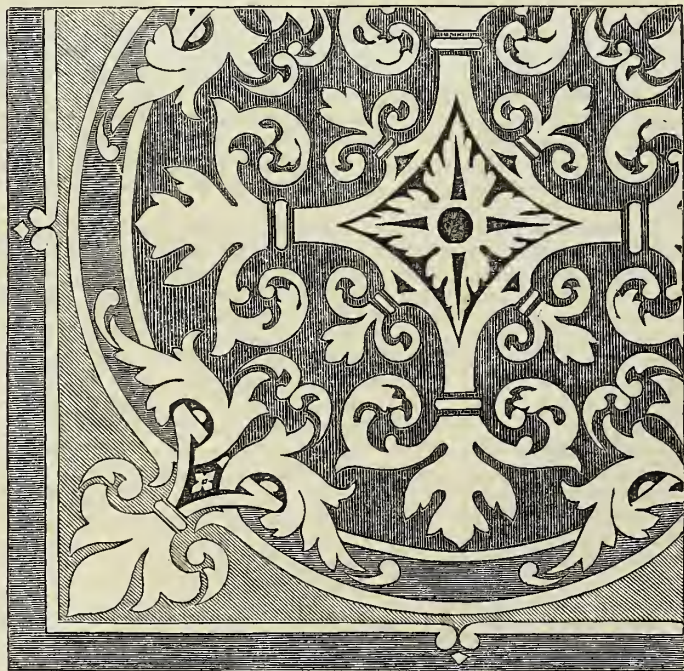
## THE PROGRESS OF ART-MANUFACTURE.

THE ENCAUSTIC TILES OF MESSRS. MAW.

ONE of the results arising necessarily from the increasing wealth and population of this country during the last quarter of a century, has been a large addition to our ecclesiastical and domestic edifices; while the requirements of the architect, in consequence of this increase, has led to the revival of a branch of manufacturing art which, though it once was carried on in England, has for many centuries been totally disregarded:



we allude to the manufacture of ENCAUSTIC TILES for paving. In a series of articles on this subject that appeared in the *Art-Journal* during the period of the Great Exhibition in 1851, we entered at length into the history of this manufacture, which dates back to a very early time; we are thus spared the necessity of doing more than to offer a few general remarks suggested by the engraved examples which appear on this page, and in the coloured print that follows it: other examples are in preparation for



successive numbers of the Journal; the whole are from tiles manufactured by Messrs. MAW & Co., Benthall Works, Broseley, Shropshire.

How much the respective arts of the designer and the colourist may be brought to bear on the successful production of encaustic tiles it will not be difficult to understand; and how greatly their judicious use enhances the beauty of an edifice is self-evident. We hold it almost as an axiom that there is no internal portion of a building, whether used for public or private purposes, that does not admit of some kind of ornamental work; wherever the eye rests, around or below, there should be something to arrest attention, and that aims at pleasing. We cover the walls of our

rooms with rich papers, and our floors with costly carpets, for this purpose, and not alone to promote our personal comfort; but inasmuch as carpets are inapplicable to our halls, conservatories, &c., we find an admirable substitute in oil-cloths, or in the more suitable though rather more expensive materials which the art of the potter produces.

The four engravings on this page are from tiles intended for ordinary purposes: we have by our side while we write a large number of these specimens, all more or less rich in pattern, but all distinguished by purity of design: the colours they show are chiefly red, buff, black, and chocolate, alternating in each respective pattern; but we presume that any of these,



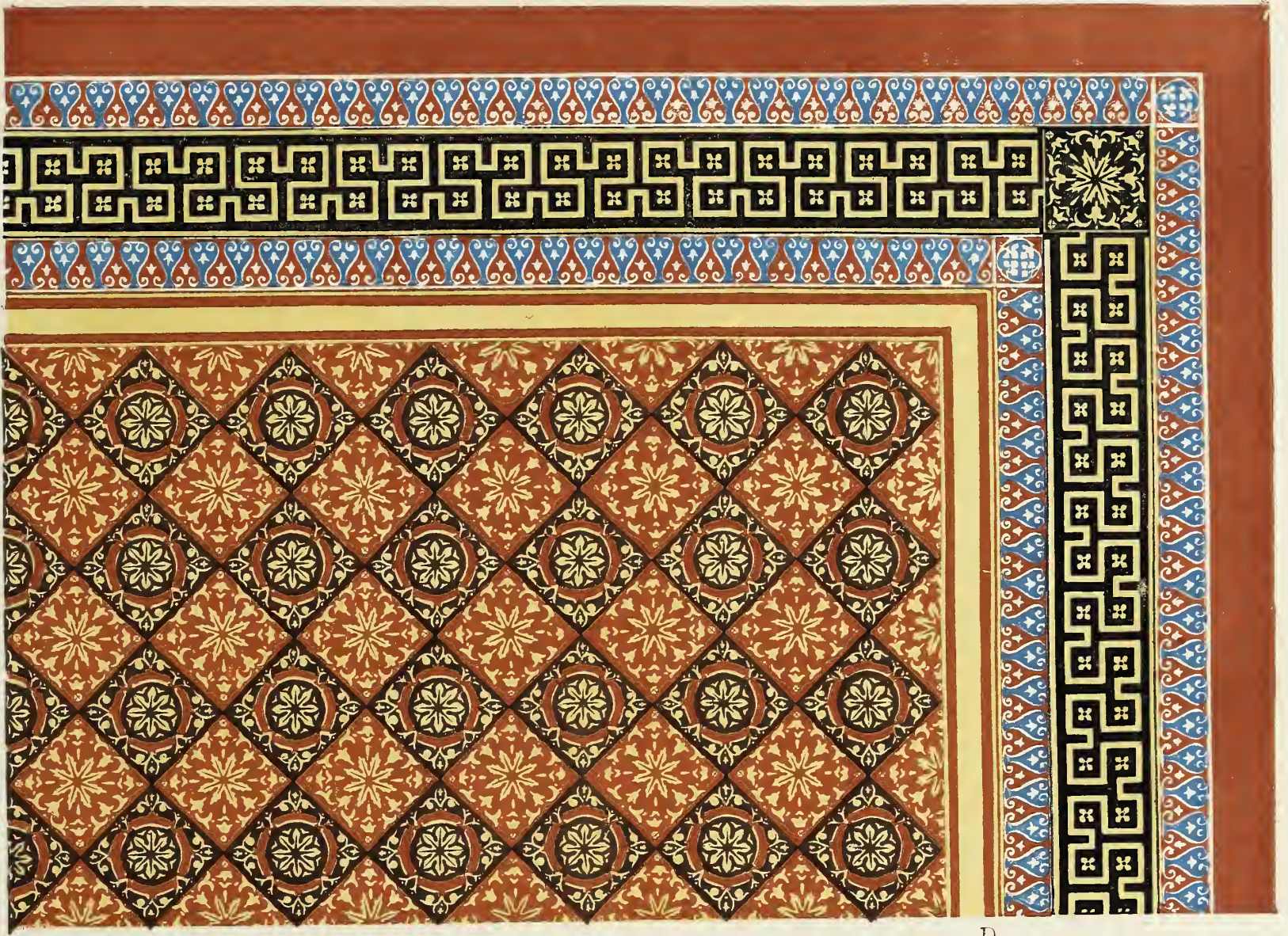
and even other colours, might be used for any pattern to suit the taste or fancy of the purchaser. The chromolithographic print on the opposite page, beautifully printed by Messrs. Leighton, from the design of Mr. Garling, Member of the Institute of British Architects, is from tiles of a more expensive character, adapted for halls and for apartments where they may harmonise with other highly enriched decorations. Of course, there are also various designs applicable to sacred edifices. There is



exceeding delicacy in the various patterns that make up the entire composition, united with a most appropriate and judicious distribution of colours: no one tint forces itself obtrusively on the eye; the general harmony is perfect.

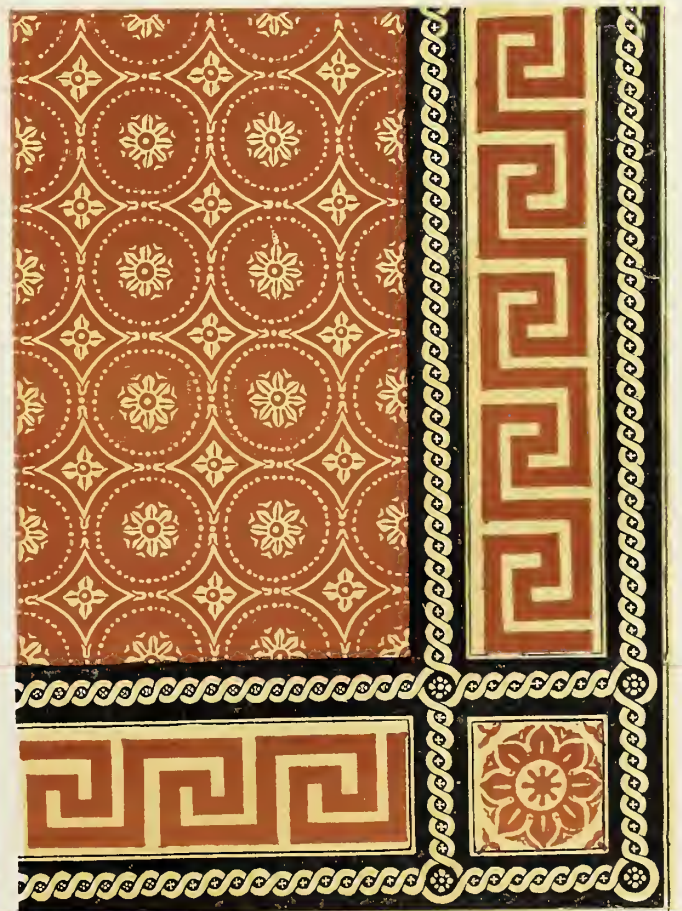
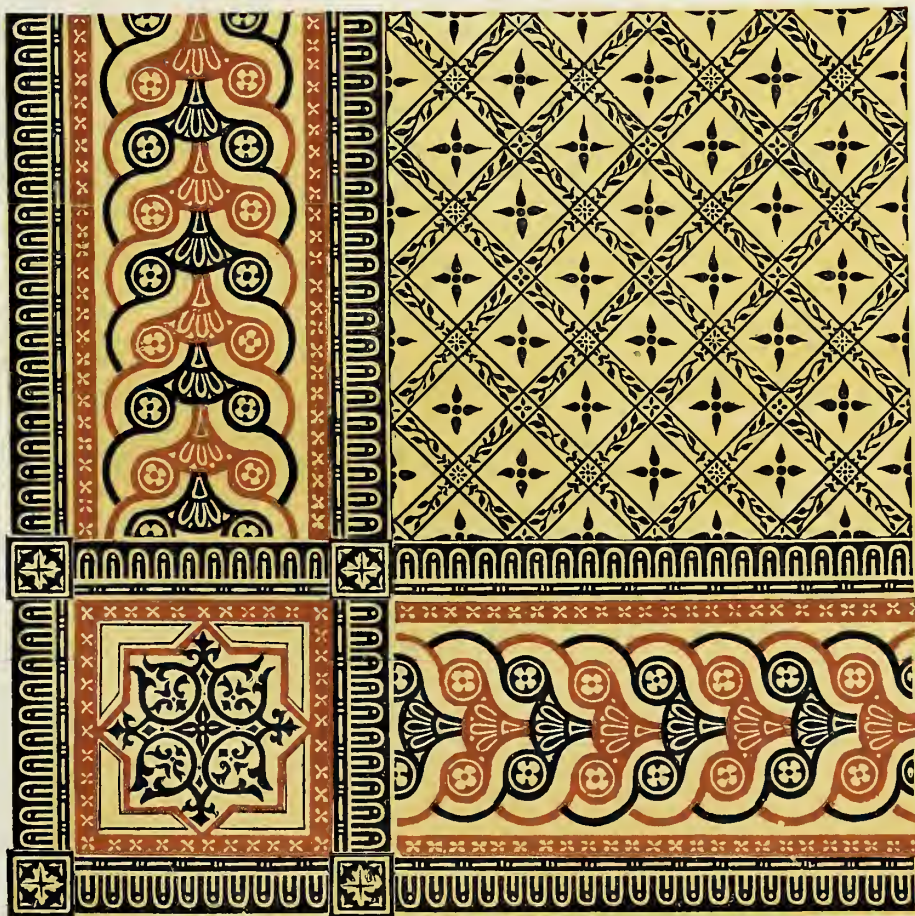
A reference to our advertising sheet will give the reader some idea of the cost of the encaustic tile pavements of Messrs. Maw. There is no reason that we can see why they should not be brought into very general use: we believe they will be found but little more expensive than stone floorings, while they are infinitely superior. We need only add that Messrs. Maw may be applied to for any information that may be required.





C

D



Leighton, Brothers.

1854.—Designed by H. B. Garling, Esq., Architect, M.I.B.A.







## PREPARATIONS FOR THE PARIS EXHIBITION.

### MANCHESTER.

Of all our great industrial centres, it is questionable if any will equal, certainly none will surpass, Manchester in the unity of will and largeness of plan with which preparations for a worthy appearance at Paris next year have been entered into. Considerable regret and dissatisfaction seem to be felt there at the irregular and imperfect way in which the Lancashire district was represented at London, notwithstanding the exertions of the local committee, in 1851. This time there seems little likelihood of ground being left for any such regret. The subject has been taken up with such energy and systematic purpose, and so much influence and individual activity is being thrown into it, that failure is plainly impossible. Not only are the men who have taken the matter in hand of the sort, both by head and by position, to carry their purpose, but the measures and system they have resolved upon are of a nature, like many of the Manchester enterprises, well deserving, by their practical originality and enlarged public spirit, to arrest the attention and engage the consideration of other parts of the country.

On the 13th of July last a public meeting was held, at which the subject was discussed and considered in a manner so well-judged, so practical and clear, and with such decided favour, that the Board of Trade considered it advisable to reprint the whole proceedings for distribution in the other districts. At this meeting a large and influential committee was appointed, which for the sake of more direct continuous effort, was condensed into an Executive, composed of a dozen of the men who are the mind and life of those great progressive and commercial institutions, which make Manchester stand out so favourably among the cities of the empire. The plan upon which they have decided to form and exhibit a complete assortment of the textile productions of their district, though so large and public-spirited as scarcely to be adoptable elsewhere, seemed to rise up before them, on viewing the subject from all sides, as the only practical and satisfactory mode.

In the first place, they have determined to suppress in their assortment, all names of manufacturers, and to seek only a thoroughly complete, systematic, and concentrated representation of the trades of the district. The general interest only is to be regarded and arranged for, and nowhere to be sacrificed to individual interest, influence, or whim. Prices, of course, are to be affixed; therein lies the greatest strength of the Manchester productions.

But the effect is still further sought to be simplified and concentrated, by carefully systematising and assorting the textile products to be sent. The articles made and sold in the Manchester market are so extremely varied in kind, in quality, and in decoration, that, though everything of any practical importance is to have its due place, the greatest care and special knowledge of the varied goods will have to be exercised, in order to prevent all unnecessary repetition, and yet leave nothing out. The labour, the acquaintance with details, and the concentrated system which the realisation of such an object would involve, the Executive wisely considered as not to be expected from occasional and disconnected voluntary effort. They have therefore entrusted the responsibility of these details to a practical agent under their direction, who will not only get together the almost numberless portions of the general assortment, but will see them properly and effectively put together in the Paris Exhibition, and be their spokesman and representative during their stay there.

### GLASGOW,

Has fifty-eight exhibitors, of whom fourteen will show printed muslins and cambrics, handkerchiefs, &c.; three, Turkey red goods; four, woollen and printed shawls; six, fancy dress fabrics, gingham, &c.; six, plain and

fancy muslins, harness curtains, and lappets; six, lace and embroideries; one, linen and damask; two, carpets; fifteen, chemical and mineral products, dyes, &c.; and one, bone products and manures. The machinery and miscellaneous articles have been, as in other cases, reserved by the Board of Trade to be grouped with the other objects of the same classes sent from other parts of the kingdom. We hope that, among these, the ship-builders and marine machinists of the Clyde, will find means to exhibit some evidence of the enterprise and skill which have made the echo of the hundreds of hammers on its banks resound over every shore. Glasgow, like other places, has been obliged to be content with a third of the space originally applied for; but this contraction of space for the display of its products has not, we believe, led to the same results as in Manchester; that is, to such a systematic plan of action on the part of the committee, as would both prevent needless reduplication of similar articles, and obviate omissions and incompleteness of general representation of the local industries. The committee is large and influential, and many of its members connected with the houses exhibiting; but it does not take any larger scope of action than the duty referred to it by the Board of Trade, of fairly dividing the space allocated among the applicants, and a general local direction in their behalf, which is indeed the same limit of action as all the other committees also have hitherto adopted.

### SUNDERLAND.

Though little or no effort is being made at Newcastle-on-Tyne, the principal hive and emporium of northern industry and commerce, to represent its interests and powers at Paris, its smaller but equally active neighbour, Sunderland, is taking vigorous and well-concerted steps to assert its progress and importance. A numerous and spirited committee, divided into various special sub-committees, is preparing striking representations of the powers and results of the different industries of which their town is the centre; models illustrative of the art and present progress of ship-building, with full models and sections of some of their most celebrated and successful ships now sailing; samples of coal and coke, with a section of a coalpit, showing the different strata through which the shafts penetrate, and the modes of working; a model of the Docks and Harbour; specimens of ores, and mineral products; glass, through Mr. Hartley, their largest manufacturer, showing what Sunderland can do in that branch, in competition with France and Belgium; anchors and chain-cables, through Messrs. Wright & Son, showing what the French may have in that line if they choose; and in every way, as a busy and enterprising maritime town and great coal and iron centre, it will endeavour to impress the French with the advantage of extending the already important trade they carry on with it. It will be rather a pity, however, that this impression, which, were all these products and evidences of enterprise and skill concentrated and connected together, could scarcely fail to be effected, must inevitably be a good deal weakened, and perhaps almost prevented by the scattering of these various productions into systematic positions all about the building, so as to be placed, and probably a good deal lost, among the masses of articles of a similar description—one of the sacrifices to a system of classification, which has plainly its disadvantages as well as its advantages.

### SILK TRADE.

This trade, being a good deal scattered about in various localities, Spitalfields, Manchester, Macclesfield, Coventry, &c., though tolerably distinct branches are peculiar to each of these places, the principal manufacturers, in order to produce a united and well organised effect, have, we believe, determined to unite and exhibit their aggregated products in a separate department, as the general silk trade of England. We have little doubt that their products, taken in connection with their prices, will not fail to stand well, even when face to face with the silks and velvets of France and Germany.

## LETTERS FROM THE MANUFACTURING DISTRICTS.

BIRMINGHAM, December, 1854.

MANY inventions and improvements have originated in this great centre of manufacturing industry, and from the necessary relation which most of the products of the district bear to Art, we may conclude that a notice of some of the improvements that are constantly going forward will be only what their growing importance to the present age demands. Some few of these I have no remark upon, and others in course of completion will furnish matter, perhaps of increased interest, for subsequent communications.

The glass manufactures of Messrs. Chance & Sons, Spon Lane, of Messrs. Bacchus & Sons, and Rice Harris, of Birmingham, are constantly presenting improvements in objects of Art-manufacture; and in the materials connected therewith. One of these, which originates with the first-named firm, I have now to describe. It comes under the designation of printing on glass—an Art which, though practised to a certain extent at this establishment by means of stencilling, and the rude process still in use in the potteries, which transferred upon the glass designs of mechanical ornamentation, has never, until lately, been applied to the production of works of Art by a similar process. This of course is only an improvement, or rather enlargement of the former mode which resembles that of calico printing, but instead of the additional colours being laid on by a purely mechanical method, as for instance the lantern panes for halls, staircases, &c., they have to be applied by the pencil, and several artists are engaged for that purpose. It must not be understood that the improvement now under consideration, or rather this extension of the art of printing on glass, is intended to supersede the purely mechanical mode and style of ornamentation to which I have alluded. As long as there are halls and staircases to illuminate, the lantern cheap panes will be preferred for the purpose, and as long as they are preferred the mechanical style of glass decoration will be cultivated, and continue to progress. I call it mechanical in contradistinction to the more artistic style which recent experiment has introduced, but it is perhaps more properly described as a branch of ornamental Art applied to glass decoration, for the specimens I saw, though mechanical in their nature, bore a stamp of Art about them which is not to be equalled by the hand. In fact they are very considerably in advance of some of the first efforts of this firm in the same direction. And for beauty and delicacy are far superior to anything of the kind at present in vogue. So that both these modes of glass decoration may and will progress side by side, as it were, without clashing or interfering with each other for a moment. The processes of both modes have some features in common. The surface of the bright glass is obscured or dulled after the reception of designs in either walk by the vitrifying process, and the original print, when transferred upon the glass, can be subjected to different degrees of ornamentation, which are expressed technically by the letters A. B. C. to F., and still farther where additional colour is required. In the transferring of landscapes the similarity of method only reaches to the printing press, after which the impression left upon the glass is vitrified, when it is made to assume a pleasing sepia colour, not only because it is a good colour in itself, but also because it is well adapted to combine with others afterwards. I saw, during my short stay at these works, some landscapes just transferred in sepia, and retaining all the artistic spirit and excellence of the originals. At present these consist only of lithographic prints, for it must be recollected that the Art is only in its infancy, and that, therefore, it avails itself only of the means within its reach, and the drawings on stone are found to be the most useful and eligible for its purpose at present, as they are, when printed, easily transferred to the glass, and possess moreover the recommendation of



coming direct from the hand of the artist instead of being a mere translation, as our best prints from engravings are. Of course in the infancy of such a decoration it would not do to go to the expense of steel engravings, by first-rate artists, though these will in time be doubtless brought into requisition; so that its perfection must keep pace with the progressive development of artistic skill. And when we consider that a drawing from the hand of a master like Landseer or Stanfield, may even now be reproduced with equal facility and fidelity upon the glass, I think we are not over-rating the merits of this invention when we say it is destined to become a powerful auxiliary in promoting and perpetuating the interests of Art. It may, indeed, be ranked among the most ingenious contrivances by which works of Art are familiarised to the eye of modern society, and when by its means we not only delight and cultivate the eye by its associations with some of the most beautiful creations of ancient and modern Art, but shut out at the same time from its view some disagreeable object or prospect, which might otherwise constantly intrude itself upon the sight; the positive as well as negative merits of such an invention will be at once recognised and appreciated.

After the sepia impression has undergone the touches of the artist with the pencil (supposing any diversity of tint is required) to suit the taste of the purchaser, it is again vitrified by the fire and made at once a durable and picturesque embellishment of our modern buildings. And thus we have a certain and expeditious mode of re-producing our best pictures on the surface of a material never before pressed into the service of Art, and a new moral influence brought into operation for cultivating the eye, elevating the taste, and creating, not only a love of the beautiful, but a desire for its gratification, which nothing short of these exhaustless productions will be adequate to supply.

Messrs. Rice Harris & Son, have succeeded in perfecting a sanitary gas-shade in glass, which is a great improvement upon the ordinary globe; as, independently of its sanitary advantages, it is much more capable of ornamentation, and will be likely to find its way into the houses of those to whom beauty of form and colour is a consideration.

There is considerable competition here in the production of bronzes;—each manufacturer prides himself on the peculiar quality or colour of the bronze used in his establishment, and each is equally jealous of the mode by which he accomplishes his object. But though many improvements have been made in the manufacture of this beautiful material—and others are still in course of completion—we fall short at present of the success attained by the French, not only in the price, but in the artistic perfection of the objects they produce. This may be accounted for, in part, by the comparative cheapness of labour employed, and the superior Art-education which even the lowest class enjoys in that country; and not by any supposed mysterious intuition with which they are favoured more than ourselves. In fact, even with the drawbacks alluded to, we are treading close upon their heels; and, from the examples I have seen, I doubt not we shall speedily be in a position to dispute the laurel with our ingenious continental neighbours.

Mr. Stroud, of Suffolk Street, has succeeded in applying to brass chandeliers, &c., a new kind of bronze, which, instead of consisting of pigments, as those of some other manufacturers, is formed by metallic amalgamation, and thus admits of various shades of colour, according to the strength of the coating it receives.

Messrs. Toy & Son, Soho Works, have produced some beautiful bronze figures, by the application of what they call a "powder" to the metal, which may be of any quality.

Messrs. Joseph & Edmund Ratcliff, St. Paul's Square, have succeeded in producing a "metallic" bronze of peculiar richness of colour, and calculated from the solidity of its nature to maintain the beauty of its appearance. It is not a mere external application, but the result of many experiments in the composition of the material itself.

The bronze of Messrs. Messenger, of Broad Street, is merely a stain applied to the brass or any other metal, and which, when shown in combination with the lacquered brass of the various articles exhibited, gives a pleasing contrast and beautiful relief to the colours of the objects.

The eminent establishment of Messrs. Elkington & Mason, Newhall Street, is rich in bronze works of Art, as it is in those of almost every other metal. Some of their bronze figures will bear a comparison with the French in their beautiful polish and variety of colour (in which the deep copper red, the bright green, and the more opaque purple bronze, are tastefully presented); and, on the score of durability, they are doubtless superior. They are at present engaged in casting the statue of the late Sir Robert Peel (upwards of seven feet high) for this town, which is to be done in bronze-metal, from the model of Mr. Peter Hollins. H.

### GOVERNMENT OFFICES IN DOWNING STREET.

THE public offices are not creditable to the country, viewing the buildings with reference to architectural character. But more than this, they are the occasion of *extravagance* in government expenditure; for, if returns could be procured of losses by inopportune leasing, removals, and repairs, and of payments for rent, it would be found that a structure which might be of first-rate character of Art, would, even with large outlay, effect a money-saving. Somerset House, indeed, with some defects, is a noble building. But, such undertakings have, we suppose, of late years, been regarded as those of some pre-historic period. Still, suggestions have been made heretofore, for the erection of offices in and near to Downing Street. The original design of Sir John Soane, the architect of the buildings remodelled by Sir Charles Barry, contemplated a corresponding wing on the south, with an entrance to Downing Street as a centre. A plan on a similar principle has lately been submitted to Sir William Molesworth. The design—by Mr. John Tarring, architect—proposes a structure to cover an area, with the existing buildings, of about 700 by 400 feet. One front would be in the Park; the south front would be in Charles Street; and space for the north front, and for a new entrance to the Park, would be gained by the removal of Dover House. The details of the present buildings appear to be repeated throughout, the chief novelty of effect consisting in the extension, the great size of the buildings, the additional story in the centre of the composition, and the lofty archways. There is a good general outline, as seen in the drawing, though greater variety in the elevations might seem desirable.

Whilst we believe that a building of a superior character is required for the object referred to, as well as that the ground next Downing Street should be turned to account, we think that it would be desirable and proper to ascertain what was contemplated by Sir Charles Barry. We must also say that we are very strongly opposed to the hasty removal of structures, such as the beautiful screen—wall and portico of Dover House. As regards the embellishment of the metropolis, the system of building up and pulling down is one involving waste of money and opportunities. Carlton House, with its beautiful portico and screen was taken away. Buckingham Palace has undergone repeated alterations, in the course of which the marble arch had to be removed. The recent alterations of the buildings in Whitehall, though effected with great skill, themselves illustrate what we refer to. As regards particular works of merit, we have surely not enough of such works to think lightly of their preservation. A new entrance to the park is wanted somewhere about Spring Gardens, but we do not know that one is, at the particular spot occupied by Dover House. If it were positively necessary to remove the screen and portico, the materials should be preserved and set up elsewhere.

### SAPPHO.

FROM THE STATUE BY W. THEED.

PERHAPS the whole range of classic history, fabulous and true, offers no subject more suited to the sculptor's art than what writers, however scantily, tell us of Sappho, and what we have learned of her from some fragments of her poems which have come down to us. All poetry is allied with Art more or less, but the lyrics of Sappho, one of the greatest luminaries of the Æolic School, exhibit so much warmth of feeling, such sweetness, such delicacy of thought, and elegance of diction, that the artist, be he painter or sculptor, who seeks to idealise the fair poetess—remembering, moreover, that the beauty of our person is said to have equalled that of her mind—could have no more exquisite image presented to him as a model of feminine grace and purity.

"She was one  
Whose lyre the spirit of sweet song had hung  
With myrtle and with laurel; on whose head  
Genius had shed his starry glories,—transcripts  
Of woman's loving heart, and woman's disappointment."

The whole of Sappho's poems are said to have been in existence in the time of Horace, who refers to her in his "Odes," nearly six hundred years after her death: she wrote nine books in lyric verse, besides epigrams, elegies, &c.: with the exception of one complete ode and a number of fragments, all these are extinct. It has been remarked that "the loss of her works is perhaps as much to be lamented as that of any other ancient author whose writings have perished, for besides the pleasure that might have been derived from them as works of art, they would undoubtedly have thrown much light on the condition and social relations of women in some parts of Greece, a subject now involved in great obscurity." Her history from the period when she left her native place, the island of Lesbos, for Sicily, which she is said to have done while yet in the full possession of her beauty and intellectual powers, though for what cause is not known—the time, place, and manner of her death, have never been determined. As with almost every other distinguished character of antiquity, so also with Sappho, there is much of the fabulous related of her by subsequent authors; among these tales the manner of her death by precipitating herself from Mount Leucas, because Phaon did not return her love, has been altogether rejected by modern writers.

We know not from what particular source, if any, Mr Theed borrowed his idea of his very charming statue, but the opening passage of a sweet though short poem by the late Miss Landon, entitled "Sappho," might very readily have suggested it, so applicable does it seem to the sentiment of the sculptured work:—

"She leaned upon her harp, and thousands looked  
On her in love and wonder; thousands knelt  
And worshipped in her presence; burning tears,  
And words that died in utterance, and a pause  
Of breathless agitated eagerness,  
First gave the full heart's homage; then came forth  
A shout that rose to heaven, and the hills,  
The distant valleys, all rang with the name  
Of the Æolian Sappho!"

The statue was executed by the sculptor for the Queen; it stands, with others, in the principal drawing-room at Osborne, of which it forms one of the most attractive ornaments amid a number of beautiful pictures and sculptures. The figure is exquisitely modelled, graceful in its posture, the limbs are well rounded and "fleshy," yet delicate; the face is distinguished by woman's timid tenderness, mingled with the joyous smile of some glorious dream of thought, perchance, to which the "conscious pride of minstrelsy" has added a dignified, yet modest expression.

Having had the honour of receiving the permission of Her Majesty and Prince Albert to engrave such of the sculptured works in their possession as we consider adapted to our Journal, it will be our duty to let our readers see what royal patronage is doing for this branch of Art. Sculpture has been too long neglected in this country; but, fostered as it is by the highest personages in the realm, we shall expect to see it exalting itself, *pari passu*, with the Art of Painting.





SAPPHO.

FROM THE STATUE BY W. THIEL IN THE COLLECTION OF THE GALLERY.







## THE WINTER EXHIBITION.

No. 121, Pall Mall.

THIS exhibition was opened to private view on Saturday the 16th of December, under a new phase; that is in closer approximation to the form of an established institution. When first opened in the rooms of the Old Water Colour Society, it was announced as a collection of sketches, and all the works—those in oil—as well as those in water colour, were mounted and framed like water colour drawings. The present collection consists of oil pictures and water colour works, each mounted or framed in its own ordinary manner. From the reception the project met with, we at once augured that the contributions would cease to be sketches, and become finished pictures, and such they now are in a great measure. Sketches are superseded by more careful and brilliant compositions; but the contributors of sketches, for such there still are, are perhaps content with the honours they win in another arena. Among the supporters of the exhibition there are painters of high rank, and there are also many of lower rank, but very many of superior power have not contributed. The number of pictures is limited, and they are generally small in size. The number exhibited is about two hundred, and none are so far removed from the eye as to be disadvantageously placed. Our brief notice will not be so perfect as we could desire, for when we saw the collection, some of the best works had not yet been received. W. P. FRITH, A.R.A., exhibits a reduced replica of his 'Ramsgate Sands,' a sparkling picture, elaborated as highly, and worked as accurately, as if it had been painted over a photograph. E. A. GOODALL—two pictures from sketches made at Seville during his visit to Spain last season—'The Puerta del Aceite,' and the 'Capella del Perdon,' these are large pictures, the latter a marked example of Moorish architecture, extremely mellow in colour, and worked out with the most scrupulous nicety. G. STANFIELD, 'Isola Bella,' and 'Sion, Canton Valais,' the former we think the best work the artist has ever produced; the architectural section of the former view is effectively placed and substantially painted. F. R. LEE, R.A., 'Sunshine and Shadows,' and 'The River Awe,' the former is a piece of close park scenery, apparently painted on the spot; it has more than usual of the freshness of nature; the other is a dark picture. A. PROVIS, 'Study at Carhaix,' one of these small interiors in which perhaps too often depth and effect are sacrificed to colour and texture; in these excellent—but there is no room to walk round any of even the foreground objects. F. R. PICKERSGILL, A.R.A., 'The Lost Game.' A very highly finished composition, showing two mediæval Italian lovers deeply engaged in chess; but the lady wins, because Cupid by her side counsels the moves; the picture has all the substance and force with which the painter qualifies his works. JOHN PHILIP, 'The Gipsy Sisters of Seville,' two half-length "tawny sibyls," in holiday attire. As to expression, both faces are masterly studies. They challenge the spectator by their coquetry; there is a distinct nationality about them, which bespeaks their truth and fidelity of character. C. R. LESLIE, R.A., 'Redleaf, the Seat of the late Mr. Wells'—a small water-colour drawing, apparently very scrupulous in description and local colour; there is nothing picturesque in the site; such a subject could only be desirable as a memento. J. FRANKLIN, three sketches are exhibited by this artist, presenting groups of figures costumed in the fashions of the last century; they are full of spirit and animation; the studies seem to have been made without models. HARRY J. JOHNSON, two views—one 'On the River Ticino, the other 'On the Lake of Lugano.' The former is a picture principally dark, with points of light, contrasted into force by the opposition of indefinite masses; the latter is an evening effect of much sweetness of colour and brilliancy of tone, and wild and romantic in character. F. C. HULME, 'The Priory, at Newark.' This is a work of exquisite delicacy in

colour and execution; the material is extremely simple, as consisting of a stream, trees, meadows, and the remoter ruin. The soft and mellow lights are so successful, that contemplating them we forget the colour by which they are represented. This is as it should be—to say nothing of originality, the elegant and poetic repose of the scene is beyond all praise. A second subject is 'The Banks of the Conway,' a picture in a darker vein but not less true. F. W. KEYL exhibits 'A Knobbler,' at least so we read the title. We cannot be wrong in assuming this "Knobbler" to be a stag, the only object in the picture; the twilight is a happy description, but we think the work less appreciable than the daylight pastures and their living kine and sheep, in which especially the nerve and muscle of the painter lies. R. C. LESLIE, a large landscape, of which the subject is a section of Devonshire scenery; the representations are very close to nature, but the general feeling of the work is deficient of warmth. G. E. HERING, 'Riviera di Seivante,' the material is admirably brought together: from a small and rude bridge the eye passes over the sea to distant cliffs which are almost lost in a flood of misty mellow light, the atmospheric depth of which is rendered with the nicest skill; the picture is rich in colour, but this is superseded by effect. J. TENNANT, 'The Brecknock Beacons,' an even breadth of meadow-land broken by a winding stream and incidental objects, is here described with a perfect mastery in perspective; the breadth retires most naturally and is enclosed by distant mountains,—the mere simplicity of the view is its difficulty. Another view by the same painter is 'The Feisthog Mountains.' A. F. ROLFE, 'A Scene on Barnes Common,' identifies itself so far with natural phenomena as we think to be the best work of the painter. F. DANBY, A.R.A., a small landscape, the subject of which is derived from the neighbourhood of Clifton; it presents simply a screen of trees lying in shade and opposed to the departing sunlight, which falls on the towering cliffs. The composition consists of only two parts, one of positive light and the other of decided shade, but they are managed with such sweetness of sentiment that we are charmed with the poetry, inasmuch as to become heedless of the painter-craft whereby the sentiment is worked out. H. W. PICKERSGILL, 'A Lady holding a Hawk,' a life sized half-length, of which the features are elaborated with extreme softness and nicety. V. BARTHOLOMEW, 'Hydrangeas' and 'Roses,' this artist sustains his reputation as the founder of our school of flower-painting—in both these pictures the most minute and beautiful characteristics of the flowers, in colours and surfaces, are carried out. Mrs. V. BARTHOLOMEW, 'Fruit'—a composition of much sweetness and great imitative delicacy. FRANK WYBURD, 'Love's light Summer Cloud,' and the 'East,' the latter has been already exhibited, the former is a work of much delicacy and interest. M. HALLIDAY, 'Sweets to the Sweet,' represents a girl inhaling the fragrance of the geranium,—a water-colour drawing of much talent. BELL SMITH, 'A Girl at a Brook,' a rustic study full of the simplicity of nature. A. ELMORE, A.R.A., 'Lucy Lockit,' and 'Religious Controversy.' COPELY FIELDING contributes six subjects; J. W. GLASS six pictures; H. NIEMANN, 'Running into Port'; T. UWINS, R.A., 'Judas,' exhibited at the Royal Academy. R. REDGRAVE, R.A., 'The Outcast,' and the 'Hayfield,' already exhibited; JOHN MOGFORD, 'Coast Scene—Clovelly'; W. HEMSLEY, 'Sunshine.' When we had an opportunity of seeing these works, the expected contributions had not all arrived; to those, therefore, which may be here omitted, from this cause, or may have escaped us from not being hung, we shall take a future opportunity of doing justice.

The exhibition will prove attractive to the many who visit, or are in London during the winter: it is most desirable that every season should have its collection of modern Art for public examination. This collection is at all events under good management; and the visitors may be fully aware that every picture is the work of the master to whom it is attributed.

## THE ARCHITECTURAL EXHIBITION.

WE are happy to witness any fair instalment of the object of an adequate annual illustration of the architectural achievements of the country, and cannot find fault with the managers of the present undertaking because they have been unable to realise all that we lately considered desirable, or even what they themselves seemed to contemplate. That there are the deficiencies here referred to,—we may however remark—is shown by the absence from the exhibition, of subjects such as the chief competition designs of the year; whilst—there is now evidence for what we lately said, that the rooms are too small for all that is looked forward to.

In regard to the drawings, we cannot but regret the absence of works by nearly all the heads of the profession. This is not creditable to the latter. One third even of the members of the committee, and half of the local honorary secretaries are not exhibitors. Some of the chief towns of the kingdom are unillustrated,—though it is in these, perhaps more than in the metropolis, that the greatest progress has been manifested. However, let those who have joined together in the present effort, take courage. They are contributing to an improved condition of architecture, the movement towards which is unquestionable; and of the ability which there is in the profession to raise the standard still higher, we may find many evidences in the course of an examination of this exhibition.

There are about 330 drawings exhibited. Some of the works are representations of old buildings. A large number of others are studies for elevations without reference to site, or for particular features of buildings.

In the designs for works to be executed may still be remarked a large adhesion to the Gothic styles. In church architecture these prevail, we might say, exclusively. Messrs. W. G. & E. Habershon (always ready in other ways to assist a good object) have sent a collection of nine views of works which they are erecting (156). Messrs. Prichard & Seddon, of Llandaff, are also important contributors of their designs as diocesan architects. There is evidence, however—of the improved character of Art, through the medium of other styles—in buildings of another class being erected in the provincial towns. Mr. Murray, of Coventry, who has sent some of the best drawings in the exhibition, has indeed adopted several different styles with considerable skill. The front of his new Corn Exchange (239) in the Italian style, is a composition of a superior order.—Mr. Truefitt has sent a considerable number of works, giving evidence of industry and power of design in several branches of the art (see Nos. 163 to 172). He has obviously paid great attention to Gothic architecture, but has not fallen into the trammels which many have imposed upon themselves.

Mr. Gray's works—as "Chandos Chambers" in the Adelphi (92), are also marked by originality of treatment. Mr. Cuthbert Brodick shows us views of his fine work—the "Town Hall in the course of erection at Leeds" (20 and 97). The interior of the principal hall has a noble arched roof springing from coupled columns. The proportions are, however, hardly so effective in the drawing, as those of St. George's Hall, Liverpool. Of the latter building, we regret that there is no illustration, except one of the bronze doors. Neither do we find any view of the Houses of Parliament, or any illustration of the courts at the Crystal Palace, with the exception of Mr. Ferguson's clever ceiling of the Nineveh Court. We could easily make up a long list of such omissions.

Though the committee have doubtless lost ground, the collection is one of great interest. The exhibition should be visited and supported by every architect and lover of Art. We are most anxious that the undertaking should occupy a permanent basis, and we shall give it all the support that we can, and we hope that greater space available in our columns next month, will allow us to notice many drawings which are highly creditable to their authors.



## ART IN CONTINENTAL STATES.

PARIS.—The sale of the picture-gallery of the Baron de Mecklenburg, one of the most famous in Paris, has just taken place by auction in that city. The Marquis of Hertford bought a "Horse Market," by Wouvermans, for 3200*l.*; and the museum of the Louvre, a "Landscape," by Hobema, for 2880*l.* Rembrandt's "Portrait of Burgo-master Six" was knocked down for 1120*l.*; a "Landscape," by Ruysdael, for 560*l.*; a "Landscape," by Both, for 1128*l.*; a "Dutch Canal," by Berghem, for 760*l.*; a "Christ," by Rembrandt, for 520*l.*; a "Portrait of Philip Rubens," by Rubens, for 128*l.*; and a "Watering Place for Horses," by Paul Potter, 258*l.* The total amount of pictures sold was thirty, and the amount obtained was 14,240*l.*—The building for the gallery of Fine Arts of next year, situated at the angle of the Avenue Montaigne, is rapidly advancing; nearly half of the framework is raised. This vast edifice is formed by seven galleries, united by a grand saloon in the middle. The whole is of colossal proportions: its length is 250 metres, and its breadth, on the Avenue Montaigne, 150 metres. It has not been erected by the same company as the Palais d'Industrie, but has been confided to another: 1,100,000 francs is the expense named.—The Palace of Industry progresses, although the building has been erected by private enterprise. The government has reserved to itself the ornamental part, which promises to be superb. On the grand staircase will be placed a suite of medallion paintings on earthenware, by M. Devers, representing distinguished persons. A statue of Fortune in bronze will be placed in face of the building, executed by M. Elias Robert.—The Baron Wappers, notwithstanding the honourable station he holds in Brussels, seems to delight in his residence here, where he possesses an atelier in the Rue Pigale. He has lately executed a picture as a companion to the one painted some years since, of a scene in the Temple, representing the young Dauphin and his terrible jailer Simon Caracalla. This picture was for the King Leopold, but the Empress having seen it was so enchanted with it that she requested the artist to let her have it; the Baron will therefore be obliged to repaint the subject, or compose another painting. These subjects are more painful than pleasing, and had better be forgotten.—The Palace at Fontainebleau is being completely restored, and will rise gloriously from the state of neglect in which it has been suffered to remain so long.—We expect to see at the Salon next year pictures of "Christ at the Judgment Seat," commanded by the Minister of State, and of the "Emperor Napoleon III. Visiting the Louvre:" this last is for the Senate. The "Battle of Alma" will also be represented by M. Eugene Lami.—The picture of the "Barren Fig-tree," by Lecomte, has been purchased by government; also that of the "Funeral of St. Cecilia," by M. Bougereau: the two paintings were sent from Rome this year by these students.—A statue by M. Lenglet, a young sculptor of St. Quentin, is about to be erected in that town to the memory of Quentin de Latour, a crayon painter of considerable talent. This artist was born in 1704, and died in 1788; he was a member of the Académie des beaux Arts. Having by his talents amassed a large fortune, the worthy use he made of it is not generally known; he founded, by a gift of 10,000*fr.*, the prize of 500*fr.* called "La tête d'expression," given yearly by the Academy of Paris; the same sum to the town of Amiens, as a prize to be given for the most noble action, or a discovery most useful to Art. He also established at St. Quentin a free school of Art, and presented it with 25,000*fr.* during his lifetime.—The town of Rion is about to erect a statue in bronze, in memory of General Desaix.—A curious document has lately been discovered amongst some old papers sold with the effects of a deceased gentleman at Versailles; it is an account of the various sums expended by Louis XIV. under the direction of the architect Mameau: Versailles and Marly, 116,238,893 livres; St. Germain, 6,155,551 livres; Fontainebleau, 2,775,746 livres; Chambord, 1,225,701 livres; Louvre and Tuileries, 10,008,969 livres; Arc of Triumph, St. Germain, 513,755 livres; Observatory of Paris, 725,174 livres; Invalides, 1,718,382 livres; Place Vendôme, 2,062,699 livres; Val de Grace, 370,383 livres; Annonciades de Meulan, 88,412 livres; Canal de Languedoc, 7,736,555 livres; Gobelins, 3,645,943 livres; various manufactories, 1,979,990 livres; total, 158,000,000 livres. An immense sum for the period. Few monarchs can boast of having done so much as did this luxurious prince towards the embellishment of his country.

MUNICH.—A recently discovered, or at least not generally known, picture is in the possession of Ross, the landscape painter, of this city. It bears the signature of John Van Eyk, with the date 1432.

It is a small portrait of a man about thirty years of age, attired in a wide-sleeved dark red overcoat, bordered with fur, and a green head-dress, with a drapery falling on each side. The features are not attractive, the eyes are small, the nose ill formed; but, independent of this, the drawing is not correct. The colour is generally warm, without intermediate grays. The Pinacothek contains no example of this painter.—Of the hundred large historical pictures which King Maximilian has determined on, two are allotted to Kaulbach, "The Marriage of Alexander and Roxana," and "The Battle of Salamis," the figures in both to be of the size of life. Kreling of Nuremberg will paint "The Coronation of Louis of Bavaria," and "The Coronation of Charlemagne" will be executed by Frederiek Kaulbach.—Of Kaulbach's drawings from Shakespeare, that from the scene between Caliban, Trinculo, and Stephano, has been engraved by Schäffer. The artist is busied with two other drawings, which are immediately to be engraved; one of these is finished, it is from the first scene of the third act, and shows Ferdinand and Miranda before the cave of Prospero.—The industrial exhibition which was opened by the King in state on the 15th of July, was closed in like manner by a commission of ministers on the 18th of October, at midday. In the name of the king the minister thanked the princes and governments of Germany, their commissioners, and the body of contributors. The medals distributed amounted to 278 of the first class; 1036 of the second class; and honourable mention was made of 1627 of the exhibitors.

VIENNA.—The exhibition of the Austrian Art-Union comprehends 120 prizes and four prize plates; for the former the society disbursed 23,328 florins. Among these it is complained that there is neither a historical picture, nor any sculptural work of importance. Pictures painted for the Art-Union must necessarily reduce history to the dimensions of the conceptions of the novelist and the feuilletonist, so exclusively are genre, landscape, still life, &c., the foster-children of art-unions. The picture for which the highest price, 1500 florins, has been paid, is a work by Waldmüller, entitled, "The Reception of a New Pupil." Among the prizes are some of Sellany's water-colour studies, and among the landscapes a composition by Häger takes the first rank. Van Hauen's "Winter" is highly meritorious, as are also the works of Vöschler, Holzer, Raffalt, Gurliitt, and the sketches of Novopatzky. In animal painting Gauermaun stands alone and without a rival. The animal painter Ranftl exhibits a genre picture, and in still life and flower compositions, the painters who signalise themselves are Neugebauer, Lack, Lauer, Schuster, Schäffer, Borsos, &c. &c., but upon the whole the selections are not distinguished by any taste or knowledge.

NÜRNBERG.—Under the direction of Dr. A. von Eye a work is about to be produced under the title of "The Life and Art of Ancient Times, according to Ancient Monuments, collected for Artists and Amateurs." The first number will contain two wild boar hunts, after H. Burgmair; two sleeping lanzknechts, after Dürer; the portrait of Octavio Piccolomini, and a piece of ancient architecture in Nuremberg.

STUTTGART.—Herr Abel of this city has recently become possessed of an example of mediæval art, by C. Vos, who lived at the latter part of the fifteenth century, and was a member of the Schwabian school. The subject is the story of St. George and the Dragon, in two parts, "The Departure for the Combat," and "After the Combat." The picture is six feet in height by five feet eight in breadth.

ATHENIAN ANTIQUITIES.—At one of the last meetings of the French Institute, M. Guignaut read the following statement relating to the labours of the French Art-Academy at Athens, one of the praiseworthy creations of Louis Philippe:—"It is Delphos which, on account of its oracle and its monuments, occupies the first place after Athens in the scale of Grecian antiquities. But it is only for the last twenty years that any attention has been paid to this locality by men like Leake, Ulrichs, the great O. Müller, and Curtius, to which now the labours of the French Academy of Athens may be added, of which M. Reynald was the organ. The soil around Delphos has been so much changed by nature and men since the times of Pausanias, and even before, that it is mostly the prophetic fountains of Castalia, Cassotis, and Delphos, which can guide us, and serve as points of recognition for edifices and localities swept away and changed from off the surface of the earth. M. Guerin has resorted to a most curious expedient, by obtaining, what is called but little known, some seventeen *bulles d'or*—forms or edicts of donations made by the Byzantine emperors to the convents, especially that of Patmos—which throw great light on the geography of Greece in the eleventh and succeeding centuries, and serve as a connecting link between the antiquities of Heroic Greece and the present time, and the changes it has successively undergone."

## ART IN THE PROVINCES.

MANCHESTER.—The annual exhibition of works of Art closed on the 2nd of December, having been opened about three months: more than thirty thousand persons it is calculated, paid a visit to the rooms during this period, of which number, upwards of twenty-one thousand were admitted in the evenings, on payment of a sum of twopence each. It may be regarded as a fact most creditable to the classes of whom the far greater bulk of these evening visitors was composed, that though the gallery was on some occasions most inconveniently crowded, not a single instance of misconduct, nor of injury to the pictures, occurred. Through the kindness of the directors, the pupils of the Manchester School of Art, the evening classes of the Manchester Mechanics Institute, the children of the Deaf and Dumb School and of other charities were admitted without charge. Surely the authorities of our Metropolitan picture-exhibitions may take a leaf out of the book of the Manchester Art-patrons: the artisans and operatives of London are not a whit less intelligent, less desirous of improvement, or less worthy of kindly consideration than the cotton spinners of Lancashire. What a glorious opportunity is now offered to the Royal Academy from what we tell it of Manchester, to break through its exclusiveness, and open its doors, say four evenings in the week, to the fustian jacketed multitude, at a twopenny or threepenny rate of admission, and, on the other two evenings at the ordinary charge of a shilling, or perhaps sixpence, to the thousands who are pent up the live-long day behind counters and desks. The Academy will find its coffers enriched by the experiment: will its members try it? we fear they will not—yet; though such a course would dispel many threatening clouds that now hang around the society, obscuring its splendour and opposing its utility. Why too may not the National Gallery have its evening visitors? It would be a wise and liberal policy to admit such.

SWANSEA.—The second exhibition of the Swansea school of Art was opened towards the end of November. The far larger portion of the works of Art exhibited on this occasion consisted of drawings made in the evening class at the local Central School, and attended chiefly by the working classes; but in addition to these there were selections showing the progress of the following schools in connection with the Central School, viz.—the Swansea Grammar School, Normal College, Mr. Colston's, and the British School, Goat Street; and also a display of drawing in figure and landscape, by ladies and gentlemen of Neath, where Mr. Hauerton, the master of the Swansea school, holds a private class. On the whole, the exhibition is said to have been gratifying and encouraging.

CHESTER.—The second annual exhibition of the works executed by the students in this school, to be exhibited in London in competition for the Government medals, took place in the Central School, at the Mechanics' Institution, on the 16th of November. The drawings consist of linear geometry, mechanical and machine drawing, and details of architecture, linear perspective, free-hand drawing from ornamental copies, and free-hand outline from ornamental casts, shading in chalks from copies, shading from models and objects, the human figure in outline, flowers drawn from copies and nature, in outline and colours, and ornament painted from copies. The school under the management of Mr. Davidson is extending its benefits very considerably.

WORCESTER.—The third annual meeting of the Worcester School of Art, was held at the Music Hall, Worcester, on the 21st of November: a large number of persons assembled to take part in or to witness the proceedings of the evening. Lord Ward took the chair, and among those present were the Mayor and Sheriff of the City, the Dean of the Cathedral, Sir F. H. Lechmere, and many other influential gentlemen. The report congratulated the meeting on the prosperous career of the school. Sixteen medals had been awarded to it by the government authorities, at the general competition in London, so that the Worcester School took rank as second amongst the provincial schools in point of progress or merit, a result which the report attributed in no small degree to the exertions of Mr. Kyd, the master. Lord Ward distributed the prizes, and addressed the meeting. The aid contributed by government during the past year amounted to about 160*l.*

LEEDS.—A project has been started, and we have no doubt of its proving successful, to establish an Art-Union for the County of York: a memorial to the Board of Trade has been extensively signed, praying the Board to authorise its formation. We thought the Leeds Academy of Art, of recent foundation, had an Art-Union society in connection with their school, but we presume it is not so.



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—On the evening of December 9th, being the 86th Anniversary of the foundation of the Royal Academy of Arts, at a general assembly of the academicians, the following silver medals were awarded:—to Mr. Edwin Frederick Holt, for the best painting from the life in the Life School; to Mr. Henry Harrison Martin, for the best painting from the living draped model; to Mr. Henry Garland, for the best drawing from the life; to Mr. John Adams, for the best model from the life; to Mr. Henry W. Banks Davis, for a model from the life; to Mr. Benjamin C. Norton for the best drawing from the antique; to Mr. A. J. Barrett, for the best model from the antique; to Mr. Charles Lock Eastlake, for the best architectural drawing from the south front of Burlington House; to Mr. Edgar Philip Brock, for the best perspective drawing in outline; to Mr. Henry Banks Davis, for the best drawing in sciography. The General Assembly afterwards proceeded to appoint officers for the ensuing year, when Sir Charles Lock Eastlake was re-elected President. *Council*,—P. MacDowell, J. R. Herbert, F. R. Lee, W. P. Frith, A. Cooper, E. H. Baily, J. Webster, Esqrs., and Sir R. Westmacott. *Visitors in the Life Academy*,—A. Cooper, W. C. Marshall, W. P. Frith, D. Maclise, W. Mulready, P. MacDowell, H. W. Pickersgill, C. W. Cope, and S. A. Hart, Esqrs. *Visitors in the School of Painting*,—A. Cooper, W. P. Frith, D. Maclise, S. A. Hart, H. W. Pickersgill, W. Mulready, J. Webster, C. W. Cope, Esqrs., and Sir W. C. Ross. *Auditors re-elected*,—Sir R. Westmacott, W. Mulready, Esq., and Sir C. Barry.

**DESTRUCTION OF VALUABLE PICTURES.**—Time, it is said, is the great destroyer of pictures, as well as of all else: fire has frequently shared this demerit with him, and now it seems a railway has participated in the work of destruction. A van, containing a number of pictures, kindly lent by John Naylor, Esq., formerly of Liverpool, but now of Leighton Hall, Montgomeryshire, for the purpose of ornamenting St. George's Hall, Liverpool, during the recent meeting of the British Association in that town, was returning home with its valuable lading, when, as it was crossing the line of the Shrewsbury and Chester Railway, it was run into by a train which smashed the van and irretrievably damaged a large portion of its contents. We heard of the accident on the day after it happened, the 24th November. The pictures thus destroyed consisted of the two "Napoleons" of Delaroche, the two Martins, "Belshazzar's Feast," and "Joshua Commanding the Sun to stand still," Stanfield's "Wreckers," "The Oyster Grotto," by Webster, Ary Scheffer's "Two Maries," Goodall's "Saying Grace," Eastlake's "Captives," and Collins's "Welsh Guides." Some of these, particularly Webster's charming little piece, are, we understand, absolutely broken into small fragments, rendering it impossible that they can ever be restored to the semblance of pictures again. Every lover of Art, with ourselves, must deplore this unfortunate mishap, and must deeply sympathise with Mr. Naylor for the irreparable loss he has sustained. Mr. Naylor, we hear, estimates his pecuniary loss at nearly 14,000*l.*; this, however, is to him the most insignificant part of his misfortune.

**A BUST OF PROFESSOR WILSON**, executed in "statuary porcelain," has been issued by Messrs. Child & Co., of Edinburgh, the purpose of its publication being not alone in honour of the great man, but to aid the fund now raising to erect a worthy monument to his memory. The bust, which is of comparatively small size, is copied from the life-size bust in marble by Mr. Fillans, of Glasgow. It is a very striking likeness of the late Professor, whose name is inseparably linked with so many of the more remarkable literary achievements of the age: his fine expansive forehead, his searching and deep set eyes, the firm and finely developed mouth, the wildly flowing hair—all that we remember of his grand head are preserved with singular fidelity. No work of the kind has ever more forcibly recalled the man—a man of loftier intellect or of higher soul has not existed in our

age. His country may be proud of him—as one of her most exalted "worthies:" but his fame belongs not alone to Scotland; it will be imperishable as long as our language lasts. This statuary porcelain bust will, therefore, be acceptable, not to his friends only, but to all who appreciate his genius and have derived enjoyment from his eloquent pen.

**THE WELLINGTON MONUMENT IN ST. PAUL'S.**—Four sculptors have been selected to send in designs for this monument—Gibson, Foley, Baily and Marochetti. The selection of one of the four is to be determined by Sir William Molesworth, "first commissioner of the office of works and public buildings." Although we are not aware that the Right Hon. Baronet has had much acquaintance with Art, he is an enlightened and honourable gentleman: and, at all events, is not an irresponsible "committee."

**THE DIRECTORSHIP OF THE NATIONAL GALLERY.**—It is understood that this appointment has been conferred on R. N. Wornum, Esq., whose name is so extensively and so honourably known in connection with Art. We are not enabled to announce this appointment officially: but it is a rumour in which we place confidence. Next month it may be our duty to comment on the subject.

**THE LATE W. H. BARTLETT'S DRAWINGS.**—A very large collection of drawings, the works of the late Mr. Bartlett, will be sold by auction early in the present month, by Messrs. Southgate & Barrett, Fleet Street. Few recent sales have been more important or more attractive; elsewhere, reference has been made to the great energy and activity of Mr. Bartlett, and to the exceeding accuracy, combined with large artistic skill, manifested in all the works of his pencil. Some idea of these advantages may be formed from the fact that in the sale will be drawings made in Switzerland, Ireland, Scotland, Canada, the United States, various parts of England, on the Bosphorus and the Danube, in the Holy Land, and in several other countries in the Old and New Worlds. It is worthy of remark that the authenticity of the whole will be guaranteed: for they are all the original drawings made for the several works published during the last twenty years by Mr. Virtue, and which established the renown of the accomplished and lamented artist. It will be readily understood, that the series, which number several hundreds, are greatly varied in subject and character: they are for the most part highly interesting, as true copies of the most attractive scenery of Europe, Asia, and America, as illustrations of national manners and costumes, or as portraits of structures inseparably linked with memorable associations: we cannot doubt, therefore, the peculiar attractions of this sale.

**BRITISH PICTURES AT THE PARIS EXHIBITION.**—It is understood that British Art is to be represented, not by contributions of the artists, but by works borrowed for the occasion from various collections, public as well as private: thus several will be sent from the Vernon Gallery, and also selections will be made of those which have been painted for the new Houses of Parliament. It is said also that the choice of the noble collection of Mr. Sheepshanks has been placed at the disposal of the commission. This plan has its advantages as well as disadvantages, but undoubtedly the former preponderate. So little is known in France of the power of our school, that the Parisians generally imagine us to have "no Art:" and we may reasonably expect them to be astounded when they examine the finest productions of Eastlake, Maclise, Mulready, Ward, Turner, Creswick, and so many others of whom our country is justly proud.

**THE DRAWINGS OF A LATE CELEBRATED PAINTER.**—Rumours of a painful nature are in circulation relative to the drawings which have been left by a deceased painter of the highest reputation. It would be premature to mention names, although the matter is by no means a secret, and will, it is said, become a subject of public investigation. It was considered that many of the slight and apparently unfinished sketches might be improved, and rendered better suited to meet the public eye in a sale-room; it was therefore determined that the drawings should be *touched upon* and *finished*,

and an artist was found who had the temerity to undertake the task, but he is lately deceased, and these and other facts have transpired since his death. Upon such a proceeding it is impossible too strongly to animadvert; the drawings are of great value; but who after this can be assured that he possesses a genuine work from any of these portfolios? We await the further publicity of the matter.

**THE GALLERY OF ILLUSTRATION.**—This series of panoramic and dioramic views and effects is re-opened with additions describing the landing of the troops at Eupatoria, the Battle of the Alma, the march through the forests, Sebastopol and the position of the allied forces, &c., &c. The views of St. Petersburg by moonlight with the Winter Palace, the Hermitage, the frozen Neva and the extensive quays, is one of the most perfect dioramic illusion; but the interest of this view is superseded by those in the Crimea, and the Black Sea, especially the panorama of the battle, the progress of which is shown from the advance of the armies on the plain until the heights are gained and the Russians expelled from their position, the extreme difficulty of which, insurmountable by any other troops than our own, is here presented with a vivid reality which no written description can convey. The bird's eye view of Sebastopol, Balaklava, the camps, and the neighbouring country for many miles round, is highly instructive; and nothing can be more happy than the supplemental descriptions, aided by diagrams, of Mr. Stocqueler, in explanation of the manner in which a besieging army approaches a fortress. The whole of these pictures, which are by Messrs. Grieve and Telbin, are of the highest character in panoramic art.

**THE PHOTOGRAPHIC SOCIETY.**—The forthcoming exhibition of photographic art will take place at the gallery of the Society of Painters in Water Colours in Pall Mall east, arrangements having been entered into between both societies for that purpose.

**EXHIBITION OF BELGIAN PICTURES.**—We believe that it is this year in contemplation to add another foreign exhibition, to those—the German and French—which have been already established; that is, a collection of the works of living Belgian painters.

**TWO MEDALS** have been struck in Birmingham, by Messrs. Allen & Moore, as testimonial presentations to the Hon. and Rev. W. J. Brodrick, for many years rector of Bath, and who has lately quitted the scene of his long and honourable labours. These medals have reference chiefly to his exertions in behalf of the two public schools of the city,—the "Blue Coat School," and "King Edward's School." The former contains a bust of the founder, Robert Nelson; on the reverse is an inscription merely. The latter has on the obverse a portrait of King Edward VI., and on the reverse a seated clergyman is examining a group of youths, the motto being "Ecce timor Domini ipsa est sapientia." The medals are from the designs of Mr. F. B. Wright, a silversmith of Bath, and, we may add, an artist also of that city, for they are of an exceedingly good order as compositions, and are highly creditable to his taste and skill as the designer.

**THE SOCIETY OF PAINTERS IN WATER-COLOURS.**—Notwithstanding the predictions that the war would exert a most unfavourable influence on the Fine Arts, this Society, at the end of the season, closed their fiftieth exhibition with increased prosperity, a larger sum having been taken at the doors for the admission of visitors than during any anterior season since the foundation of the society. More than two-thirds of the exhibited works were sold, including all those of merit and importance. From the list of associates Mr. Palmer and Mr. Gilbert have been elected to membership, and the name of Mr. Burton has been added to the list of associates. The last-named artist is the painter of "The Blind Girl at the Holy Well," the engraving from which had an extensive sale. This artist has been studying for two years in Munich. This Society has most generously headed the subscription list for the widow and daughter of the late Mr. Mackenzie, their former secretary, with the liberal contribution of one hundred and ten pounds, and the members individually have subscribed five and ten guineas each.



## REVIEWS.

A COMMON-PLACE BOOK OF THOUGHTS, MEMORIES, AND FANCIES, ORIGINAL AND SELECT. By MRS. JAMESON. With Illustrations and Etchings. Published by LONGMAN & Co., London.

Mrs. Jameson is not just to herself when she says "this little volume is a book of common-places and nothing more;" we must, discourteous as it may seem to a lady, contradict her assertion, for it is a book very far from "common-place," one full of good, true, and beautiful thoughts, the offspring of a richly stored and reflective mind, of a refined intelligence, and of a gentle womanly spirit. Fragments of thought its contents certainly are, yet are they for the most part bits of gold, pure, solid, and of worth. "For many years," writes the author, "I have been accustomed to make a memorandum of any thought which might come across me (if pen and paper were at hand), and to mark (and remark) any passage in the book which excited either a sympathetic or an antagonistic feeling. This selection of notes accumulated from day to day, the volume on Shakspeare's Women, on Sacred and Legendary Art, and various other productions, sprung from seed thus lightly and casually sown, which, I hardly know how, grew up and expanded into a regular readable form with a beginning, a middle, and an end. But what was to be done with the fragments which remained—without beginning and without end—links of a hidden or broken chain? Whether to preserve them or destroy them became a question, and one I could not answer for myself." And so, according to the wishes of others, whose advice will, we are sure, be considered most judicious by every reader of her volume, Mrs. Jameson has given to the world her "Thoughts, Memories, and Fancies."

But only a portion of her accumulated stock are sent forth, and these are divided into two parts—Ethics and Character, Literature and Art; each part including a large variety of subject and character, discussed in a style that reminds us of Colton's "Lacon," and with the philosophic *morale* and tone that distinguish the well-known writings of this divine.

The "Notes on Art" contain some judicious criticisms on actresses, musicians, painters, and pictures, besides some pure gems from the mine of thought,—we extract one of the latter:—"Artists are interesting to me as men. Their work is the product of mind, and should lead us to a knowledge of their own being; else, as I have often said and written, our admiration of Art is a species of atheism. To forget the soul in its highest manifestation is like forgetting God in his creation."

The concluding portion of Mrs. Jameson's "Common-places" contains a "Fragment on Sculpture," and on certain Characters in history and poetry considered as subjects of modern Art: our sculptors would do well in adopting some of the author's recommendations, or rather suggestions; there is still abundance of new material in the mythology of the ancients, though for centuries it has been worked upon. Some paragraphs of the "Fragment" appeared in an article written by Mrs. Jameson for the *Art-Journal*, in 1849. As a kind of corollary to some remarks then made, with reference to Greek allegory, in the present forms of Greek Art, being acceptable to an English public, she now says:—

"Classical attainments of any kind are rare in our English sculptors: therefore it is that we find them often quite familiar with the conventional treatment and outward forms of the usual subjects of Greek Art, without much knowledge of the original poetical conception, its derivation, or its significance; and equally without any real appreciation of the idea of which the form is but the vehicle. Hence they do not seem to be aware how far this original conception is capable of being varied, modified, animated as it were, with an infusion of fresh life, without deviating from its essential truth, or transgressing those narrow limits within which all sculpture must be bounded in respect to action and attitude. To express character within these limits is the grand difficulty. We must remember that too much value given to the head as the seat of mind, too much expression given to the features as the exponents of character, must diminish the importance of those parts of the form on which sculpture mainly depends for its effect on the imagination. To convey the idea of a complete individuality in a single figure, and under these restrictions, is the problem to be solved by the sculptor who aims at originality, yet feels his aspirations restrained by a fine taste, and circumscribed by certain inevitable associations.

"It is therefore a question open to argument and involving considerations of infinite delicacy and moment, in morals and in Art, whether the old Greek legends, endued as they are with

an imperishable vitality derived from their abstract truth, may not be susceptible of a treatment in modern Art analogous to that which they have received in modern poetry, when the significant myth, or the ideal character, without losing its classic grace, has been animated with a purer sentiment, and developed into a higher expressiveness. Wordsworth's 'Dion and Laodamia'; Shelley's version of the 'Hymn to Mercury'; Goethe's 'Iphigenia'; Lord Byron's 'Prometheus'; Keat's 'Hyperion'; Barry Cornwall's 'Proserpina'; are instances of what I mean in poetry. To do the same thing in Art requires that our sculptors should stand in the same relation to Phidias and Praxiteles that our greatest poets do to Homer and Euripides; that they should be themselves poets and interpreters, not mere translators and imitators."

We have been beguiled by this pleasant and instructive volume beyond our usual limits of critical notice, and yet we feel to have done it but scanty justice. We shall hope, however, that what has been advanced will induce our readers to look into it themselves, though surely Mrs. Jameson needs not our aid to commend her writings to public favour; her fame as an authoress has been long established. The book now before us is embellished with a large number of graceful wood-cuts.

GIOTTO AND HIS WORKS IN PADUA. By JOHN RUSKIN. Part I. SIX ENGRAVINGS FROM THE FRESCOES OF GIOTTO. Drawn by W. O. WILLIAMS. Engraved by DALZIEL, Brothers. Published by the ARUNDEL SOCIETY.

On turning over the leaves of the engravings after Giotto's frescoes, before looking into Mr. Ruskin's book, we mentally put the same question to ourselves which the writer has recorded in one of his pages:—"But what, it may be said by the reader, is the use of the works of Giotto to us? They may indeed have been wonderful for their time, and of infinite use in that time; but since after Giotto, came Leonardo and Correggio, what is the use of going back to the ruder art and republishing it in 1854? Why should we fret ourselves to dig down to the root of the tree, when we may at once enjoy its fruits and foliage?" As we could not—and even now cannot—suggest a reply satisfactory to our own minds, we will give our readers the benefit of Mr. Ruskin's,—"I answer, first, that in all matters relating to human intellect, it is a great thing to have hold of the root: that at least we ought to see it, and taste it, and handle it; for it often happens that the root is wholesome, when the leaves, however fair, are useless or poisonous. In nine cases out of ten, the first expression of an idea is the most valuable: the idea may afterwards be polished and softened, and made more attractive to the general eye; but the first expression of it has a freshness and brightness like the flash of a native crystal compared to the lustre of glass that has been melted and cut. And in the second place, we ought to measure the value of art less by its executive than by its moral power. Giotto was not indeed one of the most accomplished painters, but he was one of the greatest men who ever lived. He was the first master of his time in architecture as well as in painting; he was the friend of Dante, and the undisputed interpreter of religious truth, by means of painting, over the whole of Italy. The works of such a man may not be the best to set before children to teach them drawing, but they assuredly should be studied with the greatest care by all who are interested in the history of the human mind."

Appreciating, as we do to the fullest extent, the genius of Giotto, the pioneer of the great army of painters whose glorious productions are now scattered over the whole of Europe, even Mr. Ruskin's advocacy fails to convince us of the utility of reproducing such works as we find in the six engravings, and in others previously published, from the frescoes in the chapel of S. M. dell' Arena at Padua: they can only be regarded as "curiosities" of art, and as marking the steps taken by the painter to emancipate Art from its almost Cimmerian darkness. But inasmuch as the Society which has sent forth these engravings is composed of a number of gentlemen who publish them for their own behoof only; that is to say, they are, we believe, not purchasable by the public; we have no right to cavil at the members of the Arundel Society for investing their subscriptions as they please. In this age one is led to expect some public benefit from the proceedings of all associated bodies—something that will instruct us concerning the past, while it teaches us what to do now, and what may be done hereafter: the present generation are looking forward—not backward. The only advantage our painters will gain from studying the works of Giotto, is to learn what to avoid, and this to one class will be something, if they learn it.

ZURICH. Engraved by T. A. PRIOR. LAKE OF LUCERNE. Engraved by R. WALLIS. From the Pictures by J. M. W. TURNER, R.A. Published by H. GRAVES & Co., London.

It is so long since we have seen any pure *line* engravings on a large scale issued by our print-publishers, that we began to apprehend they had forgotten such an art had ever existed, or at least, that it was capable of effecting anything beyond a portrait, an "annual" plate, or a vignette. We can only account for this neglect of what certainly is the highest branch of engraving, by the fact that the taste of the public, led and fostered by the principal publishing firms, has demanded a class of prints to which the *graver* alone is inapplicable. Another circumstance, as regards the production of historical subjects in line, is that our most distinguished men who work in this style, will not engrave on steel from the additional labour this metal requires in comparison with copper. Publishers, who undoubtedly ought to know their own business better than others, have an idea that line engravings will not "pay;" one of these gentlemen remarked to us a short time back, that "if he had encouraged only this branch of the art he must long since have closed his establishment." We believe him to be wrong, and we believe also that he and his brethren in the trade, would rather sell a limited number of impressions, whether line or mezzotint, from a copper plate—for it will only yield a comparatively small number—at a high price, than some thousands at a lower rate from a steel plate, the object being to make prints rare for the pleasure of the few. Now our object and desire is to popularise Art by bringing it within the reach of the multitude; and it will always be our duty to advocate any system that leads to such a result, and to protest against what seems a hindrance to it.

Landscape engraving in line has not been "shelved"—to use an ordinary expression—as we find historical engraving to be: the Findens, Goodall, Willmore, Miller, &c. have executed some charming plates after the pictures of Turner, Collins, &c., and others we know are in progress: the two whose titles stand at the head of these brief remarks may be included among the works highly honourable to our school of landscape engravers; they are from pictures in the possession of Mr. Windus, of Tottenham. The view of "Zurich" appears to be taken from a high point, probably near the Katsbastion, overlooking the town on both sides the river Limmat; the Münsterhof, or cathedral being to the left of the spectator: in the foreground is the wooden bridge that crosses the river, covered with an immense multitude of female figures, but for what especial purpose they are gathered together does not seem quite clear. The evening sun, lighting the clouds with its many coloured hues, which the lake in the distance reflects, casts a misty shadow from the elevated buildings, in the true "Turnerish" style. There is some excellent work in Mr. Prior's engraving. "LUCERNE" makes a charming companion to it: this view, if we do not mistake the locality, is taken from below the town, where the two rivers, the Reuss and the Wald Emme join: the scene, a quiet mountainous one, forms a strong contrast to the busy display manifest in the "Zurich" picture: it is very tenderly engraved by Mr. Wallis; and altogether the two plates may be accepted by the collectors of engravings after Turner as fit companions to those already in the portfolio; yet it must be admitted if the hand of the great master had touched the proofs, we should have seen different results: no engraver would dare to alter what Turner painted, though he himself would turn white into black, or black into white, when he found it necessary. We rejoice to find Mr. Graves—on whom we must now rest so much of our hope for the prosperity of engraved Art—issuing two line engravings so admirable as these; and we trust their success will lead to other publications of the kind.

THE CHILDREN'S BOOKS OF MESSRS. GRANT & GRIFFITH:—THE DISCONTENTED CHILDREN. By MARY and ELIZABETH KIRBY. PLAYING AT SETTLERS. By Mrs. LEE. WORDS BY THE WAX-SIDE. By EMILY AYTON. THE HOUSE THAT JACK BUILT. PICTURE FABLES. FAGGOTS FOR THE FIRE-SIDE. PETER PARLEY.

"THE DISCONTENTED CHILDREN." We have had occasion to speak favourably of these ladies—Mary and Elizabeth Kirby—as the authors of the "Leicestershire Flora," and one or two other works, half fact, half fiction; and the working out and moral of this pretty book is such as to confirm our opinion, that they would be very successful as writers of fiction for "the rising generation." We know no better method of banishing "discontent" from school-room and nursery, than by introducing this wise and pleasant story to their inmates.

"PLAYING AT SETTLERS" is another of Messrs.



Grant & Griffith's publications, by an established favourite. Mrs. Lee has produced a whole library of charming books for young and old, and her popularity has kept pace with the supply; this little volume teaches the value of *self-reliance*, and conveys an excellent lesson in a pleasing manner. The illustrations to "THE DISCONTENTED CHILDREN" are by Hablot K. Browne, and Mrs. Lee's imaginings have been happily rendered by John Gilbert.

Messrs. Grant & Griffith have certainly the art of combining the good and the beautiful in their publications for the young:—"WORDS BY THE WAY-SIDE," is one of the most pleasant country companions we have encountered for a whole year, and we only hope that Miss Emily Ayton will devote the same attention to other subjects, marine plants and shells for instance, that she has to botany. These Way-side Words afford information to young and old, and that not in an abstract cold sort of way, but with a genial overflowing of feeling as well as knowledge. We would read the volume to those we love on a Sabbath evening, and feel that we were praising God in his works.

We suppose the excellent publishers, whose good taste we have just lauded, desire to revive the remembrance of how badly books were illustrated in the dark ages of our youth; there could be no other object for the waste of gold, and paper, and print, and colour, in the re-issue of "THE HOUSE THAT JACK BUILT;" perhaps it is intended as a "quiz" on certain "revivals" that have been permitted to decorate the walls of the Royal Academy, but such hideous distortions should not be given to the young.

"PICTURE FABLES"—illustrated by Alfred Crowquill—is a very pleasant Christmas-book; and our Mr. Crowquill proves that his taste and feeling can render commonplace subjects graceful without deteriorating from their truth. We are not very fond of those fables which tend to render children prematurely wise in worldly matters, and for this reason we object to the "Fox and the Rabbits." The fables in this "pretty book" are of average merit, but its popularity depends on its illustrations.

There are, we believe, two Peter Parleys; one here—one in the "States." We do not know which of the two has bound together these "FAGGOTS FOR THE FIRESIDE," which Messrs. Grant & Griffith have sent forth with twelve illustrations; but the sticks composing these "faggots" have been carefully selected, and the bundles will give forth heat and brightness to many a fireside during what is now—the *New Year*. There is a pretty introductory poem, from which we quote the concluding lines:—

"I spoke of youth, when all seems bright,  
And seasons fly on wings of light;  
When hope and love, with magic art,  
Turn all to beauty in the heart.  
So be your lives—a path of flowers;  
So be your souls—bright as the hours:  
The evil shun—the good pursue,  
Be happy—but be pure and true!  
Have you not seen the bee that plies  
His wing? From flower to flower he flies;  
The nightshade and the foxglove gay  
He visits, for they hurt his way;  
Yet such his art, he shuns the ill,  
And only gathers honey still.  
Do you the same; from mingled shade and light  
Draw good alone—and now, sweet friends, good  
night."

A BOY'S ADVENTURES IN THE WILDS OF AUSTRALIA;  
OR, HERBERT'S NOTE BOOK. By WILLIAM  
HOWITT. ARTHUR HALL, VIRTUE, & Co.,  
London.

"The Howitts" increase in number, and in useful and profitable labours. Long, long ago, came from Nottingham the lovely ballads teeming with the fullness of youth and nature, fresh from the heart and brain of the gentle womanly "Mary Howitt." These were mingled with poems by William Howitt and Richard Howitt, and the "public" was sorely perplexed to know if the trio were brothers and sister, or which of the two possessed the rich treasure of such a wife as the gifted Mary could not fail to be. It soon became known that "William and Mary" in the poetic world, were "one flesh" according to law, and that Richard was brother to William. They came out with the *Annals*, and have remained out ever since: and are (at least William and Mary) as strong and vigorous, as full of intellect and work, as they were a quarter of a century ago. To their natural gifts have been added knowledge—the knowledge acquired by time and travel: and we owe them much, not only for the books they have written, but for those with which they have made us acquainted. Their children, it would seem, inherit their gifts. Anna Mary Howitt issued forth as the "Art-student in Munich," and then proved how admirably the girl-student had used her privileges, by a poetic and powerful delineation of "Margaret at the Fountain,"

which at once proclaimed that she had the skill to illustrate by her pencil what her mother had illustrated by her pen. There are now two boy Howitts in Australia; and although the wording on the title page would almost lead to the conclusion that "A Boy's Adventures in the Wilds of Australia" was written by William Howitt (*père*), yet we suppose that Herbert Howitt is the author, and that Mr. Howitt has simply read and revised the young emigrant's journal. The Journal, or, as it is called, "Herbert's Note-book," is sufficiently crude to lead us to believe that Mr. Howitt did not even attempt to polish it, and this is a great advantage to the "rough and ready" notes of the young settler. His descriptions are terse and earnest, and though "bush-life" to the Howitts (for Mr. Howitt accompanied his sons to the New World) has been—as indeed it is stated—more like a picnic than a pilgrimage, still the experience of others is added to his own, and no book for young or old was ever more fresh and pleasant. The episodes here and there add much to the interest of the whole, and the story of "Mrs. Darlot's Visitors" is sufficiently in the Jack Sheppard style to enchant any lover of robber life. The "shreds and patches" of natural history, the young author's love of all God's creations, give promise that hereafter, if he continue in Australia, we may expect much from his observation and genuine love of whatever is bright and beautiful,—he cannot choose but write. Before, however, Herbert Howitt perpetrates a regular book upon a given subject, we shall have his father's views of this wonderful world; and going out and residing there as Mr. Howitt has done, there can be little doubt but his thoughts and knowledge will add greatly to our information, and be of wonderful value to those who desire to seek their fortunes in another, though not a happier, region than our own.

DIRT AND PICTURES SEPARATED IN THE WORKS OF  
THE OLD MASTERS. By HENRY MERRITT.  
Published by HOLYOAKE & Co., London.

A series of about a dozen short papers which, having appeared at various times in two of our weekly contemporaries, the author has now collected and republished with some additional matter. He is, as the title of his book implies, an advocate for the judicious restoring of pictures; he shows the absurdity and wickedness of allowing glorious works of Art to perish from neglect, or by the "venerable verdure" which some connoisseurs so much delight in and so fondly cherish, and he points out what is essential for one to know who undertakes a task of such importance; and who would not be considered a quack in his profession. Mr. Merritt tells us the kind of knowledge a *restorer* should possess to qualify him for his work:—"The meaning and the spirit of the picture," he says, "must be understood; the restorer must also be familiar with the nature of the materials and the manner of their employment. He should also be deeply read in those established principles which are the truth and goodness of pictorial representations. He should understand linear perspective, that he may know where its laws have been adhered to, and where ignored. He should be acquainted with aerial perspective, that he may in certain works appreciate its many and varied beauties. He should be master of anatomy, that he may be careful not to injure the works of those artists which exhibit an accurate acquaintance of [with?] the human figure. He should understand the principles of colouring, so far as they have been ascertained, that he may be free from the danger of injuring beauties founded on principles; and, at the same time, be in a position to understand and respect, if not to admire, works painted without any definite knowledge of colours. The practical restorer should study to the end, that his mind may become, as it were, an index of the various styles of painting practised by the masters whose works are his care." Alas, where is the restorer who could satisfactorily undergo such an examination as is implied in this category of requirements? and are they not all essential? We advise all who have "old masters" to look after to read Mr. Merritt's book; there is much to be learned from it both by collectors, dealers, and cleaners: whatever his views, the spirit in which he writes will offend no one.

THE OLD CHELSEA BUN-HOUSE. By the Author  
of "Mary Powell." Published by HALL,  
VIRTUE, & Co., London.

This is a tale of the last century, by a lady who, having discovered a new harmony, introduces it in various modulations, all in time and tune,—all certain to please, to interest and to refine. She combines an ardent love of the good, with a clear reading of the follies and foibles of the world, but whatever is decidedly wicked she keeps out of sight;

her delight is to create enjoyment by showing Virtue "her own image." She is too sensitive to give pain, and this at times mars her effects. Her shadows fall almost too tenderly, they need darkening to show up more effectually the lights; they need it, unfortunately, for the sake of the stern truth she does not like to look upon: *her Eden has no serpent*. Miss Manning's portraits of women are like the female portraits of Sir Thomas Lawrence, the plainest face, idealised by the poetry of the artist, grew into beauty: the *idea* blended so gracefully with the reality, that the one, so to say, sanctified the other.

The sketches of character in this story are vivid and enduring, but we must confess that "Mistress Patty" and "Mistress Gatty" seem to us ladies playing at rustics, rather than rustics refining into ladies. The author has "read up" the period with great care, and introduced the habits of the times with as much tact as taste. The master of the "OLD CHELSEA BUN-HOUSE" is drawn with a firm hand; it is as clever as a *Hogarth*, but without coarseness: it is the master-work, not only of this volume, but of all the author has written. Artists should receive the "Bun-house" with open arms, were it only for the sake of its pictures: it is full of subjects, and very suggestive.

We will not anticipate the pleasure our readers must have in its perusal. It will enliven many a Christmas hearth; and to tell the simple story, simple and pure as it is, in a few words, would destroy its interest. We bid it God speed, and while we thank the author, we desire that she may meet her reward for the balm she has poured out with the spirit of a true philanthropist upon all who have read what she has written.

THE GUIDE BOOKS TO THE CRYSTAL PALACE.  
Published at the "Crystal Palace Library,"  
and by BRADBURY & EVANS, London.

Though somewhat late in our notice, so far as the great "season" for visitors is concerned, we trust that we are not too late to offer our compliment of praise to the careful and comprehensive manner in which these guide books are got up. Independent of their utility to those who go to the Crystal Palace for other purposes than mere amusement, they are books containing so large an amount of information on a variety of subjects, that they are well worth the attention and study of the fireside reader. The writers, to whom was entrusted the work of elucidating and describing the respective "Courts," and the other attractions of this stupendous undertaking, have performed their duties most ably, omitting nothing which will interest and edify in the subjects treated of, amplifying where the matter seemed to demand such extension, and touching briefly upon topics to which little more than reference is required. It is by no means an easy task to compile a really useful "guide" to any large collection of works of Art, of whatever class; but where there are so many and so varied objects to invite, and almost extenuate, diffusiveness as are to be found at Sydenham, such a task becomes still more difficult of execution: the authors of these little works have, however, proved themselves quite equal to it. These "Guide Books" are illustrated with a number of woodcuts to refresh the memory of those who have visited the Palace, or to supply those unable to do so with some idea of the edifice and its contents.

THE VICAR OF WAKEFIELD. By O. GOLDSMITH.  
Illustrated by GEORGE THOMAS. Published  
for J. CUNDALL, by SAMPSON LOW & SON,  
London.

Paper, type, orange and gold binding, and, beyond all these, illustrations, combine to render this the prettiest copy of our old friend "The Vicar" we remember to have seen. Mr. Thomas, from whose pencil the wood-cuts are derived, is, we believe, the same artist who illustrated an edition of "Uncle Tom's Cabin," of which we spoke so highly some months since; nor has he been one degree less successful in his pictures from Goldsmith's never-dying tale. They show as much originality of design, freedom of execution, and as much character, as his earlier productions, united to a higher degree of refinement. While bearing this testimony to the talents of Mr. Thomas we are much concerned to have heard that, in consequence of an accident, it will probably be a long time ere he is again able to resume his labours, even if he is ever able to do so. He was very recently thrown from his horse, when returning from his usual daily ride, and received a severe concussion of the brain. This circumstance is the more lamentable as Mr. Thomas was rapidly rising to distinction, and had, we are informed, received some commissions for pictures and drawings from the Queen.



MISCELLANEA GRAPHICA: A COLLECTION OF ANCIENT MEDIEVAL AND RENAISSANCE REMAINS; IN THE POSSESSION OF THE LORD LONDESBOROUGH. Illustrated by F. W. FAIRHOLT, F. S. A. No. 2. Published by CHAPMAN & HALL, London.

The second part of this antiquarian publication opens with a page of resplendent "jewels of the Sixteenth Century; one of which, a unicorn from the Debruge-Duménil collection," is very gorgeous. The body of the animal is formed of two large pearls; the head and legs of gold, coated with enamel: two figures are seated on the back, one representing "France," and the other "Victory;" this jewel is enriched with diamonds, emeralds, rubies, and pearls. The second plate exhibits a number of "Nuremberg drinking cups," of the sixteenth and seventeenth centuries, in the form of rams and bears, curious in design and ornamentation. The next is of "Early Héaumes," or helmets of the twelfth and thirteenth centuries, obtained from churches in Norfolk. The last plate represents a number of "ancient chessmen," supposed to be the work of the twelfth century, and ascribed to Scandinavian artists, although in Wilson's *Archæology and Pre-historic Annals of Scotland*, which contains a curious account of their discovery in 1831, at Uig, in the Isle of Lewis, the writer considers them of native, that is, Scottish origin. Mr. Fairholt's careful drawing and skilful engraving are apparent in the whole of these plates.

THE BUTTERFLIES OF GREAT BRITAIN, WITH THEIR TRANSFORMATIONS. By J. O. WESTWOOD, F. L. S. Published by W. S. ORR & Co., London.

There are few publishers to whom the lovers of nature and its productions are more indebted than to Mr. Orr. Every now and then he brings out some "pretty book" in numbers, which render it available to young people especially, who can more easily spare a few shillings once a month, than a large sum at the conclusion of the year. The "numbers" are carefully printed, and frequently made the vehicle for charming illustrations. This first number contains a very tasteful coloured title-page, and a coloured plate of some of our most popular butterflies, and sixteen pages of letter-press well printed on good paper, and for the sum of one shilling. We know that Mr. Westwood is master of his beautiful subject; but we hope he will kindly give the much-wanted information to the entomologist how to supply his cabinet, without inflicting unnecessary pain on the exquisite little creature he transfixes for the purpose of science or curiosity. We remember once hearing the Reverend Mr. Wood, of Oxford, describe how a butterfly could be destroyed instantly without injuring its delicate plumage. This is worth knowing.

OBJECTS IN ART-MANUFACTURE. Edited by CHARLES TOMLINSON. Issued to Schools by the Board of Trade Department of Science and Art. No. I. Paper. Published by T. HARRISON, London.

This is the first of a series of useful and cheap educational works, the object of which is to afford instruction in matters of Art-manufacture, aided by examples of the subject treated of in the text. Paper-making is here explained in a lucid and comprehensive manner, and it is made still more intelligible to the reader by the introduction of engravings of the machinery used in the manufacture: at the end of the pamphlet are inserted about a dozen specimens of various kinds of paper, so that its whole history is brought at once before the mind and the eye. There is a vast amount of information contained in this small treatise; but we do not see exactly how one chief purpose of the editor can be carried out,—that of giving examples of the manufactures: in paper, textile fabrics, and some others, this may be done, but not so with ceramic and metal works: in these we must, so far as we see, be compelled to rest satisfied with explanatory information.

MEMOIR OF THE LATE JAMES FILLANS, SCULPTOR. By JAMES PATERSON. Published by R. STEWART, Paisley; LONGMAN & Co., London.

Some men, it has been remarked, are born to greatness, and others have greatness thrust upon them; so we may say in something like a similar spirit, there have been men of whom not enough is written, and others whose lives and works do not justify the labours of their biographers. Such a man was Mr. Fillans, a Scottish sculptor of some celebrity in his own country, and not altogether unknown in London—we gave a short notice of his career soon after his death in 1852—but there was nothing in him to demand the publication of a thick

quarto volume, illustrated with a large number of engravings after his works. In a word the book is altogether a "mistake;" it will add nothing to the deceased artist's reputation in any way, while there is so much in it of a puerile nature that we can only say it was a great pity to put it into print. Mr. Paterson's zeal and esteem for his friend are far greater than the judgment that should have guided the writer in penning his biography.

HOLIDAYS AT LYNNERE. Edited by the REV. C. F. MACKENZIE, M.A. Published by T. HATCHARD, London.

This precious little volume is an adaptation for the young of Mr. Trench's "NOTES ON THE MIRACLES OF OUR LORD." Children take an especial interest in these "Stories," if we may presume so to call them, which are set, as rich jewels in the pure gold of the Sacred Scriptures; and as Mr. Mackenzie truly says, "the lessons from the Miracles are so simple and beautiful, and at the same time so practical in their general application, as to be very suitable for the instruction of children;" he has chosen the form of conversation as being best adapted for this purpose, and has woven the conversations into a little tale. Parents who desire their children to grow up with a loving appreciation of gospel truth, will rejoice in the possession of this little volume; it is so spiritual in its tendency, so faithful to its object, that we have never seen any work of the kind better calculated to lead—while instructing—the young to that knowledge which passeth all understanding.

THE DESERTED VILLAGE. By O. GOLDSMITH. Illustrated by the ETCHING CLUB. Published for J. CUNDALL, by SAMPSON LOW & SON, London.

When the Etching Club published some years since their exquisitely beautiful series of plates from this poem, to which Messrs. Cope, Redgrave, Creswick, Webster, Horsley, Townsend, F. Tayler, and Stonhouse contributed, it was noticed in our columns in the most complimentary terms. Those etchings having been engraved on copper, few impressions, comparatively could be taken from the plates; but now the subjects are transferred to wood-blocks they may be multiplied almost *ad infinitum*, and the public put in possession, and at a cheap rate too, of this fascinating little volume. The drawings have been put on the wood, from the original etchings, by Mr. E. K. Johnson, and engraved by Messrs. H. Haral, Bolton, and Cooper. The spirit and the delicate execution of the originals are manifest in these coppers in a manner, conversant as we are with wood-engraving, we scarcely could expect to see.

THE SPANISH GIPSY MOTHER. Engraved by T. O. BARLOW, from the Picture by J. PHILLIPS. Published by AGNEW & SONS, Manchester.

Mr. Phillips, like his predecessor Wilkie, has applied to a good purpose his artistic tour in Spain. During the last two or three years we have seen some capital pictures from his pencil, of subjects characteristic of the country; the "Gypsy Mother" is one of them, a young half-length figure of the true Zingara tribe with an infant in her arms. They make an exceedingly pretty and picturesque group, aided in no small degree by the agreeable disposition of the draperies and accessories: the face of the elder female is highly expressive, and is strongly relieved by the masses of long black hair flowing below the waist. The engraving is in mezzotint, powerful in effect, but rather too heavy entirely to please our eye; a little more reflected light upon the faces and arms of the figures would, we think, have much improved the work. The picture is one of the many purchases of modern Art by her Majesty the Queen, and is in the Royal Collection at Osborne.

THE DECLARATION OF WAR. Lithographed by T. G. DUTTON, from a Drawing by O. W. BRIERLY. Published by ACKERMANN & Co., London.

This print represents the Declaration of War, on the 4th of April, to the British Fleet at anchor in Kioque Bay. Mr. Brierly was on board the "St. Jean d'Acre" at the time, and made a sketch of the scene when the signal was given by Sir Charles Napier: the picture is full of animation, the rigging of the ships swarms with their living and gallant freightage, and the majestic "Duke of Wellington" is gallily dressed out with flags of all colours and sizes. Mr. Brierly's marine pictures are excellent; his ships are absolute portraits, riding bravely and buoyantly on the waters. His "Declaration of War" will find abundance of admirers; but we, and thousands besides ourselves, will give a far more hearty welcome to his "Declaration of Peace," when it comes before us.

THE PICTURE-BOOK FOR THE YOUNG. By MARY HOWITT. With Twenty Illustrations by E. MORIN. Published by SAMPSON LOW & SON, London.

The title-page of this prettily "got up" picture-book, speaks of it as "designed to amuse and assist the young in drawing and colouring." That it will amuse, and that Mrs. Howitt's simply-written stories will instruct the young, there is little doubt, but the engravings are far beyond the capacity of any ordinarily endowed child: they are free and artistic in character, and would be very difficult to copy, even by a well-practised hand; a child requires something infinitely more simple: some of the figures too are out of drawing. As a Christmas or New-year's present, it would be welcomed by many smiling little faces and outstretched hands.

MERCHANT SHIPPING: ARRIVAL AND DEPARTURE. Lithographed by T. G. DUTTON, from a Drawing by O. W. BRIERLY. Published by ACKERMANN & Co., London.

A print suggesting very different ideas from that just noticed: two fine "Indiamen," laden, not with engines of destruction, but with peaceful contributions of it, may be presumed, England and her colonies, and engaged on services which enable our country to promulgate "Declarations of War," and to enforce them. It is a very charming print of its kind; but we should like to see the artist vary his treatment of these subjects, in order to render them somewhat more pictorial in effect. His ships seem generally to be the chief objects which engage his attention, and they are almost always presented to us under serene skies and upon tranquil waters: a little more "agitation" of both would sometimes be an improvement, we think.

A CHROMOLITHOGRAPH. Drawn on Stone by J. COVENTRY, from a Drawing by W. HUNT. Published by ROWNEY & Co., London.

This print has been issued from the press of Messrs. Hanhart; it has no title, but we "guess" we could give it a name which would not be very wide of the true one; *stat nomen in umbra*. It represents the physiognomy of a venerable, ruddy-faced man, very like some of those worthies who, ere railways were known, one would often see driving a broad-wheeled waggon freighted with merchandise, along the high roads from the metropolis; in fact a hale old waggoner, with his round hat, embroidered greenish frock, red waistcoat, and blue neckerchief. He is seated at the deal table of the "house of call," smoking his pipe and enjoying other creature comforts. The subject is full of character, humorous, without vulgarity.

THE PHOTOGRAPHIC PRIMER. By JOSEPH CUNDALL. Published at the Photographic Institution, 168, New Bond Street.

This little book contains the simplest directions we have yet seen for the production of pictures on glass. It is true that many of the recipes are the same as those which have been already published, as showing the method of working adopted by the most experienced photographers. But next to the best recipes, that which most conduces to success is an intelligible simplicity in laying down the rules, and here everything is described in the simplest possible terms. The instructions for printing are derived from the best sources.

THE COLUMNS OF ST. MARK'S. Engraved by W. MILLER, from the Picture by J. M. W. TURNER, R.A. Published by D. T. WHITE, London.

A charming and very delicately executed little engraving from a picture in the possession of Mr. Windus, of Tottenham, the well-known "Turner Collector." The view is taken from the open space behind the columns, having the angle of the ducal palace to the left; the whole of this is in a strong light: the Dogana comes in in the distance between the columns. The collector of prints after Turner must hasten to secure this, which is on copper, for we understand only three hundred impressions have been taken, and that the plate is destroyed.

SOUTH AFRICAN SKETCHES. By T. W. BOWLER. Lithographed and Published by DAY & SON; and Sold by ACKERMANN & Co., London.

A series of ten very picturesque sketches of scenery at the Cape of Good Hope, drawn by Mr. Bowler, an artist residing in the colony, beautifully lithographed by Messrs. Walton, Picken, Simpson, and Needham, and printed most effectively by Messrs. Day & Son, in what they term "double tints."



## THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1855.

ON DESIGN  
AS APPLIED TO LADIES WORK.

BY MRS. MERRIFIELD.

## INTRODUCTORY REMARKS.

THE recent impulse given to Decorative Art is one of the distinguishing features of the age. While all the energies of scientific men are directed to the increase of our social prosperity, another class equally large ministers to our luxuries, and exerts all its skill in captivating the eye. It is not sufficient to satisfy the understanding, the eye also must be pleased. From the palace to the cottage, from the jewelled coronet to the label on a match-box; from the Lord Mayor's state carriage to an advertising van; from the tapestried carpet to the printed drugget, we find everywhere evidence of the prevailing taste for ornament.

The love of ornament seems inherent in the human race, of which, indeed, it appears to be a peculiar characteristic. Man has been variously defined as a reasoning animal, a cooking animal, a trading animal; he might with equal truth be denominated an ornamenting animal. A savage, who thinks dress a superfluity, decorates his person with coloured feathers and glass beads; another inserts a ring in his nose, and a plug of wood in his chin; each considers his own fashion the most ornamental. There is a difference in taste, but the motive is the same in both cases. The American-Indian daubs his skin with patches of red, yellow, and black paint, and succeeds in making himself terrific, if he does not add to his beauty. The civilised European tries to improve his appearance by dyeing the hair and rouging the cheeks. Both are decked for conquest: the one would inspire terror, the other admiration; the one succeeds, the other fails. The savage is undoubtedly the greater genius of the two, the European makes after all but an indifferent imitation of youth and beauty; his defects are perceptible, in spite of the art by which they were attempted to be concealed; with Shakespeare we say to him—

"Nature disclaims thee—a tailor made thee."

The savage boldly rejects imitation, and bedaubes himself with an originality that excites our astonishment, if not our admiration. But there is design in his daubing, it has a meaning—deep and symbolical—which is intelligible to his countrymen; they know his intentions by the colours used, and the way in which they are applied. There is no need to ask with the king of Israel, "Is it peace?" the paint tells its own tale.

The savage is a rude artist perhaps, but an original one, he gains the point at which he aims; by his mode of decorating his person he conveys his meaning and his sentiments to the dwellers in the forest and on the prairie, and he inspires terror into the hearts of his opponents. The lesson that he teaches is that *ornament should be appropriate*.

The love of ornament is not an evidence of civilisation, it simply implies leisure on the part of some members of the community, the natural activity of the human mind that *will* be employed does the rest; voluntary occupation takes the place of forced labour. The Indian, in the intervals of the hunting or fishing season, and in times of peace, carves his canoe or his spear, makes cloaks of the vari-coloured feathers of birds, or weaves grass of different colours into ornamental mats or baskets. The Anglo-American seems the only nation in whom a love of ornament is not inherent; the Yankee whittles a stick, but his cutting never takes a decorative form; his activity vents itself in destroying, not in ornamenting; he is a utilitarian, not a decorator; he can invent a sewing-machine, but not a Jacquard-loom; an electric telegraph, but not an embroidering machine. With every other nation the superfluous activity of man finds a resource and a safety-valve in the decorative arts. We are indebted to the leisure afforded by the cloister for the restoration of almost all the Fine Arts. What the peaceful monks did not practise themselves, they encouraged in others. The ladies especially have in all ages indulged the natural love of ornament by practising fancy-work and embroidery for the adornment of the person or the dwelling. From the Greek Penelope downwards, they have occupied their leisure in ornamental work of this description. Matilda, the wife of William the Conqueror, left a lasting memorial of her husband's victory in the celebrated "Bayeux tapestry," so much valued by archaeologists for its representation of the habits of the age. The nuns, whose vows compelled them to wear the plainest garments, occupied themselves in embroidering magnificent robes for the priests. The Orientals have always practised embroidery, and to this day the Turkish women—perhaps it should be said the inmates of the Turkish harems, for they are of many nations—excel in the Art.\* In the history of India it is related that Nourmahal, the beautiful and ambitious wife of Jehanghire, while an inhabitant of the imperial harem supported herself, during four years that she was neglected by Jehanghire, by the sale of her embroidery, which, as the work of an empress, as well as for its intrinsic elegance, found a ready sale.

While men were chiefly occupied in military pursuits and in hunting, the task of clothing the family devolved upon the women; they spun the thread, and then wove the stuff in the loom. The description in the book of Proverbs of female occupations is applicable to those of European ladies—not excepting those of the highest rank—during the middle ages. "The virtuous woman," it is said, "seeketh wool and flax, and worketh willingly with her hands. . . . She layeth her hands to the spindle, and her hands hold the distaff. . . . She is not afraid of the snow for her household, for all her household are clothed with scarlet. She maketh herself coverings of tapestry: her clothing is silk and purple. Her husband is known in the gates, when he sitteth among the elders of the land.

\* Several specimens of Turkish embroidery may be seen in the museum at Marlborough House.

She maketh fine linen, and selleth it, and delivereth girdles to the merchant. . . . She looketh well to the ways of her household, and eateth not the bread of idleness." Although in the fifteenth century men had united into societies for the purpose of carrying on various arts and trades, and a considerable traffic in the products of the loom existed between the Italian cities on the one hand and England and the northern states on the other, yet we find that spinning and weaving were at this period royal occupations. The illustration,\* originally copied from an old French M.S., represents



a queen wearing a crown seated at a loom, and in the act of throwing the shuttle, while one of her handmaidens is spinning with a distaff and spindle, as still practised by the Italian peasant-women. Yet these works of necessity did not occupy the whole time of the ladies, and the readiness and facility acquired in the use of the needle induced them to fill up their leisure hours with embroidering and ornamenting the garments they had made.

## DIFFERENT KINDS OF FANCY WORK.

A few remarks on the different kinds of fancy-work which have, at different periods, enjoyed the favour of the English ladies, may prove acceptable to our readers.

EMBROIDERY.—The English, during the middle ages were especially skilled in this art, and many exquisite specimens of their work still remain. Mrs. Bray, in the very interesting description of Trelawne, the seat of the Cornish family of Trelawny, prefixed to the new edition of her novels, mentions a curious carved chair of ancient work, still preserved at Trelawne, as being most elaborately worked. Within an elegantly designed border of scroll-work are executed copies of the woodcuts from the "Shippe of Fooles," published in the reign of Henry VIII. On other parts of the chair are toads, and owls, and other strange fancies.

Although embroidery was so extensively practised by women, still it was not so exclusively; the rise of towns, and the safety and protection afforded by them, led to the adoption by men of more peaceable occupations. They not only manufactured the goods they sold, but they made them up into garments, and embroidered them. Shakespeare describes the dress made for Kate the Shrew by a tailor or mantua-maker, and in our own times we have not

\* From an engraving in the work of M. Aimé Champollion, entitled "Louis et Charles, Ducs d'Orléans, leur influence sur les Arts, la Littérature, et l'Esprit de leur Siècle, d'après les documents originaux et les Peintres des MSS." Paris, 1844.



quite forgotten the terms "man-milliner," and "man-staymaker." In England the art of embroidery was gradually and entirely abandoned to women, but on the continent it is occasionally, at least, practised by men, especially by officers, who, during peace, have much idle time on their hands. Nor is this occupation considered effeminate. I once saw an officer who had fought at Algiers, copying in Berlin wool, with the greatest skill, a beautiful painting of flowers, without any other guide than his eye. Another instance of the practice of this art by men may also be mentioned. It is on record that Ferdinand VII. employed his hours of banishment in embroidering a petticoat for the Virgin. Prejudice has taught us to consider the needle as the exclusive property of the female sex, and to look with contempt upon men whose occupations compel them to use it; yet, it may be asked, is it really more effeminate to copy a group of flowers in needle-work, than in mosaic, or enamel-painting? In India, and the East, embroidery is still executed indiscriminately by men and women. Many specimens of oriental embroidery, no less admirable for design and colouring than for their execution, are in this country. A specimen of Chinese needle-work, more remarkable for the brilliancy of the colours, and the excellent workmanship, than for the general design, is among the treasures preserved at Trelawne. It was presented by some Emperor of China to a member of the Trelawny family, when governor of Jamaica. Mrs. Bray, a lady of unquestionable taste, speaks of it in the most glowing terms. "The immense curtains," she says, "were made of a kind of cambric, embroidered with birds, in silks of such brilliant colours, so closely imitating nature, that I could almost have fancied the very plumage was there. The birds were grouped with the best taste imaginable. There were tigers, and tiger-hunts, and elephants, and processions, and fishing-parties, and emperors, and all the grades of Chinese aristocracy; all executed in a manner that, on examination, afforded (like the Bayeux tapestry) the most curious information respecting the habits, dresses, and customs of the people. A little essay concerning these might be drawn up from this bed. And all these subjects, with their ornamental borders, were worked in gold, silver, and silks, of such a dazzling brilliancy that they far exceeded any I have seen in this country. The curtains I thought magnificent: but the quilt, the ground of which was white satin, surpassed all the rest in splendour.—it was indeed imperial. The Emperor's own dragons (and such beautiful ones I never saw or heard of before, except in the Arabian Nights' entertainment) shone almost like jewels, from the exquisite art displayed in the work. There were lions of gold, and pheasants, birds, and flowers, and ornaments of every form and fancy. . . . It was costly enough to have been offered as a robe for Queen Elizabeth, had she been living in our days, and retained her taste for fine clothes." On the design of this splendid piece of work some remarks will be made in a future number: here they would be out of place.

Besides bed-hangings and coverlets, chair-covers and dresses of ceremony, there was always, in countries where the Roman Catholic religion prevailed, a boundless field for the exertion of the skill and taste of the female part of the community, by embroidering robes for the priesthood or cloths for the altar. The prevalence of the

reformed religion, the progress of trade and improvements in machinery, checked the cultivation of this Art in England, but the inclination for the work, inherited from our ancestors, still lingered among the middle classes, though the taste which had guided the needle had long since been extinguished. During the last century embroidery with silk was practised, not as a decorative but as an imitative Art; pictures were copied with silk in the same manner as they are now with German wool, and at the commencement of this century it was deemed part of a young lady's accomplishments to work upon white silk a map of Europe or England, or to make a copy on similar materials of some picture. Public taste was at this time at a low ebb, although much of this kind of work was done: few designs were adapted to it by those who supplied the patterns, stretched the silk on the frame, and traced the outline in black, for so mechanical was the work become, that the lady's share in it was limited to filling in the colours. The two favourite subjects, and in fact the only two that I remember, were the "Sacrifice of Abraham," and "Charlotte Weeping at the Tomb of Werther." In these, gaudy and crude colours attracted the eye without satisfying the taste, and the fine pink and white complexions were scarcely in harmony with the subjects. As for the last-mentioned composition the common-place sentimentality of the design was on a par with the morality of the subject, the introduction of which into a lady's school must ever be a matter of surprise. And who was Charlotte? who was Werther? were questions which the school-girls might have asked to this day, had not one of the pupils, with a full appreciation of the sweetness of stolen joys, smuggled into the school a copy of the novel in which the history of the lovers is related. Considering the tendency of the book, its extreme popularity in this country is quite astonishing.

**TAPESTRY.**—In former times it was the custom to cover the brick walls of apartments with hangings of tapestry or gilded leather, a production for which Venice was famous during the middle ages. The tapestry was movable. It was woven in square pieces seven or eight feet high, and frequently, instead of surrounding the whole apartment, a piece or two was hung around the dais, or immediately behind the principal personages, as in the annexed woodcut.

Instead of a regular pattern, as in the cut, historical scenes or hunting-pieces were frequently represented. The Flemish were particularly distinguished for the skill with which they executed this work, and for the beauty and durability of their dyes. Such was the importance attached to tapestry during the middle ages and cinque-cento, that the greatest Italian artists did not think it beneath them to make designs for it. The cartoons now at Hampton Court were, with others, designed by Raphael for the purpose of being copied for the tapestry decorations of the Sistine Chapel. They were worked in tapestry at Arras, in Flanders, whence our term "Arras," and the Italian "Arazzi." The execution of these tapestries is said to have been superintended by Bernard Van Orlay, a Flemish artist. Among the peculiar beauties of the cartoons by Raphael, connoisseurs have remarked the skill with which the designs were adapted to the material to be employed, and the introduction of many decorations calculated to produce a beautiful effect in tapestry.\* Hence we derive a

lesson which should be constantly borne in mind; it is a golden rule in decoration: the design should be always adapted to the material in which it is to be executed.

Flanders continued for a long period celebrated for its tapestries; at length the secret of the scarlet dye so much admired in the old Brussels tapestry was brought, together with the art of weaving the tapestry, to Paris, by Canage and Clucq. Louis XIV. was not slow to perceive the advantages to be derived from the introduction of the new Art; he established the royal manufacture of the Gobelins upon the foundation of a dye-house for wool established in 1450, and conferred upon it those privileges by which it finally became, and still continues, the first establishment of the kind in the world. Artists of every description are engaged to instruct the students and workmen in the arts of design and colouring, and in chemistry applied to



dyeing. Although the original use of tapestry has been superseded by paper hangings and other modes of decoration, the royal manufacture of the Gobelins is carried on with the same energy as when it was first established. The workmen are constantly employed in copying the finest pictures. They accomplish their task with the utmost exactness, and the work is so delicate that at a certain distance the tapestry looks like the painting itself. This advantage, which is derived from the kind of stitch used in the tapestry, gives to this material an infinite advantage over imitations of pictures in German wool. What adds to the apparent difficulty of weaving the tapestry is that the back of the tapestry is next the workman, consequently he cannot see what he is doing.

The weaving of tapestry was frequently practised in this country as the recreation of ladies of family, who occasionally made their own designs. Of this, Mrs. Bray mentions an instance in two pieces of tapestry, which are preserved among the

\* See "Trelawny of Trelawne," Introductory Chapter, p. 23, New Edition, 1845.

\* See Kugler's "Handbook of Painting," edited by Sir C. L. Eastlake, p. 278, First Edition.



family relics at Trelawne. This work, which is more remarkable for the mournful interest attached to its history than for its design or execution, was executed by Letitia, the daughter of Trelawny, Bishop of Winchester, and the heroine of Mrs. Bray's novel entitled "Trelawny of Trelawne." The subject of the tapestry is a sad one: some mourners are assembled round an obelisk, sacred to the memory of one loved and lost. The tone of deep feeling which was manifest in spite of the imperfect character of the execution, gave an interest to the work, which was heightened by the melancholy story attached to it. It was a mother's tribute to the memory of an only and promising son; and it is related that she remained in the room in which it was executed, and which was hung with black, for a whole year, until she had finished the tapestry. She never recovered the loss of her child, but died soon after of grief.

A near approach to the effect of tapestry were Miss Linwood's copies in needlework of large pictures, which were the admiration of our childhood, and one of the wonders of the age. At this distance of time, it would be difficult to give a just opinion of their merits, which appeared the more extraordinary from the large scale on which the figures were executed, many of them being life-size. Yet it was probably to this very circumstance that they were indebted for great part of their good effect; for the stitches being more numerous and proportionally smaller in large figures than in smaller works, the drawing of the features was less affected by the peculiarities incident to the material.

**GERMAN-WOOL WORK.**—Under Queen Adelaide, worsted-work, in which she delighted, and which had never been entirely laid aside in this country, received a fresh stimulus by the introduction of German wool, which was a great improvement upon the English material. The canvas was also improved, and the yellow threads which crossed each other at regular intervals, and so rendered the counting of threads a comparatively easy task, recommended it to old eyes as well as to young ones. Everything that could be made of Berlin-wool was made of Berlin-wool; even the gentlemen came in for a share of the favourite decorating material. The ladies worked for them caps, waistcoats, and slippers. There were few bachelors so lonely as not to possess some fair friend who provided him with one or other of these articles. Allured by the beauty and numerous shades of the colours, and desirous of novelty, the ladies began to copy pictures in German-wool. And barbarous were the copies produced; it had been attempted to accomplish that for which the material and mode of execution were totally unfit. Instead of accommodating, as in the cartoons, the design to the material, the moderns had endeavoured to reverse the process, and make the material conform to the design. Instead of the truth, the grace, and the effect of the Flemish tapestries, we have distorted features and outlines, traced with a laudable feeling for the observance of the second commandment, a chaotic assemblage of gaudy and crude colours, without harmony, and without keeping—a very libel on the paintings of which they professed to be copies.

**KNITTING.**—Almost simultaneous with the introduction of Berlin-wool, and from the same German source, was fancy-knitting both with wool and cotton. Modern ingenuity was taxed to the utmost to invent new stitches and new patterns, and books were published to make them known. Caps,

comforters, shawls, neckerchiefs, polka-jackets, muffs, cuffs, gloves, stockings, socks, purses, bags, fringes, covers for pillows and ottomans, table-mats and quilts, were knitted in various stitches and with different materials. The cry was

"Let those 'knit' now that never 'knit' before,  
And those who never knit, now knit the more."

**CROCHET AND NETTING.**—Then, when every one had learned to knit, crochet was introduced, and what had been previously knit was now to be executed with the crochet needle. Netting was a little more refractory; it could not be employed in so many ways as knitting and crochet, but that was also pressed into service.

**TATTING AND TAMBOURING.**—Among other kinds of work that were once fashionable, may be mentioned tatting and bobbin-making, and tambour-work. The last, so called because the muslin on which it was executed was stretched over a frame like the head of a drum (tambour), was probably of Oriental origin. Embroidery on muslin with braid, white or coloured, was also popular for a time, and even the tedious operation of making pillow-lace found favour with certain ladies, among whose virtues patience must have been pre-eminent.

**PATCHWORK.**—Among all those that have been mentioned, there is perhaps no kind of work which has maintained its popularity for so long a period as *patchwork*. This, which probably originated in economical motives, has, too frequently, no other recommendation. The industry of the worker is more apparent than her taste. Patchwork is a mosaic, in which gaudy colours and variety too often supply the place of harmonious and elegant design. It has a certain beauty from the geometrical regularity of the shape of the pieces of which it is composed, and the variety of the colours. Where economy is not studied, it is certainly susceptible of beauty, by the introduction of a regular design and of assorted colours; and, in spite of Miss Mitford's severe remark on patchwork, some very beautiful geometrical designs are *occasionally* to be seen executed in this kind of work.

Another kind of patchwork was once in fashion. In this shreds of coloured broad cloth, about three inches in length and one fourth of an inch broad, were knitted into rugs for the hearth and carriage. These were warm and neat, nothing more; economy alone could reconcile the maker to the laborious task she had undertaken. The weight of a hearth-rug thus made was, when finished, a load for a porter, rather than for a fair lady's fingers. It was making a toil of a pleasure. As might be expected this fashion was soon over.

**FEATHER-WORK.**—Some years ago feathers supplied a material for fancy work; goose down was at a premium, for the ladies were employed from morning till night in sowing the tufts on to calico for muffs, tippets, and dress trimmings, as an imitation of swan's down. Tail feathers of peacocks and turkeys were made into hand-screens, while smaller feathers, especially those of peacocks, guinea-fowls, and pheasants, were worked up into muffs and tippets. The cold weather over, feathers were thrown aside, and **BEAD-WORK** became the fashion. Small beads the size of pins' heads, of imitation gold, of steel, and of various colours, were formed into purses and bags, necklaces and bracelets. Bugles also were formerly in favour for ornamental purposes, and have within the last two or three years been again introduced; at the present large beads are all the fashion.

**STRAW-WORK.**—Straw was next placed in requisition, and was worked up into a variety of fancy articles. Other works were executed

with spangles of gold and silver, and thread of the same material. But it were an endless task to enumerate half the varieties of needle-work which from time to time have enjoyed the favour of those whose chief object in life was to kill time, as well as those whose industrious habits led them to seek light and elegant occupations in the intervals of more serious pursuits; one employment, however, the popularity of which was as singular as it was short-lived, must not be suffered to pass unnoticed. Within the recollection of the present generation **SHOE-MAKING** was all the fashion; "every lady her own shoe-maker," was then no joke; the awl and the last formed part of her travelling equipment, and the silk, satin, or velvet shoes in which she danced a quadrille or a waltz, were of her own manufacture.

Other descriptions of fancy-work, for the term should not be confined to such as are executed with the needle, must now be noticed. Among the most beautiful may be enumerated **ARTIFICIAL FLOWERS**, whether formed of muslin, paper, feathers, shells, or wax. Seals made of gum or bread from wax impressions were much in favour in the first quarter of the century.

**BREAD AND GUM SEALS.**—Bread seals especially had a great run. They were made of the crumb of new rolls, kneaded with the thumb in the palm of the hand, and coloured generally with indigo. The kneading was a long operation, occupying from four to five hours, and was carried on until the bread was of the same doughy consistence throughout the mass. Without this precaution, the seals, when dry, would inevitably crack.

**FILIGREE WORK** is probably unknown to the younger readers of this Journal. It was used for ornamenting tea-caddies, card-boxes, and similar articles. The only materials necessary for this work were several rolls of paper, white and coloured, about the eighth of an inch in width; the rolls of paper were sold ready for use. The work consisted in forming, by partially unrolling the paper and gluing the edges, various designs of scrolls and curvilinear figures, which, when done, bore a remote resemblance to filigree work executed in silver. The design was preserved from injury by raising on the edges of the surface to which it was applied, an edge of wood, or metal, of the same height as the paper. The effect was pleasing, but the work soon became dirty.

**BLACK AND WHITE.**—Another kind of fancy work which had formerly great success, was an imitation with black paint (water-colour) on white wood, of inlaid work in ebony and ivory. As the patterns of this kind of decoration were sold in the shops, and were traced upon the wood, no great knowledge of drawing was required to enable a lady to produce showy specimens of this Art.

**POTICHOMANIE.**—Solomon's proverb, "there is nothing new under the sun," and "the thing that has been shall be again," holds good in Decorative Art as in other things. The new accomplishment, now so popular, called *Potichomanie*, is but a resuscitation and combination of some varieties of fancy-work, which were fashionable about thirty years ago. The earliest form of this decoration consisted in applying to the inner surfaces of colourless hyacinth glasses, daubs of water-colour paint of different colours. These daubs were suffered to run one into another at the edges, as in the process called "marbling." When dry a coat or two of thin plaster of Paris mixed with water was applied to the inside of the glass. This set in a few minutes and secured the



colours from injury by water, and also gave them body or solidity. The glasses were then filled with water, which had no action on the plaster of Paris, and the flower-roots were placed in them in the usual manner. A still nearer approach to Potichomanie is to be found in some country villages, where window-blinds are formed by gumming to the glass flowers and birds cut out of chintz furniture or paper-hangings, and then covering the inner surface with oil-paint. Five or six years after the vari-coloured hyacinth glasses had been introduced, it became the fashion to paint with oil-colours the outer surfaces of large raisin-jars and others of suitable form. When the paint was dry, birds and flowers, cut out of chintz furniture or paper, were fastened to the surface of the jars, which were afterwards varnished. They were used for dried rose-leaves, lavender, and other scents. Many of these jars are still in existence.

Potichomanie is now so fashionable that the shop windows are full of specimens of the art to the exclusion of other fancy-work, and one cannot walk along the streets without meeting shop-boys carrying glass vases, and other materials for it in their hands, so that the fact almost verifies the name *Potichomania*.

It may, therefore, appear superfluous to describe it, yet as some of the readers of this Journal may not have been initiated into the mysteries of the Art, I shall briefly explain the process. Figures, birds, flowers, &c. — cut out of paper and properly arranged—are gummed on the right side and placed on the inside of thin glass vases. A coat of varnish is applied when the figures are dry, then a coat of oil-paint of a suitable colour, and lastly, another coat of varnish. The effect, where the pattern is well arranged, is good, and the glazed surface of the vase with the opaque colour within forms a good imitation of china. Generally speaking, the taste shown in the arrangement of the figures is by no means good, and in some it is execrably bad; so much so, that it is more than probable that this fashionable occupation will exercise a pernicious influence on the public taste. It is a kind of patch-work in which the most incongruous designs of all nations and periods, Greek, Etruscan, Egyptian, Chinese, Indian, and Modern European, are jumbled together in inextricable confusion, and with a total ignorance of artistic effect and the rules of ornamentation.

**ORIENTAL TINTING.**—Another kind of Decorative work was Oriental tinting, which had the recommendation of requiring little knowledge of drawing. In this process the design was traced on thick transparent paper as many times as there were colours to be applied. The space to be occupied by each colour was accurately cut out, and being laid upon the article to be tinted, the colour was scrubbed on with a hard round brush, cut flat at the end. The tracing being removed, that for the next colour was laid in its place, and the new colour applied as before. The process was repeated until all the colours were filled in, the delicate markings and finishing touches were then added with a hair pencil. Work so mechanical as this had of course nothing of an artistic character; it was popular for a time and was then almost forgotten.

**JAPANNING.**—The imitation of articles of Oriental design by the process called Japanning was at one time extremely popular, and as the process was equally applicable to papier maché, wood, or metal, and of great durability, it was ascertained to be extremely valuable. It was first practised in Europe early in the seventeenth century, and many

recipes for the varnish were contained in the books of "Secreti" of that period. At first Indian designs were copied, and this was partially the case when the process might be said to have been revived in the present century. A change for the worse then took place, Chinese designs, with their ill-drawn figures and extremely conventional landscapes, were substituted for the graceful Indian patterns. But even these Chinese designs were preferable to the degraded taste that introduced copies of pictures on tea-boards with mother of pearl inlaid for the high lights. That these found many admirers is evident from the extent to which the Art was practised. From a mere fashionable pastime, it has now become a staple article of manufacture, for which there is an ever-increasing demand, and the Art which at first served to fill up the tedium of an idle hour, now furnishes hundreds with the means of existence. The large papier-maché establishment of Messrs. Jennings and Bettridge proves the demand which exists for this description of fancy-work, and the numerous purposes, useful and ornamental, to which it is applicable.

**PAINTING.**—Under the term fancy or ornamental-work might be included painted screens, card-racks, and card-boxes, boxes for allumettes, chess and work-tables. Before the introduction of German wool, much time was spent on the production of these articles, but the designs had in general no more pretension to originality than those for needle-work. They were in general procured from the shops, or drawn by the teacher, who frequently, by dint of the process called "touching up," contrived to do a great deal of the painting. A favourite sort of painted ornament consisted of figures of gleaners, haymakers, gypsies, and other rural figures, painted on pasteboard, and then cut out, the feet of the figures were stuck into a piece of black wood as a support, and a receptacle for cards or allumettes fastened on at the back. Two or three of these figures frequently adorned the chimney-piece, and the incongruity of the flat painted figures with the allumettes or cards at the back seems never to have been perceived, while the ingenuity of adapting them to these purposes was of itself a claim to admiration, even if they had not been the work, or at least professed to be such, of some member of the family. How frequently has this plea been an excuse for countenancing bad taste!

Having thus briefly mentioned the principal kinds of fancy-work, as well those executed with the needle or otherwise, which from time to time have occupied the leisure of our countrywomen, I proceed now to offer a few general remarks concerning them.

#### GENERAL REMARKS.

In the first place it may be observed that of the fancy-works enumerated, all those inventions that were really valuable have been preserved; and secondly, that from the improvements introduced into machinery, the labours of individuals have, as in the case of embroidery, lace-making, and similar works, been transferred to the loom; and that other fancy-works, such as those executed in German wool, and by the process of japanning, have expanded into lucrative trades and callings, and have been the means of furnishing thousands of individuals with a respectable mode of earning a living. It is a subject of congratulation also that the persons most benefited by the establishment of these trades are women, whose subsistence is obtained by the exercise of arts originally introduced as the amusement of the wealthy classes of their own sex.

The pastime of the one is become the labour of the others. The introduction of any art or business which leads to the employment of females is always beneficial to the community, especially when it can be carried on at their own homes.

It is much to be regretted that, as regards the lady-workers, the taste in design has not kept pace with the mechanical skill displayed in fancy-works. The reason is obvious. A skilful design implies thought, fancy-work is practised by ladies merely as the amusement of an idle hour, consequently they wish to do it with as little exertion as possible. Thought is fatiguing, invention is laborious; they can afford to pay some one to do the thinking for them. Besides it is so amusing to turn over portfolios of patterns when one wants to kill time. So the ladies purchase the designs, and not unfrequently procure them to be drawn out on their work; they can fill in the colours, but cannot trace out the forms. In the choice of the subject, they seek only to please the eye, they are not aware that Decorative Art in fancy-work has its rules as well as what is denominated high Art. They are delighted above all with direct imitation of nature: the representation of a bird, an animal, a flower, especially one of those gigantic specimens now so fashionable, commands their admiration. "How natural!" they exclaim, then secure the pattern, work it, and have it made into a footstool! With similar bad taste, the head of a dog or a fox is made to cover the front of a slipper, yet how absurd, not to say startling, is the effect produced by the head of one of these animals protruding from beneath the trowsers of a sportsman!

Ladies have yet to learn that *direct imitations of nature are to be avoided in ornamental designs*, and that *direct imitation of any objects is inadmissible, where the object itself would be out of place*. Thus, for instance, flowers, birds, and animals are not designed to be trodden underfoot, and we violate the rules of ornamental design when we place them in this situation.

This defective taste, although the result of ignorance, is not always the consequence of indolence; many would do better if they could. Some would even invent their patterns if they knew how to set about it, a few actually do so. Yet, it may be asked, are they satisfied with their designs when drawn? They have sufficient taste to perceive that something is wrong, but are not able to discover where the error lies. The detection of an error is the certain road to amendment, and the only way to detect an error in design is to study the rules by which that design should be regulated.

A few years back the laws of Ornamental Art were unknown in this country. In France they have been recognised for a longer period, and their influence on the public taste has been universally felt and acknowledged. The excellence of the French designs is admitted, and they are preferred in this country, even when no reason can be given for the preference. Our schools of design have done much for us in the improvement of our national taste, the Department of Practical Art still more; but the latter has not yet had time to extend its influence to the community at large; it is at present limited to the few who can take advantage of the direct instruction offered by it, or the less direct advantages presented by its valuable museum with its explanatory catalogue. Though the number of those who enjoy these advantages is continually increasing, yet there are many who have no opportunity of profiting by them. As the principles taught in these schools are applicable not only to those who practise the



Decorative Arts as a means of subsistence, but as they apply with equal force to the fancy-works which occupy the leisure hours of ladies, it is presumed that some knowledge of the principles of Decorative Art would be willingly attained by many of those who practise these arts, were the opportunity of acquiring them presented.

I propose, therefore, in a future number of this Journal to attempt to explain in popular language the rules of Decorative Art in their application to fancy-work, and to illustrate them by examples as far as this can be accomplished by wood-cuts.

As an additional inducement to acquire these principles, I should mention the general improvement in taste which must inevitably result from the study, the effects of which will be perceptible not only in designs for fancy-work, but in the selection and arrangement of household furniture, and in personal decoration.

### CRAWFORD AND HIS LAST WORK.

A VISIT to Crawford's studio always seems to me like a peep into the grandest phase of American life,—a phase where her moral energy and young untamed power are elevated and sublimated by the highest flights of genius. But a few months back it was my pleasing duty to describe in this journal a colossal monument of the noblest conception, dedicated to the memory of Washington, about to be erected in the city of Richmond: and now, ere five months more have passed over our heads, this wonderful sculptor, as prolific in his powers as the rich Italian nature in which he lives, is already finishing a second gigantic undertaking. Such wonderful rapidity is too apt, in unskilful hands, to degenerate into feeble mannerism, or to come, as Hamlet says, "tardy off;" but in the present instance rapidity and perfection are united, and all must appreciate the powers of a master-mind capable of creating immortal works—works that will be embalmed in the history of his country, that will form *themselves* a chief feature in its artistic history—with a propriety and correctness of design commensurate with the brilliant readiness of their execution. Excellence, which is usually only attained by years of weary labour, seems to rise spontaneously and intuitively at Crawford's bidding. He hits off his marble epics as a poet would turn a graceful stanza; he calls forth a whole generation of noble and idealised beings, as did Deucalion and Pyrrha of old,—gathering and flinging down the stones that lay beside them, and, by their inspired touch, creating a new race. Yes, Crawford is a wonderful man, gifted with a genius vigorous and ardent as his country's hopes; and the consciousness of possessing such an artist—by turns fiery and poetic, domestic and dramatic, ideal and natural, grasping every phase of sentiment and of passion, and rendering all with equal truth and fervour, sweeping through each changing harmony of fancy, and drawing delicious melodies from all—cannot fail powerfully to influence the present artistic aspect of America,—that large-souled and loving mother, who cherishes all her various children, arraying herself, so to say, in their individual renown.

In the early development of the destinies of that mighty land, life, and the necessities of life, were the first considerations. Then came war, commerce, and agriculture. All the superabundant energy of the West was turned to the possession of material and palpable greatness. But now that their essential end has been attained, and America flourishes as one of the most powerful nations in the world, she too turns to worship at the shrine of Art. There is a great artistic movement taking place in the great continent. Americans are great travellers: they love the sunny South, they are enlightened and prodigal patrons of Art and artists, and carrying home with them across the broad Atlantic the traditions of the elder sisters of the universe, gathered amid the mighty capitals of the Old World;—they also would deck their virgin soil with the finest productions of native genius—an easy task, while they possess artists like Crawford, who can execute a colossal monument sixty feet in height in little more than a year. Many other works on a large scale are in progress by various artists in different parts of the States. An equestrian statue of Washington is preparing for New York, and another large statue of the same

hero is to be placed in the garden of the Capitol at Washington. The Capitol itself, one of the finest buildings in America, is about to be considerably enlarged by the addition of two immense wings, each provided with a grand façade on either side, the building standing detached in the centre of a park or garden. Doors in bronze, in the style of the Florentine baptistery—the gates of paradise as Michel Angelo called them—are to be entered, of which Crawford is to furnish the designs. Doubtless the Americans will avail themselves largely of his genius in carrying out the whole of these important additions to their House of representatives. The last work on which he has been engaged is the pediment of one of these new wings, the first erected; and I should shrewdly "guess," that when his countrymen see how wonderfully he has succeeded both in grandeur and propriety of composition, they will allow no other hand to trace the history of the national triumphs. The entire Capitol decorated by his chisel would be a noble legacy for the nineteenth century to bequeath to future ages.

I saw the pediment this day at his studio, the tympanum of which is 72 feet in length, and 8 feet in height at the apex. In the centre stands a figure of America, heroic size, a grand inspired-looking form of noble features and majestic presence. The head is thrown back as if "commencing with the skies,"—she reads there the future glories of her name. She wears the Phrygian cap of liberty: a loose tunic falls about her limbs in easy folds; a star-sown mantle is lightly flung over her shoulders; one hand is outstretched, the other bears two crowns, one of civic, the other of military glory; her feet rest on a rock against which the billows beat; an eagle stands beside her; while the rising sun appears behind, a suggestive emblem of her ever-growing and increasing power, a power which has not yet seen its meridian. Dignified and solemn as is the action of this figure, there is a feminine softness and beauty in the expression and the features, very charming. It is the first idealised figure of a country I ever could admire. Usually the artist appears so overcome by the gravity of such a subject, that the emblem of the soil, becomes as ponderous and heavy, as the soil itself, the result generally produced being a kind of colossal horror.

America as an ideal figure is shaped according to classical requirements, but the remainder of the work, consisting of twelve figures, are appropriately represented "in their habit as they lived;" yet is this habit so skilfully adapted to the exigencies of sculpture as to leave nothing to be desired. There is no conventionality in this work, but sufficient attention has been paid to classical details, to render it perfectly statuesque. In this arrangement the artist has shown consummate judgment, for in unskilful hands, nothing certainly can be more odious than the eccentricities of modern costume. The subject of the sculpture,—*"The Progress of Civilisation in America,"*—has however enabled Crawford to represent various studies of the nude, an opportunity of displaying his artistic skill which he has seized with the eye of a master, placing them in most happy contrast with the draped figures.

To the right of America savage life is represented. First in order stands the upright figure of a backwoodsman, stript to the waist, cleaving the stump of a great tree. The play of limbs and muscles in this powerfully conceived form is natural and life-like. He raises the axe with so sure and ready an aim, there is such a vivid and unmistakable expression in the action of the stalwart Pioneer, who gazes down earnestly on his work the while,—that one positively looks to see where the next blow will fall. A snake creeps out from the tree, hissing at the intruder, who drives him from his accustomed hole in the withered old stump. This snake constitutes the link between the backwoodsman and the Indian group beyond, for it is with them that the poisonous reptile is about to take refuge against their common enemy. The Indian group is full of a wild and fervid poetry, the air of the primeval forest and the boundless prairie breathes around them. There is an Indian boy, nude, bearing on his shoulders the game he has killed, spitted on a rough stick; beside him reclines a hound on whose head his hand rests. The air and bound of this Indian boy are perfectly elastic, one sees him in fancy cleaving the mountain, or penetrating the thickly matted forest, with the swiftness of a young roe; he is a real child of the desert. As he passes along, treading so lightly as he moves, he turns his head over his shoulder with a look of mingled indignation and curiosity towards the labouring woodsman. What does he know of labour, that free-born prairie child, whose home lies anywhere between the blue heavens above and the green earth beneath?

Resting on a low mound is seated the Indian chief, also a nude figure, excellently modelled. His head crowned with tufted feathers, rests sadly on his hand, the weary chase of life is over, he is dying—the Great Spirit waits to conduct him to the far-

off hunting-grounds, that dreamy land where souls repose in boundless prairies. His tribe has disappeared, he is left alone, the solitary off-shoot of a mighty race; like the tree-stump beside him he is old and withered, already the axe of the backwoodsman disturbs his last hours; civilisation, and art, and agriculture—all mysteries to him incomprehensible—have desecrated his home; his hour is come, and the dark shadows of the past gather him into their bosom! On the extremity of the mound is a squaw, nursing her little infant, a sweetly poetised figure, where the Indian characteristics, admirably preserved, are yet toned down and made subservient to feminine beauty. The mother, with prophetic fear, grasps her infant to her bosom, she reclines her cheek on its tiny face as though, in her great love, she would shroud it from the inevitable fate awaiting its race, its name, its very land; a fate sadly imaged forth by a heaped-up grave before her. This melancholy symbol terminates the extreme point of the composition.

On the opposite side of the central figure appears the delineation of civilised life, as contrasted with the characteristic details of an expiring race. First in order stands the soldier, a spirited full-length figure, the very embodiment of martial ardour. With an air of bold determination he draws his sword from the scabbard, and seems as it were to challenge the whole world to meet him then and there in deadly combat. If they will but come he is ready! That figure appeared to me the concentration of American combativeness, young, fresh, and dauntless, unbroken and uncurbed as yet by age or suffering, breathing the essence of untamed valour, and going forth conquering and to conquer. Crawford has attired his young hero in the national uniform of the revolution; which as he himself remarked, is the classical costume *par excellence* of America. The obvious difficulties in the treatment of modern dress have been successfully achieved. Contrasting with the warlike action of the soldier is the merchant, who, seated on a bale of goods, turns over the globe, which rests on another bale beside him,—a suggestive emblem in these money-making days. His outstretched hand spans with contemplative action the ocean dividing the Old and the New World, indicating, together with an anchor lying on the ground, that navigation and commerce have made them one.

Next to the merchant stand two youths returning from school, linked arm in arm. Crawford, always happy in his children, has been particularly successful in this conception. Those boys are positively beautiful; they actually move along with a freedom and *disinvoltura* which reminds one of what Michel Angelo said to the horse of the Capitol—*"Camina!"* Perhaps the embarrassing details of modern dress have never been more triumphantly surmounted than in those boys, who might be Romans if we did not know they were Americans. Enthusiasm and youthful ardour beam in their up-turned faces as they advance, their drapery flying in the breeze, the taller one pointing onwards with earnest and significant movement. Altogether those boys charmed me, there is a "go-ahead" air about them, tempered and chastened to the exigencies of marble, full of characteristic and energetic expression. A schoolmaster is seated next, teaching a little pupil, a difficult question has been proposed, the child is fairly puzzled, and raises his hand to his head as he stands by his master's side in a perfect maze of bewilderment.

Last in this division comes the mechanic, the emblem of material as contradistinguished to intellectual power. He reclines on a wheel, the great engine of all artificial force. A burning look of fiery energy darts from his eyes, cleaving in rapid gaze the region of geometric thought, as he lies there resting on his wonder-working tools. Like Archimedes that workman would upheave the world itself, if he could poise himself in air. This figure is also full of individuality and admirably characterises the fresh young life in the fecund West. Contrasting with the sad symbol of the Indian's grave, a heap of wheat-sheaves fill this extremity of the pediment.

One can fancy the proud delight with which the arrival of this work will be welcomed in America, as something similar to the triumphant feelings of national gratification, with which the early Florentines hailed the uncovering of Michel Angelo's immortal statues in the Medicean chapel of the San Lorenzo, or of Brunelleschi's dome in the Cathedral. America is young, and enjoys the pleasures of her youth. The nineteenth century may, if she knew how to use aright the talents of her native artists, be to her a *cinque-cento* period of brilliant creation, on which future generations may look back with national triumph,—a triumph in which the name of Crawford will stand gloriously pre-eminent.

FLORENTIA.

ROME, December, 1854.



## THE ROYAL PICTURES.

## GARRICK AND HIS WIFE.

W. Hogarth, Painter. H. Bourne, Engraver.  
Size of the Picture, 3 ft. 3 in. by 4 ft. 4 in.

HOGARTH was born in the parish of St. Martin Ludgate, London, in 1697 or 1698, and died at his house in Leicester Fields in 1764. His name requires no panegyric; it has been universally recognised as that of a great moralist; for if the pencil may claim equally with the pen, the privilege to convey instructive truths, then the works of this teacher will continue, so long as they endure, vivid and argumentative exponents of good and evil; so powerfully expressed too, that, in them, virtue may trace the pathway to happiness, while vice and folly must shrink abashed from the mirror which reflects their depravity and exhibits their degradation. We are not alluding to productions such as that before us; but to those—wonderful both in composition and execution—on which his renown is based, and which are too well known to require especial description.

The artist-mind of Hogarth was truly original; before him, either in our own country or elsewhere, there were none who permitted its tendency to have such undisputed sway. All great painters have wooed Nature, but the majority of them in her most beautiful, or loving, or graceful forms; others, in lowly, sometimes unattractive, and not unfrequently debasing aspects; but Hogarth dived into her deepest and most gloomy recesses, where "Morality sits weeping over the orgies of iniquity," drawing forth from "caverns of all unrighteousness" pictures which startled mankind by their living verity, and rebuked them by the exhibition of the low estate into which humanity may sink when following, without restraint, the devices and imaginations of a corrupted heart. What the writings of Æsop, Juvenal, and Horace exposed to the ancients, the pencil of Hogarth has shadowed forth to us: those who discover in his works the caricaturist alone are ignorant of their highest purpose. Dr. Waagen, the distinguished German writer on Art, says, in allusion to Hogarth's "Marriage à la Mode," "What surprises me is the eminent merit of these works as paintings. All the most delicate shades of his humour are here marked in his heads with consummate skill and freedom, and every other part executed with the same decision, and for the most part with care."

The portraits he painted are scarcely known, though had he produced nothing more than these, his name would not have been lost to posterity, for they possess great merit; indeed he met with very considerable success when he first took the house in Leicester Fields and commenced portraiture; but it could scarcely be expected that one who sometimes made courtiers and high-born dames the subjects of his satire, would be permitted to portray them as they desire to be represented: moreover such labour but ill accorded with his genius and tastes, and he only practised it occasionally; while even then, as in the united portraits of "Garrick and his Wife," some gleams of his natural humour would break forth. In this picture Garrick is seated at his writing-table; Mrs. Garrick has apparently entered the room unobserved, and is about to snatch the pen from the hand of her husband, while the latter is in a reverie; he is writing his "Prologue to Taste." The idea seems to be borrowed from Vanloo's picture of "Colley Cibber and his Daughter," painted in 1740, and engraved by E. Fisher, in 1758. Hogarth's picture has been twice exhibited at the British Institution, once in 1814, and also in 1853. Mrs. Garrick was the daughter of a respectable citizen of Vienna, and was engaged as a dancer at Drury Lane Theatre in 1746: three years afterwards she was married to her husband, whom she survived upwards of forty-three years. In 1823, the year after her death, this picture was sold, at the sale of her effects, to the late Edward Hawke Locker, Esq., one of the commissioners of Greenwich Hospital, for the sum of 75*l.* 11*s.*: this gentleman, however, relinquished it to George IV., who added it to the collection at Windsor, where it now hangs.

PREPARATIONS FOR  
THE PARIS EXHIBITION.

MANCHESTER.—The success of the committee for the Manchester and Salford district has been quite equal to our anticipations. It is the only district where the requisite means have been taken to get up a complete and systematic representation, without omission, and without over-reduplication, of the whole of the various textile industries exercised in its limits. Beginning at waddings, as the least departure from the raw cotton, the assortment will go through all the ranges of cotton-yarns, from the lowest numbers, used only for wicks and for counterpanes, up to the highest numbers, used for the finest muslins, and even up to the fancy Nos. of 600 or 700, and exhibiting not only cloth yarns, but those used for hosiery, embroidery, crochet, and lace; the next step will be to all the varieties of cotton sewing-threads; then the ranges of cloths will begin at the stout, heavy, domestic cloths, sheetings, and long-cloths, and go on through the various printing-cloths, the ordinary shirtings, T-cloths (said to be contracted from the original term, turban-cloths), maddapollams, and various light cloths, shipped in enormous quantities to the Levant, India, China, and other warm climates, to jaconets and cambrics, lawn, mull, and other muslins; next will come cloths figured in the loom, such as cotton damasks, figured and brocade shirtings, figured and brocade muslins, quiltings, quilts and counterpanes, quilted and corded petticoats, dimities, and other bed-furniture, and dress cottons; then will follow cloths coloured in weaving with dyed yarns, striped and checked domestics, ticks, fancy drills, nankeens, chambrays, ginghams, handkerchiefs, table-covers, dimities, quilts, quiltings, and various coatings, trowserings, &c.; next come printed and dyed cloths, calicoes, and muslins, Turkey reds, quiltings, welts and mocks, satteens, jeans, drills, damasks, dimities, dyed, glazed, and embossed linings, &c.; then there are fustians of all sorts, dyed, printed, or embossed, velvets and velveteens, cords, beaverteens, swandowns, cantons, waterproofing cloth, imitation woollens, &c., and, finally, mixed fabrics, cotton and linen ticks, drills, vestings, and dresses, cotton and silk vestings, cotton, woollen, linen and silk dresses, mousseline-de-laine, grey and printed, plush, &c.

To manufacturers in all these various departments, the Committee has made application for consignments of goods to be selected in the proportions it may require, to be retained by it in trust, and to the credit of each consignee, to be exhibited with the ordinary market-prices attached, but without any names of manufacturers, and to be sold or returned at the close of the exhibition, as may be desired by each contributor. The whole expenses of this enterprise it has been enabled to undertake by a magnificent public subscription, at present amounting to seven thousand pounds, to be drawn upon as required; and if the public and trade spirit has readily and liberally seconded and approved its measures, the members of the committee have themselves, though the men whose time is the most actively and variously employed, and the most valuable in their district, contributed the most zealous and continuous efforts to the complete realisation of the object. It has been no nominal trust in their hands, but a series of active labours, and watchful, well-considered deliberations.

The question of suppression of names of exhibitors, thus first raised and put to the trial, has not by any means led to the difficulties we anticipated. All have been satisfied of the impossibility of every one in every trade exhibiting and reduplicating its products, and of the unfairness of a few having by any means that advantage; while all have also felt the great convenience of the whole trouble, expense, and responsibility of the exhibition being taken out of their hands, and much better done than by any few individuals seeking merely their own interests.

As a result therefore of the large-spirited, but practical and business-like measures of the com-

mittee, its applications to manufacturers have met with a ready and almost unanimous assent, to a degree which has agreeably surprised the committee itself and the very manufacturers who were themselves the first to assent. Several have not even waited to be applied to, but have come forward voluntarily and requested to be included in the levy of the committee. So that now the expectation may be fairly entertained, not only that Manchester shall for the first time see a complete and well-assorted representation of itself, but that for the first time in any exhibition a whole district, by a sacrifice of individual to general interest, shall set the example of a united, connected, and systematic exposition of the full range of its powers, thus enabling the traders of the world who may choose to come and examine, by a mere walk round, to run up and down the whole scale of its productions, without missing a note, so to speak, or to arrive at once at any one they may desire, by the simplest and easiest effort.

The space finally allotted to Manchester, has, in common with that of other districts, suffered a diminution since its first allocation, being reduced from nearly 4000 to a little over 3500 square feet.

THE STAFFORDSHIRE POTTERIES will contribute one of the most attractive features of the English portion. There are twenty-one exhibitors, among whose names appear, in their customary prominence, those of Copeland, Minton, Ridgway, Wedgwood, &c. A space of 2620 feet square, nett exhibiting surface, has been allocated by the Board of Trade to this district; and this space has been disposed, in the centre of the British department, on the ground floor of the exhibition building, with a full and excellent frontage in the main central passage, and continuing backwards to the side-wall in a solid block, divided by the elegant sidepassage which runs under the edge of the gallery. Thus the Potteries committee at all events will have no reason to grumble at either the quantity or the disposition of their space. However, this space, we notice, has scarcely been apportioned in the most judicious business manner. The manufacturers of China and fancy articles have had by far the largest portion assigned them, whereas those of Earthenware have to be content with relatively small spaces. Perhaps, in an Industrial Exhibition, it may not seem at all requisite to red-tape distributors of space, to apportion it according to the relative industrial importance of the articles. Still when we consider that the ordinary business facts, well known to manufacturers, had they been sufficiently consulted, are that in China, whether decorated fancy articles, or the plain common goods, we do not compete in foreign markets very advantageously with the French, whereas in Earthenware we have a great and undisputed priority; we have little doubt that a practical business man, supposing any thing so out of all red-tape ideas of order could have occurred as that such a man could have had any influence in the disposal of space, would have given the more important market branch of the trade a somewhat more proportionate amount of space. We know, that in reference to the branch of English manufacture most favoured, and surely best understood at Marlborough House, it must seem very bold indeed to venture a criticism upon its treatment in a case of this kind; still, we cannot but mention a business error resulting from the trust placed in dilettante management, even in its most favourite walk.

GLASGOW.—The committee here, as elsewhere, has received from the Board of Trade the plan of its space, showing an allotment of 1537 square feet on the ground floor, and 642 in the gallery, or 2179 in all. This space is a good deal scattered about, some on the side wall of the building, some branching out among different sorts of articles from other places; but it is chiefly wall space, and under the gallery. At a meeting of the exhibitors on the 23rd of December, a letter from the Board of Trade, making some suggestions about fittings, was read, and letters from the Manchester secretary giving information as to the system adopted there, in order to attain a connected and uniform display of the textile productions of that district. The Man-





W. HOGARTH. PINXT.

H. BOURNE. SCULPT.

GARRICK AND HIS WIFE.

FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON, PUBLISHED FOR THE PROPRIETORS







chester plan of united action had already attracted the attention of several of the committee, and after strong recommendations by several gentlemen of a uniform system of exhibition of the textile fabrics, so far as their different circumstances would allow, a committee was appointed with full power to allocate the space among the exhibitors, to appoint a person or persons to fit up in the building at Paris the portions of space allotted to Glasgow, to fix the cost of the fittings, and rate the various exhibitors proportionally for all the expenses both before and during the exhibition. The committee will also consider the most suitable mode of exhibiting each kind of goods. However, the exhibitors are not bound of course, unless they see fit to give in their adhesion, to co-operate on these points with the committee; but each may take an individual course if he prefers.

**BELFAST.**—The committee of this great and rising centre of Irish industry have adopted an excellent system of action, and have, by business-like and energetic co-operation, determined to exhibit a complete and connected range of the whole products of the district. They will show a full assortment of their two great branches of production—linen manufactures, brown and bleached, and embroidered muslins; as well as the flax in its stages of progress, as fibre, yarn, and thread. About twenty of the principal manufacturers have agreed to send in to the committee the quantities of their respective goods, which it may require to complete a well-balanced assortment; they also defray the whole expenses of getting up and exhibiting the articles in the Belfast department, lodging a certain sum each as a fund to start with; and they each display their names with their respective goods, under the *egis* of the committee. A space of about 1500 feet in all has been granted to the committee in the gallery.

**DUNDEE.**—The branches of the linen trade carried on in this place will also be fully represented. There are fifteen exhibitors of linen yarns, canvas, sheetings, ticks, ducks, osnaburgs, dowlas, hessians, drills, jute and hemp, carpeting, &c.

**DUNFERMLINE** sends only one exhibitor of linen table-cloths, napkins, &c.

**ABERDEEN** has ten exhibitors; four of woollen-cloths, &c., two of granite ornaments (appropriate representatives of the great city of granite), and four of other articles.

**EDINBURGH**, among thirteen exhibitors, has one of paper, one of carpets, two of philosophical instruments, one of photographs (all of whom are well and widely known in their different departments), and the others exhibit various articles.

**SHEFFIELD** has a most numerous list of exhibitors, no less than 85; and will present before the French an impressive and tantalising array of those articles they so earnestly covet to possess individually, and so carefully exclude nationally, by their tariff; cutlery, edge-tools, needles, nails, plated goods, grates, anvils, scythes and sickles, brushes, &c. Some of these, in price and finish, will make a striking contrast with the French and German articles of the same sort, which are protected, in a comfortable state of industrial arrears, by heavy or prohibitive duties.

**WOLVERHAMPTON** also has twenty exhibitors of locks, gunlocks, edgetools, nails, iron-bedsteads, &c.

**TROWBRIDGE** has four exhibitors of fancy woollens.

**DERBY** has ten exhibitors, three of whom show silk-manufactures.

**WALSALL** has eight exhibitors, chiefly of saddlery.

**KIDDERMINSTER** has not been able so far to concert measures as to get together a committee, but it affords by far the larger portion of about two dozen exhibitors of carpets, by whom every branch of that trade will be more or less exhibited.

**BRISTOL** has five exhibitors of various articles.

**NOTTINGHAM** has twenty-one exhibitors; two of hosiery, two of lace designs, and all the others of lace.

**DUBLIN** has forty-three exhibitors; three of poplins and tabinets, two of woollens, six of furniture, &c., three of bog-oak and ancient orna-

ments, two of saddlery, two of tanned hides, and the others of various articles.

Besides these there are various independent exhibitors in the country districts; twenty-one of minerals, chiefly coal and ores, two of mining tools, only one of grain, flour, meal, &c., six of saddlery, &c., eleven of scientific and other apparatus, and about twenty of chemicals, pigments, perfumery, skins, &c.

**LONDON**, by means of various trade committees, will show a great variety of articles. We have five exhibitors of bookbinding; twenty-nine of boots and shoes; six of hats and caps; eight of brushes and ivory-work; eight of lithographs; eighteen of furniture, &c.; nine of carpets, most of whom however are not manufacturers, but dealers, though three or four have works of their own; sixteen of musical instruments; twenty of silk-manufactures, a very important branch of industry, which it is to be hoped the committee will represent fully and systematically; thirteen of clocks and watches; twenty-five of metal work, such as stoves, grates, lamps, locks, &c.; we have also nine gold and silver smiths; twenty-six chemists; seventeen printers and typesetters; fifteen papermakers, &c.; thirteen tanners and curriers; fifteen saddlers; and twelve carriage-builders.

#### THE BOARD OF TRADE,

Since our last notice, has taken several steps of importance in this matter. We regret to say that we believe several of these steps must be considered as inconsiderate errors. The radical and capital error is, we fear, that, in the important practical considerations involved in the control devolving upon or assumed by the Board, the leading or almost only authority consulted and deferred to in almost everything is the adviser or dictator, who, as head of the department of Art, has had abundance of convincing opportunity to show how little even a long drill in a subordinate government office can capacitate one for effecting anything notable, even after repeated blundering without regard to expense, in an office which pretends to and ought to lead to practical business results. If, as the appointed official medium between Art and Manufactures, he had possessed or taken the proper means to acquire a real available knowledge of the leading manufactures (we will not speak of Art, as that is not acquired so easily,) there might have been some propriety in consulting him, *among others*, on occasions like this. But, in our happy régime of (imaginary) self-government, it seems to be deemed a perfectly sufficient guarantee of a man's competency for anything, that he is appointed to an office in a department, and talks fearlessly, as if he had all the knowledge required.

The theoretical views of the authority in question are, no doubt, often interesting, and, it may be, even valuable. But the misfortune is, that they are so biased and narrowed by a limited range of action and thought, as to be quite too partial for the guidance and responsibility of a large national enterprise like the present. The first and fundamental error to which they have led is a mistaken view of the objects and character of the enterprise, a view, however, very natural to such an authority. Though everything in the papers and circulars issued by the French Government, and everything expressed by its representative deputed to this country on the matter, has plainly set forth the one great object of the enterprise as an *Industrial* one, which has been still further shown by the setting apart from it of a special Fine Arts exhibition, all that has not been sufficient to shake out of the views of the authority consulted by the Board of Trade the *varce-show* idea by which the centre and pivot of the whole is made to consist of *attractive* articles,—objects of taste and vertu, nice bits of Art-manufacture,—as if the little heterogeneous museum at Marlborough house had only in this case to be extended over as much as possible of the sixty thousand square feet at the disposal of the Board; while the great articles of staple manufacture, the source of the wealth and power of the country, are, in the plan arranged under the authority in question, scattered about in subordinate situations, as backgrounds to courts of these objects of peculiar interest, or ranged

along the side wall in most doubtful lights. Besides which, even the proportions of space allowed only show still further this unfortunate inversion of views, as regards the relative importance of these different articles. For instance, one single exhibitor of these articles of elegance and taste has had allotted to him over one thousand square feet, which he will doubtless fill well, and render most attractive, but with articles which, comparatively, scarcely enter at all into those very returns of our great commerce of which the Board of Trade should surely be peculiarly cognisant; while the whole of the Manchester and Salford district has only had three times as much space as this single exhibitor, Glasgow only two and a half times as much, and other great industrial centres in proportion. Or to compare still further, another single exhibitor, an important flannel house, has been allowed scarcely one-twelfth of the above-mentioned space to exhibit, as the only exhibitor in that department—the whole of the flannel manufactures of England, including not only the great plain staples, but even fancy shirtings, printed cashmere and dress goods, &c., which might we would think, come within even Art-manufacture sympathies; while the exhibitor with above one thousand feet of space is only one of several, all representing articles more or less similar, but articles coming directly within Marlborough house sympathies, which evidently neither flannels nor the other great industrial products do. This is the way, however, in which red-tapeism consigns a great industrial enterprise to the inevitable mistakes of theoretical views, altogether biased in another direction, and incapable of embracing, in their due importance relatively, the great interests concerned.

That, from such a *point de départ*, errors of detail would be sure to ensue, is plain to anyone. Thus, though, in almost all the important industrial centres, committees have been appointed, as we mentioned in a previous notice, expressly to conduct this matter in connection with the Board of Trade, so satisfied has the Board been of the universal competency of its consulting authority, that neither in the disposition of the portions of space allotted them, nor in their mode of arrangement as wall or counter space, nor in the peculiar lighting requisite, have these committees been consulted. The natural result now is, that purely industrial exhibitors, in a purely industrial exposition, have to be content with, and make the best they can of, arrangements just as often as not totally unpractical: goods being settled upon by the Board to be hung up as wall furniture, which no practical man ever thought of as such, or ever showed or looked at except upon counters; other goods being planted in shadow, directly under windows, where no manufacturer would ever put them; and the great staples of English commerce being disposed of, as already mentioned, as subsidiaries to courts of the pet articles of Marlborough House, and scattered about up and down, so that committees hope, but do not know whether they shall be able, to range similar goods from the same place together or near each other.

The Board has taken a house in Paris, in the Rue du Cirque, No. 14, for the officers of the British section. "It is the wish of my lords to make this house as extensively useful as possible to the committees who have been co-operating with them in securing a creditable representation of the Industry and of the Fine Arts of the United Kingdom, as well as to the officers who may be sent to Paris by my lords to yield the necessary assistance, information and support to the exhibitors, with this view it is intended to devote eight rooms to be occupied as offices by the agents of the various committees." But, the accommodation being limited, this proposal may lead to arrangements between several committees to have the same agent; in which case it may be possible to give a room to him, though otherwise it will be obviously necessary to put two or more in the same room, and for them to arrange to receive business visits at different hours or in different days. In addition to this accommodation, a large room might be occasionally disposable for committees and other



meetings. Individual exhibitors cannot of course have the same facilities, but it is proposed to provide means by which they may have their letters sent to the same address.

The French commission issued early in October regulations as to the construction of glass cases, &c., which have only been now, at the last moment for their preparation, brought before the British committees by the Board of Trade. These regulations require that *vertical cases, to be placed on the ground*, whatever they are to contain, can only have two heights, 3 and 4 mètres from the ground; and must have a part of their front closed, as a basement, to a height of 60 centimètres at least. The depth of those 4 mètres high must not exceed 2 mètres; and of those 3 mètres high, 1 mètre. *Vertical cases, on the tables, 1 mètre high*, put up beforehand by the Imperial commission, must have a height of from 1½ to 2 mètres, and in the latter cases must have a closed basement of ¼ mètre at least. No glass case of this sort must have more than ½ mètre of depth. *Horizontal cases, to be placed on the tables*, may have from ½ mètre to 1 mètre of depth. Those of the former depth must have a height of 15 centimètres at front and of 25 centimètres at back; the latter must have 15 centimètres at front and 35 centimètres at back. The vertical cases to be put against walls can only be glazed in front.

It may be as well to mention here that there are contractors recommended by the Imperial commission, and whose accounts, if desired by the exhibitor, will be examined by agents appointed for the purpose. No doubt the Board of Trade has received and can communicate the addresses of these contractors, and any other information on these points, now requiring without delay, the executive attention of exhibitors.

The various committees will learn with regret the departure for the Crimea of Captain Owen, R.E., who, as Board of Trade secretary for the exhibition, has, we believe, earned the kindly feeling and approbation of all committees, by his zealous and conscientious endeavours to fulfil the duties of his difficult and onerous post, with careful consideration for the requirements and advantage of all the parties concerned. The committees will, we fear, have occasion to regret his departure at this stage of the preparations, as none other of the officials has the same personal knowledge of the various leading details. It is to be hoped, however, that the confusion to which the abstracting of such a link in the chain of proceedings seems likely to lead, may be avoided.

### ARCHITECTURAL CRITICISM AND THE ARCHITECTURAL EXHIBITION.

WHILST we regretted, last month, that the drawings now being exhibited in the Suffolk Street Galleries, did not convey any adequate idea of the progress which undoubtedly is being made in Architecture through the medium of many public buildings in course of execution, or recently completed, we urged that the collection was one of great interest both to architects and the public. Indeed, taking the Exhibition as it is, a true verdict from the evidence would be in favour of the healthful condition of the Art. We have expressed somewhat freely our views upon details of importance to the objects of the Exhibition, and we have hinted at deficiencies which this year, perhaps, could not well have been avoided. And we now say to the heads of the profession, that to them it is matter of duty, as well as individual interest, to show in future more of what they may be practically engaged upon.

An enlightened view of self-interest would perhaps take cognisance of points not accordant with the views of particular persons. To educate the public taste, and to familiarise the public eye with the graces of Art in architecture,—these are objects to be continually held in view, and promoted by such means as the Architectural Exhibition affords. To the practical architect there are no means of education more valuable than those of comparison of the

productions of different minds,—as especially in the case of those designs where each competitor has worked on a given theme. Leaving other arguments unstated, it is mistaken conduct to treasure up some petty notion,—the item of the sum of gain which each would derive from the unreserved communication. We should, in short, require strong proof of the abilities of the man who would not hold the *status* of general Art to be paramount to every seemingly selfish consideration. Without the inference, not uncommonly made, that jealousy about giving forth ideas arises from the paucity of them, we will content ourselves by urging that the retentive practice is the very thing to cramp the inventive powers. Free interchange of ideas, and kindly co-operation, is before all things most important to each class of artists. It is so, commercially speaking,—as it is for the interests of Art. Will our architects show that which they are capable of, and take their rank with the artists of Europe? Opportunity for a fresh effort in the French Exhibition is, we hope, being properly presented to them. But we regret that the invitation to exhibit drawings destined for Paris, has been responded to by only five or six contributors to the present Exhibition. We fear that reports which have been spread about, as to the mode of selection of drawings for the French Exhibition, are acting unfavourably for the credit of British Architecture. We are ourselves confident that the eminent men forming the committee of selection are only anxious to allot the limited space at their disposal in the manner which will tend most to the honour of the profession. But it would seem desirable that they should take steps to disabuse the minds of their brethren of any misapprehension that may exist, and we think it might be found that the responses to enquiries—to whomsoever delegated—have not been framed in the manner best calculated to encourage intending contributors. One of the largest towns of the kingdom, where perhaps more has been done during the last dozen years in the way of cultivation of Art in Architecture than elsewhere, will, as regards its chief buildings, go quite unrepresented.

We say so much about the importance of adequate illustration of existing productions, because—as we have regretted to see—two, or three of the daily and weekly newspapers, in the course of their examination of the drawings at the Architectural Exhibition, have come to some of those hasty conclusions, common with a certain class of writers. Art-criticism is too subtle and difficult a thing to be given over to the hands of those who, if they have the capacity or the disposition for admiration, have neither practical experience, nor acquaintance with the ordinary arguments, both of which qualifications are surely not to be deemed unimportant to a right determination,—however much it may of late have become the fashion to speak lightly of them. If the power to appreciate works of architectural Art be peculiarly open to cultivation, architectural criticism is certainly no thing to be taken up without previous preparation, nor can it remain otherwise than a matter of no ordinary difficulty, even supported by all the advantages of extended knowledge of styles and examples, and the aptitude and perceptive power induced by professional training. We have no intention of answering the assertions referred to, touching upon the present state of Architecture. We confess how hard would be the task. Of all difficult people to cope withal, is the slippery presence of one day—the ghost of the next. Such is too generally the critic of the newspapers. What can you do with one who is so cunning of fence? We try to pin down an opinion, but are left with the skirts of a garment, and our shadowy opponent jumps up next day in a new habit.

There is one thing which at least will be held requisite for criticism, namely, a knowledge of facts; this it is in which the writers we have referred to have shown themselves most deficient.

Were there the feeling of conscientiousness, without which the critical office should not be assumed, adequate knowledge of the subject would be made to precede the exercise of the office. Consistency of opinion would at least

be obtained, and when men are consistent we have some hope of an ultimate successful issue.

The misapprehension of the duties, in the instances we refer to, is most unfortunate in its results. The public try to form their opinions under the guidance of what is presented to them, and a sad jumble of ideas is the consequence.

We wish to put forth no merit of our own as regards the treatment of questions such as those, the difficulty of which is perhaps alone fairly estimated by us and our professional contemporaries. But we hope we should be free from the narrow estimation of everything by one sounding oracle—conflicting in its own dicta, and unrecognised by other thinking and more practical men,—or from the other of the two safe courses taken, the general depreciation of the designs in the Exhibition and the works which are out of it.

We had prepared, and put into type, a detailed notice of those exhibited drawings, &c., which appeared most deserving of being referred to; but we are very reluctantly compelled to omit it, solely from want of space.

The Exhibition is not what we hope to see it some day, as to designs in the matters of interior decoration and “practical Art.” The department of manufactures and patented articles is this year a failure. Still, in the Exhibition, generally, will be found what, rightly regarded, tends to show a nascent condition of great excellence in British Art. In a learning and thinking age like this, the opportunity of developing a new sense, as in truth is the opportunity now afforded to the public, should be taken extensive advantage of; and we trust that the general profession of architects will determine that this Exhibition shall become a permanent institution. If it gains that position, the greatest advantage to the art of architecture in this country will result in great measure from that source alone.

### ART IN CONTINENTAL STATES.

PARIS.—The Municipal Commission of Paris has resumed its sittings; and numerous paintings, stained-glass, and other ornaments, have been commanded for the different churches of Paris.—The statue of Napoleon I. has been inaugurated in the exchange of Lille.—M. Gendron, who has executed a suite of mural paintings in the palace of the Quai d'Orsay, is to complete his work.—M. A. Dumont, sculptor, has been named president of the Academy of Fine Arts for 1855; Robert Fleury, painter, vice-president.—A project has been set on foot to make a joint Art-Union on the English plan, or rather to extend the English Art-Union to all kingdoms. We reserve all commentary until the plan shall be more developed.—M. Ingres has had his “Salon” at his own atelier, as is his custom, to exhibit a painting of Joan d'Acre with several portraits: these pictures contain his usual beauties and peculiarities; we shall probably see them at the exhibition this year.—The Emperor has been to visit the works of the Louvre, and given an impulse to the workmen, who labour hard to get done for next season, at least, sufficiently so to show the *ensemble* of the monument; the gardens are being levelled, and will be finished soon enough to be green this summer: the Carrousel will be richly ornamented with statues.—The commission for the Exhibition meet twice a week, and neglect nothing for the furtherance and success of this undertaking. The mild weather here is very favourable to the works. The masons have not left off for a day, there having been no frost.—Three fauteuils are now empty in the French Academy.—M. Paul de Pommeyrac, miniature-painter, has been decorated by the Queen of Spain with the order of Charles III.; he is also Member of the Legion of Honour.—M. Vittoz is about casting in bronze a sculptural work of great beauty for the exhibition, after M. J. Jaques, a Belgian sculptor: it is destined for Scotland.—The Minister of State has presided over the distribution of medals of the School of Fine Arts.—Among the pictures which will most probably be in the exhibition of the present year are “Christ Tempted by Satan,” from the easel of Ary Scheffer; “Supper-time during the Carnival,” by Couture; “The Apotheosis of Augustus,” by Jerome; and a “Retreat of Moscow,” by Yvon.—The paintings, by Freminet, in the chapel of Fontainebleau, are in process of restoration, under the direction of the Minister of State.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

NO. II.—EDWARD MATTHEW WARD, A.R.A.



PEAKING from our own experience during a long series of years, we can affirm that there is a peculiar interest and pleasure in watching the progress of a young artist, from the time when he manifests such indications of superiority as to attract especial notice, through all the several stages of advancement, till he has won for himself an imperishable name. If it be permitted us to apply an almost worn-out simile, it is like watching the growth of a fine flower, from the opening blossom till it stands forth in the pride of its beauty and fragrance; and though we may have done nothing to promote its culture—neither dressed

the soil, nor sheltered the young bud from the stormy wind and the parching heat, nor tended it with the skilful and diligent hand of the gardener—yet as it grew up within our own domain, our eye has ever been upon the unfolding petals, while day by day they approached towards maturity and perfection. Some among those we had singled out from the ranks of our painters have not fulfilled the promise of their youth; they have stopped far short of the point at which we predicted they would arrive, either disheartened by their own neglected, because unappreciated, efforts, or spoiled by injudicious flattery and untimely success, or overcome by indolence long ere they have borne the heat and burden of the day of active life. Others, again, have continued their onward progress; some through obstacles requiring the utmost patience, diligence, and self-reliance to overcome; and some by easy, flowery paths, with few briars and brambles to annoy, and without any “unkindly

tempest” beating upon them: these last, however, are the exception to the multitude, nor must it be supposed that even they have reached the goal without labour, anxieties, and a vast amount of industry, for under the most favourable and inviting circumstances, no man ever became great without working assiduously for his object. Reputation is not to be had for the mere asking; a price more or less costly must in every instance be paid by those who desire its acquisition; it would not be worth possessing were it otherwise, and attainable without exertion.

The subject of our present notice, Mr. Edward Matthew Ward, A.R.A., is among that class of artists whose career has proved comparatively unchequered. We have carefully watched his progress with no small degree of satisfaction; for we predicted from his earliest exhibited work, that he would one day reach the highest point in his profession; his subsequent productions have amply redeemed the promises he then made, and have proved us no false prophets. Mr. Ward was born at Pimlico, in 1816; and we may here remark, in order to correct an error into which some have fallen, that he is not the son of the veteran academician, James Ward, and is only related to him in consequence of having married his granddaughter, a lady whose skill in the art of painting we have more than once found occasion to notice. His maternal uncle was Mr. Horace Smith, the author of “Rejected Addresses.” We have heard Mr. E. M. Ward say, that even when as a boy he manifested a taste for Art, and a desire to become a painter, his parents offered no opposition to his wishes, but, on the contrary, they spared no expense to enable him to pursue his profession with the greatest advantages. In a letter addressed to us some time since, in which he refers to the days of his earlier artistic career, there occurs this passage:—“I cannot forbear paying a tribute to the memory of my dear departed mother, to whose devoted tenderness, sound judgment, and natural good taste, though unacquainted with the practical part of Art, I am chiefly indebted for much of whatever success has accompanied my professional efforts; and it is a great source of happiness to me to know that she lived long enough to find her many hours of anxious solicitude were not without their ultimate reward: she witnessed the approbation which critics and the public were pleased to bestow on many of my first exhibited pictures.”

It is not always that an ardent love of pictures and a desire to imitate them may be accepted in a child as an augury of future artistic greatness;



Engraved by]

THE ROYAL FAMILY OF FRANCE IN THE PRISON OF THE TEMPLE.

[Dalziel, Brothers.

we have known such precocious development result in positive failure; and we could also give more than one living example of painters now worthily wearing academical honours, who, even up to advanced boyhood, evinced a taste for Art below mediocrity. Mr. Ward's childish days

showed the usual propensity of incipient artists, whether successful or not in after life: he scratched and scribbled forms of all sorts upon everything and everywhere, and soon took to colouring—which we may presume he effected with more brilliancy than judgment—the prints in



his father's books, oftentimes to the vexation of the latter, who was at length compelled to keep his volumes under lock and key that they might escape the improving pencil of the young decorator. At school his favourite studies were those of a historical character, and of objects pertaining to antiquity, and he showed an aptitude for the ludicrous and grotesque by caricaturing those within his reach who seemed fitting objects for the exhibition of his talent.

These initiatory productions, however, led to his adoption of painting as a profession; they were shown to a friend, possessed of some judgment in such matters, who advised the elder Ward to educate his son with this view: but the young artist began at the wrong end; he was ambitious of being a "painter" at once, and was permitted to receive lessons in oil-colouring without acquiring a knowledge of the principles of Art, lacking which none can ever practise it successfully. Luckily a wise monitor stepped in ere much time had thus been thrown away; Chantrey, to whom the father had shown some of these embryo pictures, recommended that the youth should relinquish so fascinating but unprofitable a study, as it was then to him, and submit himself to the more severe and drier educational course of drawing from the antique and anatomical subjects. In 1834, he was introduced, through Wilkie, to the schools of the Royal Academy, and was greatly indebted to the kindly assistance afforded by Wilkie during the course of his studies in that institution, although we have heard Mr. Ward admit that he was never

much distinguished for what he did there, his propensity for original composition, and his love of colouring, absorbed the time and attention which should have been devoted to less attractive, but more permanently useful, educational pursuits. In the same year, at the age of eighteen, he exhibited his first picture at the Academy,—a portrait of O. Smith, the comedian, in the character of Don Quixote. Mr. Ward was not so fortunate in the following year, when he sent a small picture of a scene from Sterne's "Sentimental Journey" to the Academy, it was marked "accepted," but not hung from want of space; its rejection, however, proved anything but a misfortune to him; the disappointment was great, yet it induced the artist to consider whether he had yet reached such a point of excellence as to justify the positive admission of his works; the result of his cogitations was that he had not, and that there was still much to be learned: he therefore obtained permission from his parents to leave the country for Rome: this was in 1836. There he continued nearly three years, working, as we believe few English students do in Rome, unless they are thoroughly imbued with a love of their Art, very hard; occupying himself during the greater part of the time in studying at the living model schools, drawing from the antique, and in copying some choice old pictures. While in Rome, he obtained, in 1838, the silver medal from the Academy of St. Luke, in the class of historical composition; and, likewise, painted a picture, as the fruit of his studies there, of "Cimabue and Giotto," which was exhibited at our Royal



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LA FLEUR'S DEPARTURE FROM MONTREUIL.

[J. &amp; G. Nicholls.

Academy, the year after the return of the artist to England, in 1839: it gained for him considerable notice, and first attracted our attention to his talent. On his way home, Mr. Ward passed a few months in Munich, and studied fresco under Cornelius, but he was never favourably impressed with this style of painting, and consequently has never practised it.

Two or three years elapsed after Mr. Ward had reached England ere he produced any pictures which sustained the promises he had held out: we recollect several ambitious efforts, which, he admits, were very deservedly hung in some of the worst places on the walls of the Academy. There was, however, one gleam of sunshine that broke through his clouds of disappointment; his picture of "Napoleon in the Prison of Nice," exhibited at the British Institution, was bought by the Duke of Wellington. When, in 1843, the field of the cartoon competition was opened in Westminster Hall, Mr. Ward entered it with a crowd of aspirants, doomed, like himself, to receive no reward, and but little honour: he sent a large composition of "Boadicea," in which the figures were of heroic size. But in the same year he was more successful in a less ambitious class of Art, his painting of "DR. JOHNSON READING GOLDSMITH'S MANUSCRIPT OF 'THE VICAR OF WAKEFIELD,'"—one of our engraved illustrations—exhibited at the Royal Academy, gained for him much well-merited applause; so also did his contributions of the year 1844, when he exhibited his two pictures of "GOLDSMITH AS A WANDERING MUSICIAN," and "LA FLEUR'S DEPARTURE FROM MONTREUIL," from Sterne; these three pictures have been engraved

on a comparatively large scale, the first by Bellin, the second by W. H. Simmons, and the last was reproduced in lithography for the Art-Union of London. The year 1845 also greeted him triumphantly at the Royal Academy, when his charming picture of "Dr. Johnson in the Ante-room of Lord Chesterfield" was bought by the late Mr. Vernon, who forestalled the Marquis of Lansdowne and other willing purchasers; it now forms a portion of our national collection, with the "Fall of Clarendon," painted in 1846,—a reduced copy, made for Mr. Vernon from the larger picture which Lord Northwick had purchased from the easel of the artist—and the "South-Sea Bubble," a fine work in every quality of art, painted and exhibited in 1847: the preceding year Mr. Ward was elected an Associate of the Academy.

Of his two pictures of 1848, one, the most important in size and character, "Highgate Fields During the Great Fire of 1666," maintained his reputation, if it added nothing to it; the subject was a novelty to the artist, and perhaps to this circumstance we may trace its comparative failure: but in the other, "Interview Between Charles II., and Nell Gwynne," he was more at home; it was purchased by the late Mr. Gibbons, who bought his next year's works—"De Foe and the Manuscript of Robinson Crusoe," and "Young Benjamin West Drawing the Baby in the Cradle." In 1850 he exhibited "James II. receiving the Intelligence of the Landing of the Prince of Orange," bought by Mr. Jacob Bell, and in the following year "THE ROYAL FAMILY OF FRANCE IN THE PRISON OF



THE TEMPLE:" our criticisms on these pictures, as well as those painted since, have been too recent to render any further remarks upon them necessary. Of the last, however, we may say, that it had the honour of attracting the especial notice of the Queen, who desired to purchase it; but with her accustomed delicacy of feeling, her Majesty forebore to repeat her wish, when she heard it was already the property of Mr. Newsham, of Preston. Mr. Starkey, of Huddersfield, is the possessor of another fine picture recently painted by Mr. Ward—"Charlotte Corday led to Execution." We may remark here, that Mr. Ward has carried off prizes at many of the chief provincial exhibitions, namely, at Liverpool for "The South-Sea Bubble;" at Glasgow for his "James II.;" at Manchester for "The Royal Family of France;" and at Birmingham for his "Charlotte Corday on her way to the Place of Execution."

About two years since, Mr. Ward received an intimation from

Sir C. L. Eastlake, on the part of the Royal Commission, that the members were desirous he should assist in the work of decoration, he accordingly undertook to paint eight pictures for the corridor of the House of Commons. Two of these have been completed and exhibited; the "Execution of Montrose," and the "Sleep of Argyll." We believe it to be the object of the artist to carry out, to the best of his ability, the entire series in the spirit with which he has commenced them; that is, with a scrupulous attention to the general characteristics of the respective periods in which the events they illustrate took place. Thus, for example, Mr. Ward visited Edinburgh to obtain all the information he could respecting the above episodes in Scottish History; in this he was most kindly aided by the local antiquaries, who afforded him much assistance in his researches; he also acknowledges himself greatly indebted to the historians Lord Mahon and Mr. Macaulay, for their able



Engraved by]

THE SLEEP OF ARGYLL.

[Dalziel, Brothers.

and judicious personal remarks, and yet more, perhaps, to his Royal Highness Prince Albert, who manifested the interest he felt in these pictures while in progress by visiting the studio of the artist in the neighbourhood of Windsor, and, with his usual courtesy, tended him the help of his enlightened taste and sound judgment.

From our personal knowledge of Mr. Ward, and from a careful study of his works, we are disposed to believe that he never commences a picture without his heart being fully in his subject; hence the foundation of his success. We do not suppose he ever "groped about" for a subject. In all he has done we seem to discover something more than the desire to produce an attractive work; thus, in his "DR. JOHNSON IN CHESTERFIELD'S ANTE-ROOM," we trace the disadvantages of an author depending on the private patronage of the great, and the necessity of self-reliance in men of genius. In the "JOHNSON AND GOLDSMITH," is the lesson of the baneful effects of improvidence on the literary character;

and in the "SOUTH SEA BUBBLE," painted about the time of the railway mania, the ruinous consequences of Mammon-worship, avarice, and inordinate speculation. We could go through the whole of his works and find a moral in each.

In a very recent article upon painting in England, published in the "*Revue des Deux Mondes*," in Paris, the writer, speaking of the pictures by Mr. Ward, says;—"This artist addresses himself directly to our natural feelings; he never places before us a composition which would be an impossibility, and which could have no other existence than the painter's imagination. His figures and their accessories are so properly disposed, and so naturally studied, and all his attitudes, and the expressions of face are so in harmony with the subject, that the scene becomes singularly illusive: the painter desires that Art should be the servant of the drama, and in the plenitude of this despotism, he displays such consummate tact, that Art in her servile functions is not degraded. The effect of



resemblance is picturesque while it is true; his colouring lively and powerful, though varied." Mr. Ward is still comparatively young; he



Engraved by]

DR. JOHNSON AND GOLDSMITH.

[J. &amp; G. Nicholls.

has not attained his fortieth year; we may, therefore, reasonably expect | he is destined to produce even greater works than those he has yet sent



Engraved by]

GOLDSMITH AS A WANDERING MUSICIAN.

[J. &amp; G. Nicholls.

forth: already he ranks, universally, among the best historical painters | of Europe, and this mark of distinction is only what he is entitled to.



## THE PHOTOGRAPHIC PATENT RIGHT.

TALBOT v. LAROCHE.

For a long period the progress of the beautiful art of photography has been impeded by the uncertain interpretation which has been given to the claims involved in the calotype patent of Mr. Fox Talbot. Happily this question is now settled, in the only way by which it could be satisfactorily determined—the verdict of an English jury. As this case involves many important considerations, and is one which will be appealed to as a precedent hereafter, we are desirous of giving an exact account of the positions sought to be sustained by the plaintiff and defendant respectively—of recording the admirable summing up of Lord Chief Justice Jervis, and the verdict of the special jury.

On a former occasion (*Art-Journal* 1854, pp. 236-8) we were at considerable trouble to show, by careful reference, the dates, as established by publication, of the discovery or introduction of the various improvements which have been from time to time introduced in the photographic Art. It is not a little satisfactory to feel that the decision of the *Art-Journal* has been now in every way confirmed by the legal decision which has just been given.

Sir Frederick Thesiger—who, with Mr. Grove and Mr. Field, appeared for Mr. Talbot—opened the case in a skilful speech, in which he rapidly traced the progress of photographic discovery, from Wedgwood and Davy in 1802, to the first publication of Mr. Talbot's process. In many of the scientific statements made by Sir Frederick Thesiger there was much want of accuracy, and it was evident that many of the manipulatory details were very imperfectly understood. Mr. Fox Talbot's claims, under the specification of his patent of the 8th February, 1841, were stated to be as follows, by Sir F. Thesiger:—"In order that they," the jury, "might understand perfectly the nature of the claim which Mr. Talbot made as discoverer, it would be necessary for him to refer to the specification which they were aware must be enrolled within six months after obtaining a patent, in order that the public might be aware of what was the invention patented. He did not lay claim to rendering the paper sensitive to light, for that had been done before, and made public by him: but he did claim the making of prepared paper extremely sensitive to light. He also claimed the operation by which invisible images lurking on the paper were detected, and brought out and rendered visible, and the practical result of which was that photographic portraits might be taken on paper: and, what until then was perfectly impossible, fixing them with bromide of potassium, was also part of his claim. . . . Mr. Talbot thus summed up his claims, as *first*, the employment of gallic acid, or tincture of galls, to render paper more sensitive to the action of light; *secondly*, the making visible images on paper, and strengthening them; *thirdly*, the obtaining pictures on paper; and *fourthly*, the employment of bromide of potassium as a fixing agent." The learned counsel then described the collodion process, and strongly contended that the collodion (gun-cotton dissolved in ether) was but a substitute for paper; and that the *pyrogallie acid*, used as the developing agent in this process, was the same as gallic acid, which Mr. Talbot claims, in combination with nitrate of silver, as his liquid for evoking the dormant images. "Pyrogallie acid, when used," said the patentee in his examination, "was the same as gallic acid, but was more rapid in action." These statements were supported mainly by the testimony of the patentee himself, and to a great extent by the evidence of Professor Brande and Dr. Miller, who conceived the sensitiveness of either the calotype or collodion processes was due "to a compound of iodide of silver with excess of nitrate of silver." Dr. William Hoffman gave it as his opinion that pyrogallie acid differed from gallic acid only in being a little stronger: but, on cross-examination by Mr. Serjeant Byles, he admitted that he had published a statement to the effect that it was a *new acid*. Mr. Medlock,

Mr. Crookes, Mr. Maskelyne, Mr. Claudet, and Mr. Collins were the principal evidences, in addition to those already named, for the plaintiff.

The counsel for the defendant were Mr. Serjeant Byles, Mr. Willes, and Mr. Hannen. Mr. Serjeant Byles in his opening address to the jury, showed how little of the calotype process was really due to Mr. Talbot; and in reference to the discoveries of Mr. Reade—to which we have particularly alluded in the paper already referred to—he said:—"He would tell them, the jury, what Mr. Reade did: he exposed his images to light; he put them sometimes into a camera, and sometimes under a solar microscope, and as the image was developing, he washed it with a solution of tincture of galls, and the consequence was that the images were fully developed. He would produce before them the result of these labours, and, among other things, the original image of a flea, magnified five hundred times its size, an object which had been in the possession of a learned friend of theirs, Mr. Pollock, until recently, and they would find that image taken on paper and developed by tincture of galls. He would show them that the result of these experiments was produced at a *soirée* of the Marquis of Northampton's in 1839, and the specimens were exhibited at the Royal Society. Afterwards, the process was communicated to a gentleman (Mr. Brayley), who delivered a lecture upon the subject at the Loudon Institution, and afterwards at Walthamstow." With reference to the collodion process, it was contended that collodion was not a substitute for paper, but was an important element in the process. The learned serjeant then proceeded to show how Mr. Fox Talbot had impeded the progress of photography, by the unwarrantable manner in which he asserted his patent rights, and that too over many things which it was evident by the patent laws he possessed no claim to. Great stress had been laid upon Mr. Fox Talbot's liberality in giving up his claims to the taking of landscapes by photography, he being at the same time well aware that everyone was doing it, and that his patent here was useless. He reserved to himself, therefore, the practising of portraiture for sale, as being indeed the only portion of his patent which was likely to prove commercially valuable. As far as portraiture was concerned the calotype was valueless; but the collodion process answered so admirably that it was rapidly superseding the daguerrotype. The Reverend Mr. Reade was examined, and fully explained the processes which he employed in 1839, involving the use of gallic acid and of iodide of silver. Mr. Brayley proved the fact of publication in the delivery of a lecture by himself, and the exhibition of specimens. Further facts of publication were confirmed by Mr. Andrew Ross.

Mr. Robert Hunt gave it as his opinion that so far from collodion being a substitute for paper, it was an essential agent in producing the sensibility of the compound. As the result of his experiments, he believed that some peculiar compound of nitrogen and carbon was the cause of the remarkable sensibility. This witness also stated that he had developed dormant images by the use of corrosive sublimate in 1840, an account of his experiments being published in the Transactions of the Royal Society.

Dr. Alphonse Normandy, Mr. Charles Heish, Mr. T. Taylor, and Dr. Stenhouse were next examined on the differences between the gallic and pyrogallie acids, all of them pointing out many remarkable points of chemical and physical differences, and Dr. Stenhouse in particular, who has been engaged in the investigation, stating that pyrogallie acid was a misnomer, as it was no acid at all; that the two no more resembled each other than sugar resembled vinegar.

Mr. Elliott and Mr. Redmond were examined as to the extreme sensibility of the collodion process. Mr. Serjeant Byles having summed up the evidence which had been given on the part of the defendant, and Sir Frederick Thesiger having addressed the jury on the whole case, the Chief Justice summed up. This most lucid exposition of an involved case we give entire, since it shows exactly how the photographic world stand in their relations to Mr. H. Fox Talbot.

We have received, from an authentic source, a verbatim copy of the charge delivered by the Chief Justice to the jury: its importance justifies our printing it *in extenso*.

*Chief Justice Jervis:* Gentlemen of the Jury,—I make no apology to you for the length of this inquiry, because it is one of great interest, and, as you will no doubt have felt throughout the whole of the investigation, is one of infinite importance to the parties concerned. There is no doubt that to gentlemen in the position of Mr. Talbot and Mr. Reade, two gentlemen of great learning and eminent science, it is of importance that it should be ascertained who was the inventor: or whether, in fact, as may well be consistently even with the plaintiff's case, both may have been, unawares to the other, the inventors of this process. It is of extreme importance that each of them should have it known to the world, in reference to a discovery of this nature, who is the inventor. In addition to that, it is of great importance to Mr. Talbot in a pecuniary point of view: for no doubt, either by reason of the improvements in the art, or otherwise, the practice of taking portraits by this system has become so extensive, that if he were entitled by your verdict to say that the collodion process is an infringement of his process, and cannot be practised without his license, no doubt it becomes a very valuable, a most valuable, patent in his hands, and anybody who takes a portrait by collodion would be obliged to take a license from him, and pay him a remuneration commensurate with the advantage derived. It is of importance, likewise, to the trade. Sir F. Thesiger, has, very properly, made no complaint of the way in which the case is defended. Numbers of persons have embarked in this practice, adopting the collodion system: and, if that is a violation of Mr. Talbot's system, although they may go on obtaining licences, and paying him some reward for that indulgence, they cannot without his permission practise that plan. It is of still further importance, though that must not enter as an element into your consideration: in one sense it is true that when matters are patented it does not stop the progress of invention,—it frequently accelerates it,—but if it is open to all the world, as the defendant contends, to practise the art, further experiments and further results may be obtained more rapidly, possibly, than if the matter be protected by patent. It is, therefore, in every point of view a case of the deepest interest to the parties, and happily, as a reward for your exertions, of great interest to you.

Although necessarily, from the form of the proceedings, there are various pleas and objections presented by the defendant, there are substantially now but two questions in this case.

Mr. Talbot substantially alleges that he obtained letters patent for his invention, which I will endeavour to explain presently, and that the defendant has infringed that invention. The defendant in substance says,—“You, Mr. Talbot, were not the first and true inventor of the subject-matter of the patent in entirety,” that is the effect of the plea, “and if you were, the course which I have pursued is no infringement of that patent.”

That presents two questions that have been very properly discussed, and certainly I cannot agree with the learned counsel, in any way inadequately discussed before you, but in every possible view.

Now all the parties agree that, whether I am right or wrong in the construction I put upon it, it is my duty to tell you from the printed paper before me what the claim in the patent is; and for the purpose of the day, and for the purpose of the day only, (because it may present many very difficult questions), I have decided that the specification is good in all respects, and shall present to you what I consider to be the meaning of the claim, subject to these reservations.

It seems that early in the year 1802, Mr. Wedgwood and Sir Humphrey Davy had prosecuted this enquiry, and had ascertained that paper could be made sensitive, so as to receive impressions from light, but had not been able to develop or fix the images, so that in truth it was but the mere commencement of the scent which others, and particularly Mr. Talbot, have successfully pursued. Mr. Talbot, a gentleman of great science, applied his mind to the subject, and having made many discoveries long before the patent, communicated to the world, in papers to the Royal Society, the result of his investigations. In that there may have been the discovery, or the commencement of the discovery, of these proceedings, but that is not what he claims. If he discovered this process, or that which led to the perfection of it, and published it to the world, he is, for the purposes of the patent, no more a discoverer than I am. He cannot be the first and true inventor, because, having told the world what he knew, there is an end of his claim upon the indulgence of the public. A patent, if



granted, is granted for this; the inventor says:—"I have a secret: I will tell you, the public, what it is, if you will pay me the price of that discovery, viz., the monopoly for a certain number of years,"—and as the price of the monopoly the public gets the present use of the invention, through the means of the inventor, and at the end of fourteen years the means of doing it without qualification or restriction, by obtaining from the specification a perfect explanation of what is to be done. The law says, if it is not new there is no price paid for the patent; or if it is not properly described, so that at the end of fourteen years the public may be put in a position to practise it, then the consideration has failed. The price of the monopoly is the use of the invention through the agency of the patentee for fourteen years, he obtaining a profit from that perfect undisguised disclosure of all he knows at that moment, that the public may use it at the end of that time; but there must be a secret which nobody knows to be the subject of the patent. When I say "nobody," I shall explain what I mean immediately: I will come to that presently. It must be not of a principle. A man cannot say—"I will obtain a patent for the application of steam;" it must be some means or manner of manufacture: that is, some administrative mode of applying it. In illustration of that, if my learned brother's objection is good, the plaintiff cannot for instance say,—"I will have a patent for taking all portraits." He may have a patent for taking portraits in a particular way that he describes; but a principle, as a principle, cannot be the subject of a patent.

With these few prefatory observations, which are familiar to every one, I will proceed to explain, as far as I can in a few words, what I deem to be the nature of this invention. I confess I am afraid I do not understand it, because there are many views which have occurred to me in considering it which have escaped my learned brother and the other parties, and I do not think, therefore, that I entirely understand the subject; but I will endeavour, as far as I can, to ascertain whether I do. Mr. Talbot, having applied his mind to the subject, has ascertained, amongst other things, a sensitive paper. He calls it a paper "scarcely sensitive;" we will call it a partially sensitive paper.

Now in his present patent he describes that, but he does not claim it. Having divided his specification and his claim into paragraphs, he says, (just the same as if he had said; "I take an ounce of Epsom salts") he takes a previously prepared paper, which is well known to all the world, and he prepares that paper, which is not claimed, and you will see, when you come to consider the question of infringement, or not, that that is a most important consideration. He says "the paper which I take I do not claim as a patented paper, but I take it as if I were to say: I take a white sheet of paper so prepared, and it may be prepared by any one, in this way:—Nitrate of silver dissolved in distilled water, and iodide of potassium dissolved, with these I cover my paper, that is the paper which I do not claim as part of the patent.—In the order of time I will put the nitrate of silver upon it and then the iodide of potassium." Whether you put the iodide of potassium, or the nitrate of silver first, it seemed to be, and I presume is, perfectly unimportant. He puts the two, one after the other, so as to have upon the paper, which he does not claim as part of his patent, an iodide of silver. He has a paper, therefore, which he says any one in the world may make, which he does not claim, with iodide of silver. Now he begins and starts his claim. He says:—"I want to render this iodide of silver, which being upon paper, is scarcely sensitive, I want to make that more sensitive, and highly sensitive, and I do it in this way. I take again nitrate of silver, and dissolve it adding acetic acid. I call that A, for the purpose of convenience. I do nothing with that for the moment. I take gallic acid and dissolve that, I call that B. I keep these different elements separate. I am now going to make my picture. I take a piece of the paper, which any one may make, that is the scarcely or partially sensitive paper, which any one who chooses may make, I do not claim it, and I mix A and B together and I wash the sensitive paper with A and B:—that makes the paper highly sensitive. I put it into the camera and if it remains with a very strong light there is an apparent image, but if it does not remain with a strong light (and for the purpose of my process I prefer rather a subdued light than a highly blazing light) there is, I have discovered, an invisible image, and that invisible image I can produce by again washing my common paper, rendered highly sensitive, with gallo-nitrate of silver. That produces it." Then, he says, "I fix it." Now the fixing is not in discussion. "I fix it with a bromide of potassium," upon which I must ask a question presently which has not been asked. He says, "I fix it with bromide of potassium,

that produces a negative because where it should be light the sun has acted and the silver is deposited strongly, so that it is dark, the other places are light, and it produces what I call a negative, in fact it is a reverse." He says you obviously get a positive by superposition of the negative upon the positive, putting a board below and a glass above to let the light pass through, screwing them tight together and letting them lie so. He says in effect "That may be got upon simply iodised paper or my second paper, highly sensitive; or it may be got (because it does not matter how long it takes) upon photographic paper which I talked of in my proceedings at the Royal Society, because you may take as long as you please and it has a better tint."

That is the way in which he gets his positives from his negatives. He then goes on further to point out how by partial exposure to the light and then by putting the paper partially thus blackened and washed again into the camera, he can get a positive picture; but the positive pictures are not now in discussion, and therefore you need not trouble yourselves with that. In his claim, he says "I do not claim iodide of potassium, I am aware that the use of iodide of potassium for obtaining photographs has been recommended by others and therefore I do not claim it." He is obliged to say so. If he had claimed it, as it has been used by others, everybody would agree with me that the specification would be bad. He says, "I do not claim that, I do not claim it by itself, but what I do claim is when iodide of potassium is used with gallo-nitrate of silver."

That is what he claims and then he goes on to enumerate his claims.

Now many persons who have drawn specifications have been in the habit of winding up with what are called claims. I believe as a matter of drawing that practised draughtsmen do not do it. Patent agents think it proper and convenient to do it, but practised draughtsmen do not do it, and it is safer not to do it, much safer. Many patents have slipped through by a liberal interpretation put upon them by the courts, and it is far better, as was the case in *Russell v. Ledsam*, to let the court ascertain the true intendment of the specification; the specificity of a claim has often destroyed the patent.

This gentleman says, "I do not claim iodide of potassium, I claim it in connection with gallo-nitrate of silver." But saying that he goes on to condescend upon his actual claims. He says, "I claim first the employing gallic acid or tincture of galls," not alone, but "in conjunction with a solution of silver to render paper, which has received a previous preparation, more sensitive to the action of light." Therefore what he claims is first a mixed solution of gallic acid and nitrate of silver for a particular purpose to make the paper more sensitive. He secondly claims "the making visible photographic images upon paper and the strengthening such images when already faintly or imperfectly visible by washing them with liquids which act upon those parts of the paper which have been previously acted upon by light."

Now there is a great deal to be said upon that part of the claim no doubt, but for the purposes of the day I construe it to be this, "I claim the use of gallo-nitrate or other liquids for the purpose of developing latent images or strengthening them when they are partially apparent." If it is that he claims *all* liquids, that is claiming something like a principle, and the patent is bad; because a man has no right to say "I claim everything which will do it and I leave you to speculate upon what will do it." He is bound to state what will do it, and therefore the only way to make this a good claim is to say, "I claim, secondly, the making visible photographic images upon paper, and the strengthening such images when already faintly or imperfectly visible by washing them with the liquids hereinbefore mentioned." For the purposes of the day I shall hold that to be the claim, treating it as we are bound to do, with reasonable indulgence, because although men of science must explain what men of science understand, they are not bound to the strictest technicality of expression. I read it for the purposes of the day in that way, "with the liquids hereinbefore mentioned, gallo-nitrate of silver or something equivalent to it."

Then the third claim is "the obtaining portraits from the life by photographic means upon paper." That is, an unhappy claim, I am afraid, because that claims, in general terms, the obtaining of portraits by photographic means, and if that is the claim in reality I am afraid it will turn out to be a bad claim. But for the purposes of the day, I construe it to mean "the obtaining portraits by the photographic means hereinbefore described." I am bound to do that for the purpose of making it a perfect claim; in fact, I could not present the question to you unless I put it in that way, that is to say, "by the process I describe."

The fourth claim is, "the employing bromide of

potassium or some other soluble bromide for fixing the images obtained."

The plaintiff does not complain of the fixing with by hyposulphite of soda, but he says:—"I fix with bromide of potassium or some other soluble bromide." And the question I want to ask is this, is hyposulphite of soda a bromide?

*Sir Frederick Thesiger*: Certainly it is not.

*Chief Justice Jervis*: I ought to have that on my notes, because it is not already explained upon the evidence. Then the fixture as claimed is not discussed or in dispute; the plaintiff does not say "you have used my plan of fixing," and the defendant does not say that plan of fixing is old, therefore you may dismiss that, except in passing when we come to enter into the history of the inquiry.

Now the first question which you will have to consider upon this matter is, whether Mr. Reade before the year 1841—the exact date is 8th February 1841—discovered and put into practice this, or any part of this invention. Because it is not necessary for the defendant in order to succeed in defeating the patent that he should prove that Mr. Reade made more sensitive—(because the first part is excluded from this question)—made more sensitive a previously sensitive paper and fixed and developed. If he made sensitive, and that was a well-known thing before, when Mr. Talbot came to claim the whole invention, claiming the process to make more sensitive, he ought to have said, as he has said in the other part of his specification, "with reference to iodide of potassium that is well-known," because the rule of the patent law is this—A man who specifies must say what is new, and what is old, with this exception: that when he patents a combination of old things and takes his patent for the combination of old things, and you can so understand it upon the specification, that is sufficiently defined. But if he professes to say, "I have a new system," and as part of it takes an old system without saying—"that part which I am using as part of the invention is well understood and known," that avoids the patent. That is well settled; he must say either directly or indirectly what is new and what is old. Now this part of the case is not a matter which goes to much length; it depends, so far as Mr. Talbot's case is concerned, upon the specification, and so far as the defendant's case is concerned as to the novelty, upon the evidence of Mr. Reade and Mr. Brayley, and a word or two from Mr. Ross. The plan therefore, the patent plan of Mr. Talbot is this—I take a paper which has upon it iodide of silver, I do not claim it, but it is the first step in my patent. I compound a liquid which I call gallo-nitrate of silver—made of nitrate of silver dissolved with acetic acid, and gallic acid dissolved in water. I call that, gallo-nitrate of silver. The paper I so take I wash with that, that is, nitrate of silver and gallic acid, and I have got upon the previous paper, which I do not claim by the patent, an iodide of silver, because there is nitrate of silver and iodine there. I strengthen that by putting more nitrate of silver in combination with gallic acid. The developing is still with the gallo-nitrate of silver, that is gallic acid and nitrate of silver.

That is what Mr. Talbot has got. Now what is Mr. Reade's plan? Two questions will occur upon Mr. Reade's part of the case upon his evidence. First is his plan substantially, not in the whole but substantially and in material parts of it, the same as Mr. Talbot's? But that alone will not do. Was that plan promulgated and known? Because the mere experiment of the man of science in his laboratory, locked up as his secret, which is known to no one is not public, can not disentitle the patentee from having a patent who makes the discovery himself. To disentitle the patentee from his patent it must be a previous knowledge known or disclosed to the world either by the active use of it, or by publication or disclosure, so that the public or some of the public are made acquainted with it. Telling one person, consulting one person upon it, would not do; there must be that general disclosure which makes the matter reasonably public. First of all then, is the plan of Mr. Reade the same as the plan or part of the plan of Mr. Talbot? Mr. Reade had two plans—he had a number of plans, but he ultimately perfected two. He had made many experiments. I do not go through the various steps after he has explained it, but they substantially resulted in two plans which he gives more in detail. Now then he gave them to Mr. Brayley in his letter, on which without the slightest disparagement to Mr. Reade I must make an observation before I conclude this part of the case. He says, "I had two plans—one was this, I took chloride of silver and infusion of galls, that is gallic acid." Is that the same? Is that the same as process No. 2 of Mr. Talbot? Process No. 1, is that which he says he does not claim—the iodised paper. Process No. 2 is the mixture of



nitrate of silver dissolved with acetic acid mixed with gallic acid and washed upon the paper to make it highly sensitive. I call that process No. 2. Is this plan of chloride of silver and infusion of galls the same as process No. 2? I asked Dr. Normandy the question whether chloride of silver is the same as nitrate of silver, and he says they are entirely different. Therefore I think we may dismiss from the case that the mixture of chloride of silver and gallic acid in process No. 1 is not the same identically.

There is the use of gallic acid, but gallic acid in combination with something else. There is this important distinction between this first plan of Mr. Reade, and the plan of Mr. Talbot. Mr. Talbot applies his process No. 2, that is his gallo-nitrate, washing it upon a piece of paper previously prepared and having upon it iodide of potassium, which by a second washing increases the intensity of the iodide of silver. In Mr. Reade's first plan, there is no iodine at all; and therefore although gallic acid was used, and possibly was the commencement of his further proceedings, I think his first plan can scarcely (it is a question for you) be said to be the same, substantially the same, or the foundation of the same, as Mr. Talbot's first process after he takes the iodised paper.

Then the second plan is very different. If Mr. Reade is now speaking accurately in 1854 of what he discovered or put in practice in 1839, although he was not aware that there was a latent image, and unknowingly and unwittingly developed it, without knowing it, by his constant wetting, he did in truth, if he is correct, pursue almost identically the same plan. You will judge of that. He got a glazed card that had carbonate of lead upon it, washed that with acetic acid—that is, introductory matter.

Now we come to the substance. He floated it upon iodide of potassium: that impregnated it with iodine; he washed it with nitrate of silver, and that gave the iodide of silver. He washed that with infusion of galls, that gave the intensity, and then he exposed it to light by superposition. It is true we are not now upon his developing a latent image, but the question is, whether in that experiment, No. 2, he did get what I call the process No. 2 of Mr. Talbot, viz., the same thing in substance as gallo-nitrate of silver: that is, gallic acid and nitrate of silver acting upon a previous preparation of paper, or something which was iodised, that is the card; the card is iodised, it is washed with nitrate of silver, it is washed with gallic acid. It makes no difference whether you wash with one and then wash with the other, except upon the intensity of the application: he must mix the two. As Sir Frederick Thesiger said by the collodion process, if you wash one upon the other you impregnate one into the other, the porous substance. Was that the process that was used by Mr. Reade in 1839—not for the purpose of developing, but for the purpose of preparing the paper to receive the sun-picture? What had he got? What has Mr. Talbot got on his paper, which he calls calotype paper, which receives the impression? Nitrate of silver, iodide of potassium, and gallic acid. What had Mr. Reade upon his card? Nitrate of silver, iodide of potassium, and gallic acid. That will not alter it. But more than that, he has carbonate of lead, which he washes with acetic acid. That will not alter the question, it is only a further combination. He uses all those. It becomes therefore of extreme importance to know, first of all whether Mr. Reade speaks correctly, now in 1854, of what he did or knew of the state of his knowledge in 1839.

First of all to ascertain (because that will not at all decide the question) whether he had discovered it in his own mind. Sir Frederic Thesiger says, with perfect truth, and that bears upon both points, he first of all applying it to this part of the case. If that was the state of Mr. Reade's discovery in 1839, he undoubtedly did not communicate that to Mr. Brayley, because, when he writes to Mr. Brayley in 1839, and when you would suppose he was describing what he had discovered, he says—"I need not enter into the details," but gives a general outline. When he writes to Mr. Brayley he does not describe the whole of these matters: he describes some of them, and very important ones. He says in his letter "it would be tedious," and so on. Then he gives his first plan. "For plants, prints, &c., that the ground may retain the precise tint which is received at first, I use, not common paper, but card-board"—this is the very one—"coated with white-lead, and highly glazed." This surface is washed with a weak solution of nitrate of silver, consisting of from two to four grains in one drachm of distilled water. The card is dried before the fire, and the design, after being procured in the ordinary way, is fixed by immersing the card for a few minutes in an ounce of distilled water containing from ten to twenty grains of

hydriodate of potash. This paper is not remarkably sensitive." Therefore on his card, as he describes it to Mr. Brayley, which he has glazed with the carbonate of lead, he uses nitrate of silver, but he does not use iodide of potassium.

*Mr. Serjeant Byles:* Yes he does, my lord; it is proved that iodide of potassium and hydriodate of potash are precisely the same thing.

*Chief Justice Jervis:* You are right, brother.

*Sir Frederick Thesiger:* As a fixture.

*Chief Justice Jervis:* I am still right: he does not use it for the purpose of making the paper sensitive, as he describes it to Mr. Brayley. That does not conclude the matter; he does not use it for the purpose of making the paper sensitive, and I am now upon the sensitive part of the case only, because it is plain that the developing, as he says with truth, is entirely owing to Mr. Talbot's discovery. I will come to that immediately: I am now upon the first part of the patent process, the making more sensitive. He says in his evidence—"to make more sensitive I use iodide of potassium, nitrate of silver, and gallic acid." In his letter to Mr. Brayley he says—"to make it more sensitive I use nitrate of silver upon a glazed card, with carbonate of lead, and I fix with iodide of potassium." He omits the gallic acid there altogether, he omits the iodide of potassium as an element used for the purpose of making it more sensitive; obtaining in fact, before it is put into the camera, or in superposition, the iodide of silver, he goes on to the next process. "The more important process, and one, probably, different from any hitherto employed, consists in washing good writing-paper with a strong solution of nitrate of silver, containing not less than eight grains to every drachm of distilled water. The paper thus prepared is placed in the dark, and allowed to dry gradually; when perfectly dry, and just before it is used, I wash it with an infusion of galls, prepared according to the pharmacopœia." That is, with gallic acid. Therefore, in 1839 he does say—"I do use nitrate of silver and gallic acid." In fact, I do not suppose I am at all prejudging the case by saying he uses what may be called gallo-nitrate of silver; but then he uses that upon a surface which has not got previously upon it an iodine, so that there is not the iodide of silver: and that will raise another most important legal question, whether, in the use of a known element for the purpose of making sensitive, the application of a known article which makes it more sensitive ought not to be so described in the patent, because Mr. Talbot uses, in truth, what Mr. Reade evidently in 1839 used—gallo-nitrate of silver—because it is nitrate of silver and gallic acid; but he uses it upon a paper previously prepared with iodine which gives an iodide of silver,—and that could not be in Mr. Reade's case, because there was no iodine present. Then he goes on in the letter to say that he fixes it with hyposulphite of soda, which is the way that the defendant fixes it. There is therefore no question upon the letter that Mr. Reade did use, for the purpose of making sensitive, nitrate of silver and gallic acid in combination, because they were equally spread upon the paper, and would so mix in the pores. But he used it on an unprepared paper—Mr. Talbot uses it upon a prepared paper, with iodide of potassium.

The consequence is, that in Mr. Talbot's plan you form an iodide of silver; in Mr. Reade's plan you cannot form that, because there is no iodine present, and it is made more sensitive by gallic acid and nitrate of silver. Therefore, if this is a simple claim, as it may possibly be read hereafter in court, to the use of gallo-nitrate of silver, as the means of making sensitive, it is the same as Mr. Reade did in 1839.

Sir Frederic Thesiger reads it thus: It is not simply that, but it is the use of that upon an iodised paper which produces the further effect of iodide of silver. But this is in the letter. This makes out beyond the possibility of doubt that in 1839 Mr. Reade did use, he did know of, the application of nitrate of silver in combination with gallic acid. If his evidence is correct now, in addition to that he used iodide of potassium, because he says—"I took a card glazed with carbonate of lead,—I washed it with acetic acid,—I floated that in a bath of iodide of potassium,—I washed that with nitrate of silver and gallic acid." So that, if his evidence is correct now, he actually used the previously prepared paper with iodine upon it, and the application of nitrate of silver with gallic acid upon a paper saturated with iodine would produce the iodide of silver, and would be very like the iodised paper further improved by the iodide of silver.

The question therefore first of all is whether without the slightest disparagement of Mr. Reade, a gentleman of great science, talent, and information, whose mind is devoted to this subject, he may, not unnaturally, have trod on imperceptibly

in the path of discovery without knowing the exact periods at which he makes each step; and Sir Frederick Thesiger says (and that is for you) that when Mr. Reade was communicating it to Mr. Brayley for his lecture at the London Institution, and subsequently at Walthamstow, he communicated all that he then knew. Sir Frederick Thesiger does not at all impeach the honour or integrity of Mr. Reade; he says the floating in the bath of iodide of potassium was a subsequent step, possibly taken from the discovery of Mr. Talbot, and not known before. There is the paper which speaks for itself; it is true Mr. Reade is not to be complained of as intending to misrepresent, but is he correct in saying that before 1841 he floated in a bath of iodide of potassium? If he did, then you have an iodised card saturated with gallic acid and nitrate of silver, and that used in 1839; and when Mr. Talbot says—"I claim that as a new invention," he is claiming what another person used.

*Mr. Serjeant Byles:* If your lordship will forgive me, I think it is also proved that Mr. Reade communicated this to another of the witnesses, Mr. Ross.

*Chief Justice Jervis:* You did your part of your duty with great talent, and assisted me amazingly, and I am altogether indebted to you for the view I took of it; but I cannot put all the points at once, I am more simply upon the fact whether he used it. I have said so a dozen times. I have no doubt I shall omit many things. Remind me of what I do omit, but do not remind me of what I do not omit.

It is already sufficiently difficult to understand the subject, particularly as you and I know nothing at all about it. I am now (and I will endeavour to explain it) only upon the knowledge of Mr. Reade. I told you another point was coming afterwards. I am upon his knowledge. If he is correct in saying that he used that, then it is plain he used that matter; the things which are in the prepared paper, the iodised paper, and the improved paper with the nitrate of silver.

Again, Sir Frederick Thesiger very properly and strongly, and forcibly, says it is likely that a man of science communicating to a man of science who had no notion of making a profit by the discovery, who was following it as the delight of his life, would be anxious to communicate to Mr. Brayley everything that he knew at the time.

Now my brother Byles says he communicated it to Mr. Ross, but he is mistaken. He told Mr. Ross he had used gallic acid, but not that he had used gallo-nitrate of silver. I know I am right, I am sorry to say the case kept me awake all last night—not that he had used the iodide of potassium but it was gallic acid, the infusion of galls that had been used. That is the discovery, that is the point we have been talking about; but the great question is this, if it is simply the use of that gallic acid and nitrate of silver which Mr. Reade knew, that raises the question of law, and an important one, whether the claim of the application of that to a paper which being iodised produces a different effect is a good or a bad mode of stating the patent, but if in addition to that Mr. Reade used and knew of the iodide of potassium it will get rid of that question, because then there is a partially sensitive paper with iodide of potassium improved by nitrate of silver and gallic acid.

But then that alone will not do. The mere knowledge of the art locked in the bosom of Mr. Reade, or addressed to Mr. Ross, is not sufficient to disentitle Mr. Talbot to his patent, and though he may have distributed among his friends thousands of sun-pictures, that will not have the effect of disclosing the process; it amuses the eye, but does not instruct the mind, the picture is pleasing to those who have it, but how it is made is not explained. You cannot take a patent for a sun-picture, you may take a patent for the mode of making it, and it is the mode of making it that must be disclosed to entitle the party to a patent. This letter then becomes important on the second part of the case, and most important to Mr. Reade assuming he is correct in his dates, that he is correct in his statement in other respects nobody doubts for a moment. Assuming that he is correct in his dates, and that before 1841 he used iodine (I dismiss the carbonate of lead and acetic acid), but iodide of potassium, gallic acid, and nitrate of silver, assuming he used those and kept it to himself as a matter of experiment, that will not do to give a verdict for the defendant. Mr. Brayley's lectures will not do alone as far as the iodide of potassium is concerned, because Mr. Brayley says, "I read the extracts from the letter at the London Institution and at Walthamstow, and of course I read what I found written in it," and inasmuch as it contains no iodide of potassium at all he could not read it, and therefore Mr. Brayley's publication except it is useful to show that he published nitrate of silver



and gallic acid, comes to nothing, he did not publish nitrate of silver in combination with gallic acid on an iodised paper; it may have been used, that is Mr. Reade may have told people of it, but he does not say he did. If he told people of the plan it may be sufficient to disentitle the plaintiff to a verdict. The publication by Mr. Brayley will not be sufficient unless ultimately the court shall be of opinion (and that is more a question of law than of fact) that the application of gallo-nitrate of silver when claimed in the specification as applied to a previously prepared paper ought to have been guarded as being a known process when used without that previous preparation. If it ought to have been so guarded, it is plain it was known before, published before, and the patent would be bad, but if it ought not to be so guarded, and being in combination with iodine would be a new process, then the communication by Mr. Brayley did not publish the iodine at all, because he did not know, and Mr. Reade does not say he ever promulgated to the world that he used iodide of potassium. Therefore upon that when you come to consider it the question is not so difficult. I think it highly possible and probable that Mr. Reade's account is perfectly correct, that he did as he says he did, use iodide of potassium, nitrate of silver, and gallic acid, but that he published it to the world I think is very doubtful. I think he may well satisfy himself that he was undoubtedly in the same line of pursuit as Mr. Talbot, and though Mr. Talbot followed it up more successfully and discovered what Mr. Reade says is a beautiful discovery (which I will come to immediately) namely the existence of a latent image; yet that he was actually in the same road, nay, unwittingly did the very same thing: because he used chloride of silver, he went on wetting with his gallic acid the paper until the image was developed, he did not know it was invisible, he thought it was the process of making it sensitive. But I think though it may be very probable he was using these things, yet it is plain the only publication was Mr. Brayley's publication, and as he did not know that the combination of the gallo-nitrate of silver with the iodide of potassium was important to be used with the previously iodised paper so as to make an iodide of silver, then there is no publication by him of Mr. Reade's plan, and you cannot say Mr. Talbot was not the first and true inventor, though both may be inventors, but not the first and true inventor in the meaning of the patent law, because there are many expressions in the patent law which are inconsistent until explained; there may be two first and true inventors, both may be running the race at the same time, the one may keep it secret and the other give it to the public, and the one who gives it to the public and gets the patent will have the benefit of it. There is this further declaration of publication, namely, a declaration of Mr. Ross that gallic acid was used; that comes to the same thing, because the mere use of gallic acid is not claimed, it is claimed in combination with the nitrate of silver, and my brother Byles cannot blow hot and cold when he comes to the other part of the case, when the combination, is important to say he claims it in combination; he cannot say because gallic acid was used at all that it ought to have been claimed as an old substance, it is a new substance as used. A screw is an old thing, but when you claim a steam engine or a rotary engine you do not say, "Be it understood that the screw with which it is fastened is old," you claim the screw as part of the whole, it is the arrangement, it is the combination that is the subject of the claim. Everything under the sun is old, but when put together like the wonderful notes of music which are few, they make innumerable combinations. I think gentlemen that is all I have to say to you upon the question of novelty; it is for you to say whether Mr. Reade before February 1841 practised, first of all I will say knew of the plan of making his paper sensitive by iodide of potassium, nitrate of silver and gallic acid. If he knew of it, and used it, and disclosed it, that will void the patent, because the patent claims that of the invention which consists of several things as a new invention, and even although it may be that the same rule which Sir Frederik Thesiger applied on the one hand is applicable on the other, supposing Mr. Reade had made the preparation, and if Mr. Talbot had discovered that there was a latent invisible image which he could develop, then he should have said—"Take Mr. Reade's plan of making the paper sensitive, put it in the camera, that makes an invisible image which I develop by my process." That is the same case: in this case the defendants have improved upon the plan of Mr. Talbot, they cannot work it without his licence, so if Mr. Talbot had discovered there was a plan known originally by Mr. Reade, he should have said—"The mode of making the paper sensitive is well known, I take that for the image,

and I develop it as follows." That is all I have to say upon the question of novelty, repeating the simple proposition, that if Mr. Reade knew of the use before February 1841, of iodide of potassium in combination with nitrate of silver and infusion of galls, and made that knowledge known to the world, Mr. Talbot is not the first and true inventor of that part of his patent, and therefore is not the first and true inventor of the whole, and therefore the patent is void; if he knew it only in his own bosom, and did not publish it, that will not avoid the patent.

We now come, if you please, to the second part of the question, which is of great complexity, which deserves your most serious consideration, and which I believe, unhappily, I am afraid will raise and must raise not only before you questions of fact, but ultimately many questions and very difficult considerations of law may arise upon it. I should simply say, with reference to the first point, I do not ask you whether Mr. Reade knew, in 1839, and published the use of gallic acid and nitrate of silver, because that was lectured on upon two occasions from that paper, we may take that for granted, and, therefore, any point which arises upon that we need not go into. I ask you the combined point, did he know of iodide of potassium, and nitrate of silver, and gallic acid? Did he publish those to the world? If he knew and published those Mr. Talbot is not the first and true inventor of that part, and therefore of none; equally, if he knew and did not publish, Mr. Talbot is the first and true inventor, if he did not know and did not publish, then the same result will follow.

Now, gentlemen, we come to the question of infringement, and for that purpose we dismiss Mr. Reade's plan altogether, and come to another question. Now upon the plea of not guilty you will have the evidence, and I do not think when the thing is understood, that there is the least, or at any rate any great contrariety in the evidence, at least as far as I understand it; I am afraid I do not understand it upon that account. You will have to compare the specified plan and the collodion plan, forgive me for going again over the specified plan. I will not trouble you now with the claims or any other matter, he says, "I take an iodised paper, I do not claim it, that iodised paper, however, is made thus, nitrate of silver dissolved in acetic acid, iodide of potassium, each washed upon the paper, the paper is porous, it absorbs the two and forms an iodide of silver, it is partially or scarcely sensitive, I wish to increase the intensity of the sensibility, I compound what I call gallo-nitrate of silver, I was wrong in saying acetic acid in the first instance, gallic acid, mix them as I use them, wash over; the absorption takes place and by the intensity I presume of iodide of silver with excess of nitrate of silver the paper has become highly sensitive. I keep it in the dark, it is dangerous to expose it to the light. I put it in the camera, the camera is common to the whole world, any one may use it, there is an invisible image, I develop it by washing it with the same substance, gallo-nitrate of silver I fix with chromide of potassium, you may fix as you please." Now no doubt it is a wonderful discovery of Mr. Talbot's that there was a latent image, to use the expression of the children in their play, Mr. Reade was getting hot upon it. The same course or the same clue which did not lead Mr. Reade to it led Mr. Talbot to it. Mr. Reade dropped his paper and there was the image, he did not follow it up, Mr. Talbot did, he has the high merit of it, no doubt he is the discoverer of that great secret, that there was a latent image in the paper, invisible, undeveloped; but that is no subject of a patent. He cannot say I have discovered invisible images, and I patent every mode of developing invisible images; he may say, "I find there is an invisible image and I patent A. B. C. D. and E. F. as the or a means of developing them," and if he does that nobody can make use of A. B. C. D. E. F. or anything chemically equivalent to it, but if anybody has X, which is an entirely different thing, a different operation, the fact of Mr. Talbot having discovered the latent image will not lock that up from the world, it is a principle, it is not a means or manner of manufacture or process. The subject of a patent is not the principle but the means or manner of doing it, and therefore the image floating invisible or being invisible on the paper which Mr. Talbot discovered, which was the means of driving him to a manner of exposition which may be the subject of a patent, that wonderful discovery *per se* cannot be the subject of a patent. That is what he discovered, and he discovered that that being there and in fact developing itself by length of time, growing as it were, the seed being there, he found that by cultivating it or watering with his gallo-nitrate he brought it out at once or within a reasonable time. That is his process, "I take the prepared paper, I make it more intensely

sensitive by the gallo-nitrate of silver, I develop by gallo-nitrate of silver, I fix." Now what is the collodion? First of all let me see what happens in this matter. Before the article which we will call the calotype paper, which Mr. Talbot so calls, before the calotype paper is put into the camera, it has got iodine, nitrate of silver, gallic acid. That is what the calotype paper has got upon it. Iodine and nitrate of silver, and iodine and gallic acid again, two applications of nitrate, one of iodine, and one of gallic acid; that is to say, what he has got is iodine, nitrate of silver, and gallic acid, and in that state it is put into the camera to receive the impression. Now in what state is the collodion put into the camera? The collodion is not put into the camera to receive the impression in this way. At the time the calotype paper is put into the camera there is iodine, nitrate of silver, gallic acid; when the collodion is put into the camera there is iodine, nitrate of silver, nothing else. I am coming presently to the preparation of collodion. Now apply this state of things to the case of "Not Guilty." The first paragraph in the specification says:—"Paper scarcely sensitive I do not claim—anybody may make it; that is no part of the patent. What does he use for that purpose? Iodide of potassium, nitrate of silver. What is put on the collodion the moment it goes into the camera? Iodide of potassium, nitrate of silver, nothing else; therefore, the collodion, if it is nothing more than the paper—a vehicle—it has only got process A upon it, which is no part of the patent, at the time it takes the picture. What he says is—"I do not claim the paper with iodide of potassium and nitrate of silver upon it; I renounce that to the world; anybody may have it." Then, if as I said, the use of the patent article upon calico instead of paper would infringe the patent the converse of that would follow,—that the use of what is not claimed upon the collodion would not make it an infringement any more than if used with paper. He says, you may use paper with iodide of potassium and nitrate of silver, because the paper is scarcely sensitive. But what is the fact with regard to the collodion? It is highly sensitive. Therefore, there must be something in the collodion which is an equivalent for the gallic acid: nobody knows what it is. The paper with the iodide of potassium is scarcely sensitive; the collodion is highly sensitive; they add nothing else to it whatever; then that is most important. I thought I was wrong; that is most important when you come to consider it with reference to the specification and the claims: he says:—"I do not claim paper covered with iodine and nitrate of silver, you may use paper covered in that way, or leather, or wood, or collodion, or anything; that is not part of my claim; what I do claim, is the covering the paper so prepared with gallo-nitrate of silver; that is, nitrate of silver in combination with gallic acid." I do not at all say that is decisive of this part of the case. I am now upon the point of what is the state of the preparation when put into the camera. The collodion is, in fact, collodion prepared as paper is prepared under the first paragraph of this patent, which he says is no part of his patent, because covering with a camel-hair brush paper, the pores of which absorb nitrate of silver, and then covering it with iodide of potassium, the pores again absorbing the iodide, forming an iodide of silver, is just the same as dissolving the iodide with the collodion, which is rendered necessary because there are no pores. You must bring the common learning of chemistry to bear: dissolve the collodion, mixing it, because there are no pores to take it with the iodine, and then immersing it, so that it may soak in a bath of nitrate of silver: gallic acid is not present at all. The first is this; the paper which he uses, which he does not claim, has an iodide of silver, but is scarcely sensitive; the collodion by the same preparation is highly sensitive, and is enough without more for obtaining the image. Now, upon that part of the case, therefore, there is not the slightest contradiction in the world, in the evidence it is plain; it stands to reason, men may argue, men may state on matters of science what is their opinion one way or the other; the proof of the pudding in this case like others is in the eating. Paper with iodide of potassium and nitrate of silver is scarcely sensitive; collodion with iodide of potassium and nitrate of silver is highly sensitive; there must, therefore, be something in the collodion which does it. It cannot be a mere vehicle; because, if it were a mere vehicle like the paper, the result would be the same, and as you only get a faint impression scarcely perceptible upon paper, so the result would be the same with collodion. There must be something more; they cannot explain it, but that that must be so is absolutely certain; something which is equivalent to the use of gallic acid which is dispensed with: gallic acid in this stage of the proceedings is not required. You have, therefore, in the collodion exactly what



you have in the paper, in the unpatented part of the specification.

Then comes the second question. I think it is almost plain, from the examination of the transaction that for the purpose of preparing the article to receive the image the defendant puts it into the camera minus the gallic acid, and as the claim is for employing gallic acid in conjunction with silver, and as no gallic acid is used, and no equivalent for gallic acid is used, nothing like it, it is entirely put out; and further, as the defendant only uses the process which is not a patented process, he would have a perfect right; if there was no more than that,—that would be not guilty, as it seems to me, but that is entirely with submission to your better judgment.

Then, gentlemen, in this collodion process the film is obtained iodised and bathed to form the iodide of silver, it is then put into the camera. That process is common, there is no complaint about that. If it stays long enough it receives a sensible image. Now comes the question, and an important one, whether they have used the same means or a chemical equivalent to develop the invisible image? Because although they may be perfectly right and have been guilty of no infringement in having procured a cheaper, a better, more transparent and readier means of getting a surface to receive the impression, being late, if they have, availing themselves of the discovery that there was a latent impression, used the same manner or means, or some equivalent to develop it, then, in point of law they have been guilty of an infringement. Now if I were to read the claim in this respect as a claim for *all* liquids, it clearly would be bad; there is a proof of five liquids, taking them in combination, that will do it at present; five can do it; gallo-nitrate of silver does it, that is the compound; gallic acid does it slowly; pyrogallie acid does it rapidly; proto-sulphate of iron does it satisfactorily, and proto-nitrate of iron does it as well. Therefore if we were to read "liquids" as liquids generally, there being many unspecified liquids which would lead people to speculate, the specification would be bad and the claim bad; but I read it, to support the specification rather than to defeat it, "the liquid hereinbefore described" that is, gallo-nitrate of silver. If you read it "gallic acid," that opens the claim and makes it bad; it is "the liquid hereinbefore described," which is gallo-nitrate of silver or nothing. To make the specification good you must read it "wash it with gallo-nitrate of silver." Now comes the question, how they do it? Mr. Talbot's plan, we are not to consider what Mr. Talbot's plan is now, as Sir Frederick Thesiger says very properly they may go on improving, you must not consider whether he now does it with one thing or another, but you must consider what is the specified plan:—the specified plan is gallo-nitrate of silver, that is, nitrate of silver dissolved in acetic acid mixed with gallic acid, that is the claim for developing the latent image. Mr. Laroche and those who practise the collodion principle use generally pyrogallie acid or they may use proto-sulphate of iron or proto-nitrate of iron. We will say pyrogallie acid. Is that the same, or is it a chemical equivalent for gallo-nitrate of silver? If it is the same or known to be a chemical equivalent, he has no right to use it, it is an infringement; because no man has any more a right to use that which in chemistry is a known equivalent, (and I say *known* because it will not do to speculate whether it is an equivalent or not), he has no right to use a known equivalent fraudulently for the purpose of getting rid of the patent; a man has no right to use a crank for the purpose of avoiding a patented eccentric, or a screw and a lever. There are various mechanical equivalents which would be analogous, and it is now settled I believe after a difference of opinion, at least it is in the course of settlement, it is going to another and a better place, the House of Lords, that the use of chemical equivalents cannot be allowed in patents. That cause I originally was in, and took a great interest in it, and have a strong feeling upon the subject having myself started the point. Chemical equivalents are infringements of patents: the case is *Heath v. Unwin*, the majority of the judges being of opinion in the Exchequer Chamber that chemical equivalents are the same as the original article; the man who patented a carburet of manganese, which you know is manganese and carbon made into carburet by extreme heat, a man could not use carbon and manganese by putting it into the pot which by the process of heating became carburet before acting on the steel. The Exchequer Chamber held by a majority that that was a carburet of manganese before it acted on the steel, and therefore was a violation, the elements being a chemical equivalent for the article when formed into carburet. At present I hold and tell you, if you think that pyrogallie acid which is used is a chemical equivalent for gallo-nitrate of silver, then, as the

defendant has clearly used it to develop, he is guilty of this infringement. Now upon that we must look at the evidence. I think there has been a misunderstanding upon that with reference to Mr. Thornthwaite; I think his experiment, when understood and explained, is not intended to apply to this part of the case at all of developing, it applies to the first part of the case to which I have been applying myself, namely, the absence of gallic acid as a receptacle in the collodion, because he develops in each case afterwards with pyrogallie acid. He says this, that paper prepared and collodion undiluted washed in a solution of nitrate of silver without gallic acid produces no effect; paper prepared, that is, iodised paper and iodised collodion washed with nitrate of silver produces an effect on the collodion but none on the paper, which shows this, that Mr. Talbot is right in saying that his principle or his patent, his specification, to make the paper sensitive, depends upon his combination of gallic acid and nitrate of silver, not to develop, that is not part of the experiment, but to make it highly sensitive, and if that be of the essence, to make it highly sensitive, there is nothing in it at all, it is no violation at that stage. Therefore really Mr. Thornthwaite's experiments, though Sir Frederick Thesiger applied them to the other part of the case, in reality applied to that.

Now, with reference to whether pyrogallie and gallic acids are chemical equivalents, it does not follow that they are because they are in shape different; that is, what chemists call in shape; their crystals are different; sulphur crystallises in various forms—other substances are known to do so; therefore, as Dr. Normandy said, in fairness that should be stated; it makes no difference; it is no infallible test. Their action with reagents is different: various illustrations were given by Dr. Normandy. Their chemical composition is different. Professor Liebig, as one of the witnesses says, doubts whether pyrogallie acid is an acid at all. Mr. Brande, Dr. Miller, gentlemen of high experience, say it is; but really that does not prove the question,—that does not decide it; because, if I can find a chemical equivalent, which in every other property in its action is different, yet if it be an equivalent in chemistry in regard to these matters, that would be a violation; but it is not a violation merely because it happens to produce the same result; because proto-sulphate and proto-nitrate of iron produce the same result, if they had been used they would not be said to be chemical equivalents. Pyrogallie acid produces the result instantaneously. You saw the experiment of Dr. Normandy to show the action of them, although he used it for another purpose—to show the impossibility of working the specification with pyrogallie instead of gallic acid, which in truth was likewise the experiment of Mr. Crookes, which is complained of by Sir Frederick Thesiger, which was to show the impossibility of working it with the specification as regards the fixing. The reason you cannot work it with the specification is, because pyrogallie is instantaneous in its operation, because the working according to the specification would be this:—You cannot mix nitrate of silver and pyrogallie acid practically to wash it upon paper, because, before you can wash it the silver is deposited and it is all gone; if you mix gallic acid, it is so idle, so slothful in its operation, that you can seize it, and gather it while it is in combustion in the solution, and wash with it: the precipitate does not take place for a long time. Dr. Normandy said, when he went home the day before yesterday, he took two glass tubes and mixed pyrogallie acid and nitrate of silver, and down it went; he mixed gallic acid and nitrate of silver and went to his lecture, and when he came back, three hours afterwards, it had not deposited; therefore, though it may have the same operation ultimately, it is slothful. Mr. Talbot says so: he does not say so in words, but he says so in effect. He says, make A nitrate of silver, and acetic acid, make B; do not mix them till you are going to use them; and when you use them it is gallo-nitrate of silver.

Mr. Grove: He says of course, because the mixture will not keep good for a long period.

Chief Justice Jervis: No doubt that is the meaning of it. I am now saying so. He says, if you mix them and put them by in your cupboard, or on your shelf, when you go to get your solution to rub over the paper you will have something like black paint at the bottom; it will not do; mix it as you want it. Gallic acid is slothful in its operation in depositing the metallic substance, and therefore it holds it in solution for some time. Pyrogallie acid is instantaneous, and drops almost immediately as you pour it into the vessel; therefore, pyrogallie cannot be used as the specification says. It may be used, as Mr. Heish said in answer to a question of Mr. Grove;—if, instead of mixing, you wash the paper with nitrate of silver and pyrogallie acid; but then he said that will not do perfectly. You cannot get a good picture in that way,

because the action of the deposit is too rapid, so to speak; the iodide is forming too rapidly before the light is received; it does not do; but all that is upon the first part,—the preparing the paper or the article to receive the impression. We are now upon the second part of it, or what in the specification is the second claim, namely, the production, or the development of the invisible image. That is done in the one case by the gallo-nitrate of silver, which is gallic acid with nitrate of silver dissolved in acetic acid. Is that a chemical equivalent, or is pyrogallie acid a chemical equivalent for gallo-nitric acid? I have looked over the evidence, and I do not find one witness who says it is. I find witnesses who say this,—that the use of pyrogallie acid is the same in effect as gallic acid to develop; but then the claim is to the liquid, which is gallo-nitrate of silver. The liquid, if it is gallic acid, is a bad claim; it is a claim of "the liquid hereinbefore mentioned," or nothing. And, therefore, in an examination of all the evidence you must consider this,—whether the use of pyrogallie acid is a chemical equivalent for the use of gallo-nitrate of silver. That is what is claimed. Now, does the nitrate of silver improve the operation? I do not know, and you do not know; we have not heard. Gallic acid will do it, *per se*, but is not claimed *per se*. Pyrogallie acid will do it better than anything else, because it does it more rapidly. That is the question really, when you come to consider it as presented by my brother Byles.

Mr. Serjeant Byles: No, it follows on your lordship's reading of the specification.

Chief Justice Jervis: I think I must do so. If I do not do so according to my present impression I must say the claim is too large; if the claim is for "the liquid hereinbefore mentioned," it is gallo-nitrate of silver. If it is for all liquids it is bad, and there are many cases; for instance, there was the cement case in the Exchequer where there were various claims, the party claimed all stone to make a certain cement, that was held to be bad. Therefore the real questions, as I am obliged to leave them to you for the purpose of the day, narrowing the evidence, if you like I will read it over to you. I shall not enlighten you by doing so; my duty, I think is more difficult than that of reading the evidence and throwing it at the heads of the jury. It is to endeavour if I can to state the questions, taking on myself the responsibility of the questions of law. The questions I leave to you are these:—first of all upon the novelty. Did Mr. Reade know of the use of nitrate of silver with gallic acid, in connexion with iodide of potassium? Knowing it alone will not do; if he had that knowledge before February, 1841, did he make that knowledge public and known? If he did, then you must say that Mr. Talbot is not, for the purposes of the patent, the first and true inventor, because he claims the whole as new; the first process of preparing the paper not being new the whole would fall; but you must not, in the consideration of that question, forget that the letter which Mr. Reade wrote to Mr. Brayley contains a portion only of it, and makes it clear that in 1839 at least nitrate of silver and gallic acid were known and published, without the iodine; the question is, was it known with the iodine and published to the world as the result of that knowledge? If it was, then Mr. Talbot will not be the first and true inventor. Then comes the second question upon the plea of not guilty. Is the use of collodion which is a film of a preparation of gun cotton steeped in nitric acid, assisted with sulphuric acid, to make it highly inflammable from the excessive presence of nitrogen, and that being steeped in ether; it is the use of collodion simply with nitrate of silver and iodide of potassium, which Mr. Talbot in the first part of the specification says he does not claim as he uses it upon paper; is that the same as the use of the paper with nitrate of silver, iodide of potassium, and gallic acid, gallic acid in the paper being part of the essence of the proceeding, the gallic acid being absent altogether in the case of the collodion? If so, if that is not the same, why then as far as the preparation of the article to receive the image is concerned, it is not guilty, but that will not decide the case. If the defendant has innocently, that is, innocently with reference to the patent law, discovered a developing agent for the latent image, has he been guilty of a violation by using a chemical equivalent to that which Mr. Talbot does as a developing agent? That is a question for you upon all the evidence of the chemists. Is pyrogallie acid, though it may differ in its shape, in its action with reagents, in its composition, is it or is it not a chemical equivalent with gallo-nitrate of silver? If it is, the defendant is guilty, if it is not, he is not guilty.

I have now, gentlemen, only to conclude my observations by making a reference to the card last displayed by Sir Frederick Thesiger in his address, for the purpose of showing you how I understand that card. That card had iodised paper and collodion



with iodine upon it, and it was exposed to the operation of and moistened with gallo-nitrate of silver, and they both acted. Nobody says they will not. It is not because the addition of gallic acid will not spoil the collodion, that therefore the collodion system is the same as the other; the collodion system acts without the gallic acid, and therefore if the gallic acid is necessary with the paper, and is not necessary with the collodion and is not missed, they are not the same; it is not spoilt by having gallic acid upon it, but that does not prove it is the same. Therefore in truth you must not consider those questions. If you desire it I will read the evidence, but I have endeavoured to extract the questions. I desire you in no respect to be influenced by any view I may be supposed to take, for in truth, I take none. It is a matter entirely for you. It is a most difficult question. I have endeavoured to explain it as well as I can, and it is a question open I dare say to many difficult and serious objections which I have no doubt will be taken advantage of hereafter by the parties; and I hope they will do so. But for the purpose of the day you must take it that I have explained to you, as well as I can, what the questions are, and you will apply your minds to the questions I have put.

*The Foreman:* We wish to retire.

*Chief Justice Jervis:* Do you wish the specification?

*The Foreman:* Yes.

*Chief Justice Jervis:* Remember this, that the first paragraph of the specification is not claimed.

[*The Jury retired.*]

*Mr. Serjeant Byles:* While the Jury is out I have only to ask that all the points I presume are open to us in addition to the one made by your lordship, not made by us, that the comparison should be not between gallic acid and pyrogallic acid.

*Chief Justice Jervis:* I did mention it, but I was obliged to construe the specification in that way.

*Sir F. Thesiger:* Your lordship will find on your note that our witnesses stated that the pyrogallic acid in the collodion was accompanied with an excess of nitrate of silver.

*Chief Justice Jervis:* Not without iodine.

*Sir F. Thesiger:* First of all, it was iodised.

*Chief Justice Jervis:* Oh yes, after it was iodised, no doubt.

*Mr. Serjeant Byles:* We shall have liberty to submit there is no evidence as to that.

*Chief Justice Jervis:* It shall only be upon the construction of the specification in that way.

*Mr. Serjeant Byles:* It is so; it does not arise until your lordship says, that "liquid" must mean the liquid before stated.

*Chief Justice Jervis:* It can be nothing else; if it means what you say, you do not want to come again.

*Mr. Serjeant Byles:* Perhaps not.

*Chief Justice Jervis:* Certainly not. The question of the general description was much discussed in a case in the Exchequer, and in the House of Lords, the cement case. What is the name of that case?

*Sir F. Thesiger:* Stevens v. Keating.

*Chief Justice Jervis:* All the objections to the generality of the specification arose and were discussed.

*Sir F. Thesiger:* Yes, all the questions arose.

[*The Jury returned into Court, having been absent nearly one hour.*]

*Chief Justice Jervis:* Now, I will ask you the questions. Do you find that Mr. Talbot was the first and true inventor?

*The Foreman:* Yes, the publisher.

*Chief Justice Jervis:* That is within the meaning of the Patent Laws: that is, the first person who disclosed it to the public.

*The Foreman:* Yes.

*Chief Justice Jervis:* And you find that the defendant is not guilty?

*The Foreman:* Yes.

*Chief Justice Jervis:* Under the Patent Law I will certify that he is the first and true inventor.

*Mr. Serjeant Byles:* Yes, we have no wish to disturb his patent.

*Mr. Grove:* We are in doubt whether we shall ask for the costs of a special jury.

*Chief Justice Jervis:* I will certify.

[We observe that a subscription has been set on foot to meet the expenses which the defendant in this action has incurred; they must have been considerable; and we hope the result will be such as to prevent his being the victim in a contest he has fought for others even more than for himself. Every professor and amateur in the Art should be forthcoming to aid a party whose public spirit has thus achieved a great public benefit. W. H. Thornthwaite, Hon. Sec., 122, Newgate Street, will receive such subscriptions, or supply printed documents on the subject.]

## THE ROYAL PICTURES.

### THE BRIDGE OF TOLEDO.

D. Roberts, R.A., Painter. E. Goodall, Engraver.  
Size of the Picture, 1 ft. 9 in. by 10 in.

THIS picture is one of the results of the artist's visit to Spain in 1832 and 1833. It was selected from his Spanish sketches by the Queen, and painted by command, as a "birth-day present" from her Majesty to his Royal Highness the Prince Consort. In the "Landscape Annual," published in the years 1835, 1836, and 1837—the subject (engraved from a drawing) formed one of a series of illustrations of the ancient structures and picturesque scenery of Spain—a series which gave employment to the best engravers of the period, and which, taken altogether, have never been surpassed, with reference to the work of either artist, painter, or engraver.

It was by the advice of his friend Wilkie, that Roberts changed his route to Spain from Italy, to visit which his preparations had been made. He has since journeyed twice through the classic lands of the South; and, as the world knows, he has been a traveller into those countries of even deeper interest and loftier renown, the issue of which has been his famous volumes that illustrate sacred lore in one of the grandest productions of modern times, "Egypt and the Holy Land."

The Bridge of Toledo is of Roman origin; it spans the Tagus a little below the city.

The high position which Daniel Roberts occupies in Art is the result of industry no less than genius. His knowledge, acquired in no academic schools, was obtained by continual intercourse with nature, and by careful studies of the great masters by whom he had been preceded, in those particular "walks" which he preferred to paint. No artist, not even he who "pictured every inch in Venice," has been more happy in the combination of fact with the picturesque. While adhering to truth with great fidelity, his pictures have all the charms which are derivable from the most brilliant fancy; his characteristic groups are always illustrative, happily combining the sentiment of the poet with the skill of the artist.

The class of subject to which this painter has devoted himself is picturesque architecture; and, if we examine the works of those who have trodden in the same path, it will be found that he surpasses all who have there sought and found reputation. Architecture, as well as impersonation, may be invested with expression and sentiment. It is so in poetical description, and wherefore not in painting? In delineating florid and complicated architecture, few painters have succeeded, save in dry common-place description; but in all Roberts's works of this class, there is a narrative which dwells amply upon the present, and leads us back to the past. His taste in the selection of his subjects is not less remarkable than the power he displays in their execution. He was the earliest to open to us the architecture of Spain, romantic even in its religious character. He has succeeded in inspiring us with the same feeling for these edifices with which they were regarded in those chivalrous days when the history of Spain was a great feature in the history of Europe, and when the ecclesiastical buildings of that country were enriched with the gorgeous decorations of Moorish architecture.

Mr. Roberts was elected an Associate of the Royal Academy in 1839, and a Member in 1841.

No living artist has obtained a larger share of personal regard and respect than David Roberts; and it is especially gratifying to any critic of his works to know that, although many years have passed since the commencement of his career, his later productions are as vigorous as were those of his youth; while they exhibit the skill, judgment, and knowledge which result from matured study and experience.

His picture of the "Bridge of Toledo" is at Osborne: it is a small work, but luminous under the effect of a lurid evening sun.

\* A large number of the modern pictures in the Royal Collection are "birth-day presents." It is the custom of her Majesty to present to the Prince, on his birthday, a painting either by a British or foreign artist; and his Royal Highness Prince Albert marks, in like manner, the birthday of her Majesty the Queen.

## BRITISH INDUSTRIES.

### No. I.

THE importance of the mineral produce of the British Islands, and of the numerous industries to which it gives rise, renders the consideration of this section of the first interest to all. From a careful examination of all the statistical returns to which access can be had, the following statement of the annual value of our mineral wealth, at the present time, has been arrived at. This still remains an approximation merely, but it is very near the truth.

Coal, as raised at the pit's month, at £11,000,000	
Iron . . . . .	10,000,000
Copper . . . . .	1,500,000
Lead . . . . .	1,000,000
Tin . . . . .	400,000
Silver . . . . .	210,000
Zinc . . . . .	10,000
Salt, Clays, &c. . . . .	500,000

Giving the enormous total of £24,620,000

This twenty-four millions sterling, it must be remembered, is the value of the raw material; when to this sum we add the cost of the labour employed in converting this mass of matter into articles of utility or objects of ornament, it will be swelled a hundredfold.

There are few spots on the face of the earth, of the size of the British Islands, which contain so great a variety of minerals, or so many of great importance. It will not be uninteresting, or unimportant, to name some of these, and the localities in which they are found.

GOLD.—There is no metal more widely diffused than this one, which is so highly valued by the world, but the proportions in which it exists in the rocks and earths in which it is discovered are so minute, that in the great majority of cases it is not worth extraction. This metal has always been found in the tin-streams of Cornwall, usually associated with the tin. Those who are engaged in washing for tin, are in the habit of collecting the small particles of gold which they meet with, and preserving them in quills, until they have a sufficient quantity for sale; occasionally, though very rarely pieces of gold as large as hazel nuts have been found. Gold is known to exist in many of the Cornish copper ores, and in the mundics—sulphurets of iron—but they have rarely been thought worth extraction. Some few years since, when our sulphur ores, owing to a restrictive duty imposed by the King of Sicily on sulphur, were of considerable value, for the manufacture of sulphuric acid, soda, &c., (processes which we shall have eventually to describe), large quantities were used by an extensive chemical manufactory in the north of England. In the process of time, piles of refuse matter accumulated, which were regarded as valueless. At length a person offered to purchase some of this waste material; it was readily sold to him; and again, and again, similar lots were sought for by, and sold to, the same individual. The eagerness however with which he endeavoured to obtain it, led to some suspicion of its value. Then the proprietors of the works had this refuse of the sulphurets carefully analysed, and it was found to contain gold, in sufficient quantity to produce a good profit after all the expenses of extraction had been paid. This is one example out of many, which might be adduced in proof of the advantages to be derived from the diffusion of a knowledge of practical science.

Devonshire has also produced gold, and we learn that Edward the Black Prince brought several hundred miners out of Derbyshire to seek for gold in Devonshire,





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and that the quantity found was sufficiently large to pay all the expenses of the army at the battle of Agincourt. From time to time the search for gold in Devonshire has been renewed: and during a recent mania for the discovery of gold in England, we have heard much of "Pactolean streams meandering through the valleys of Devonshire," and of "the realisation of the fable of Colchis and the golden fleece." Of the few attempts which have been made to search and mine for gold, not one has been remunerative.

During the excitement, a clever American introduced to the public a gold-crushing and amalgamating machine. The results of the trials made by it were such as led people to believe that California and Australia were poor in the precious metal compared with the British islands. Here again a little scientific (mechanical) knowledge would have aided the public. The mechanical principles on which the machine was constructed were those of the most primitive machines of uncivilised man, and the experiments which were made were a sad reflection on an age boasting its enlightenment and its honesty. Gossans—oxides of iron—which contain a little gold, have been found near North Moulton in Devonshire, and some other places, but never in a remunerative quantity.

Derbyshire has been amongst the counties boasting of its gold. Several of the more northern districts of England, particularly that of Alston Moor, have also been exalted into gold-bearing districts. In Scotland, Lead Hills, and some other districts, have from time to time tempted the gold-seeker, but the result has not been in any single instance profitable. Wales, it is well known, has produced gold; and we have evidences still existing of Roman works, which were evidently undertaken in search of the precious metal. In Merionethshire there has lately been some extensive workings. That county is somewhat remarkable for its geological formations, which are largely intersected by quartz veins. For some distance around Dolgelly these quartz veins have been found to be auriferous: we have seen beautiful specimens of gold from this district, and in promise nothing could possibly look more alluring. These promises have not however been realised, great losses having been sustained by the adventurers.

The gold of Wicklow has been long known, and here, as in other places, loss instead of gain has followed the various searches which have been made. In 1796, extensive operations were carried on in Wicklow, and upwards of ten thousand pounds' worth of gold was obtained: but the cost, in labour alone, for obtaining this far exceeded this sum.

The experience which has thus been gained, should teach us to proceed, in future, with all caution, howsoever tempting the prize may appear. Gold is distributed over many of the rocky districts of Great Britain and Ireland, but not in sufficient quantity to prove remunerative to any set of mine-adventurers.

SILVER is not usually found in the mines of this country in its native state, or uncombined. A few of the Cornish mines have yielded fine specimens of sulphuret of silver: it is usually found, however, associated with lead. Our supply of British silver is now obtained from this source, it being separated from the lead by a metallurgical process of great nicety and precision, the invention of Mr. Hugh Leigh Pattinson, of Newcastle. The quantity of silver found in a ton of lead varies considerably even within the same district.

Within the region of Alston Moor, the following mines produce lead, yielding respectively to the ton the quantities annexed.

	oz.	dwt.
Thortergill Vein . . . . .	21	5
Nentsberry Hags . . . . .	20	18
Windy Brow . . . . .	17	12
Rampgill . . . . .	9	6
Brownley Hill, North Vein . . . . .	8	1
Blagill . . . . .	7	7
Carr's Vein . . . . .	4	13

Some veins in the same districts have given lead of as high a produce as 93 ounces of silver to each ton of lead. The lead-ores of Derbyshire are scarcely at all argentiferous, while those of Devonshire and Cornwall are remarkably so. Silver is found associated with some ores of copper, and a few of the copper-smelters have processes by which they separate these metals from each other. An enormous supply of silver ore is now brought into this country from the mines of Central and South America.

TIN.—This metal is amongst the most ancient, and it appears to have been mined for in Cornwall at a very early period. The old district of Damnonium, which comprehends Cornwall and a large portion of Devonshire, is the only part of these islands in which tin is found. It is obtained by washing the *débris* of the primary rocks, which has been deposited in the vallies, or by mining for it in the granite and clay-slate rocks of the county. In the lode it is found in the condition of oxide, sulphuret, and combined with copper as bell-metal ore; while that which is found in the alluvial deposits is an oxide of tin; this is always known as *stream tin*.

COPPER.—The greatest quantity of this valuable metal is produced in Cornwall. Its ores occur both in the granite and the slate rocks. It is, however, found in some parts of Wales, and valuable ores exist in Ireland, where a better system of mining than that which is usually adopted would, without doubt, develop many valuable formations of this and other minerals. The quantity of copper ore produced, and of metal obtained, in 1853, was as follows:—

	COPPER ORE.	COPPER.	VALUE.
	Tons. Cwt.	Tons. Cwt.	£ s.
England and Wales . . . . .	181,944 0	11,918 12	1,155,167 3
Ireland . . . . .	11,278 0	1,116 15	..

LEAD.—This metal, occurring in combination with sulphur, as sulphuret of lead, is found in Wales, Scotland, and many parts of England; as carbonate of lead it is found in Yorkshire, and some other of the northern counties. The produce in 1853 of the different counties of England, and of Wales, Scotland, and Ireland, was as follows:—

	LEAD ORE.	LEAD.
	Tons.	Tons.
Cornwall . . . . .	6,680	4,690
Devonshire . . . . .	3,014	1,798
Cumberland . . . . .	8,343	5,619
Durham and Northumberland . . . . .	19,287	15,041
Westmoreland . . . . .	518	393
Derbyshire . . . . .	7,681	4,959
Shropshire . . . . .	3,508	2,528
Yorkshire . . . . .	10,308	6,868
Wales . . . . .	17,131	12,870
Ireland . . . . .	3,309	2,452
Scotland . . . . .	2,799	1,919
Isle of Man . . . . .	2,460	1,829

ZINC.—The quantity of zinc now raised in this country is very small, the enormous quantities produced by the Vieille Montagne Company supplying nearly all Europe. About 20,000 tons of the metal zinc are produced from these mines alone. The British imports amount to nearly 15,000 tons annually. As sulphuret of zinc, commonly called *Black Jack* or *Blende*, this metal is found in Cornwall, in the Isle of Man, and a few other places; as calamine or carbonate of zinc it exists abundantly at Alston Moor, in Cumberland, in Derbyshire, and in Somersetshire; a silicate of

zinc is also found occasionally in Cumberland and Derbyshire.

COBALT AND NICKEL.—There are but small quantities comparatively of these metals raised in this country. Cobalt has been worked from time to time in the Cornish mines. At Huel Sparnon, near Redruth, it was at one period a source of considerable profit; some ores of cobalt have been raised at Dolcoath Mine, the Wherry, and from some of the mines in the western parish of St. Just. We believe there is not any sold from Cornwall at present. NICKEL has been obtained from Pengelley mine, in Cornwall, and from the neighbourhood of Inverary, in Scotland. Cobalt is now employed in painting china and earthenware, and nickel is extensively used in the manufacture of German silver. The main supply of these metals is derived from Norway and Austria.

Manganese, antimony, and some other less important metals, scarcely require our attention at present. Salt and clay are both of them most valuable products; the production of the former is confined to Cheshire, and one or two other districts in this country, and to a small locality near Belfast, in Ireland.

Two of our most important mineral products, iron and coal, remain yet to be noticed. From the extreme interest which attaches itself to these valuable agents in the work of civilisation, they will form the subject of a separate article.

ROBERT HUNT.

## CORRESPONDENCE.

### PICTURE FRAMES.

To the Editor of THE ART-JOURNAL.

SIR,—I have been much instructed, as well as gratified, by some papers on colour which a skilful hand has lately contributed to your pages, and also by an article on "Colour in Nature and Art," which appeared in Blackwood's Edinburgh Magazine for November. While the writer in Blackwood's Magazine discourses on pictures, he gives us a few words on picture frames; of which, however, his opinion is so low, that he says "frames in general are no better than necessary evils; for, if they are requisite to isolate a picture from surrounding objects, yet it must be confessed that the contiguity of the frame to the picture is exceedingly detrimental to the illusion of perspective;" and it is this, he says, which explains the difference between the effect of a framed picture, and the effect of the same picture when viewed through an opening which allows of our seeing neither frame nor limits. The effect then produced recalls all the illusion of the diorama. All that I have to say of picture frames, however, will stand good whether the sight—space of the frame—be taken as the place of the picture, or as an opening through which the subject of the picture is seen beyond it. For if I have in my room a window—either glassless or glazed—through which I view a charming landscape, I cannot see that I violate any canon of Art if I surround my window with a moulding. If, on the one hand, the eyes never take in the moulding of the window with the landscape, it does no harm; but if, on the other hand, some glances of the sight take up, as I think they often would take up, the moulding with the landscape, then I think it would afford the mind the more pleasure, as it might more truly answer to the view in symmetry, or any other artistic qualities. It was only last summer that I gazed, with much pleasure, at a pretty landscape through the grey and lichen-spotted arch of a ruined castle. I might, possibly, have seen it through the door of a coal-tarred barn; but yet, as I could hardly help taking up, at frequent glances of sight, the arch-frame of the landscape with the landscape itself, so I think it would have appeared less charming through the barn-door than the castle-arch. But still, as pictures are usually hung with us, the mind will always refer the frame to the picture, since, while it answers to the picture in its angles and sides, it has hardly ever either form or colour, or any other quality, to connect it with the wall. Now the writer whom I have



already quoted, in speaking of an excellent picture which he deemed judiciously framed, says "most people would have put round it a frame proportionate in value to the value of the picture; that seems to be the usual way, so many inches of frame to a 20% picture, and so many more to one worth 100%," and this brings me to the subject on which I wish to write,—the width of picture frames with reference to the size of the pictures. If symmetry is of any weight in beauty of form, then we may dismiss the widening of picture frames in proportion to their pictures, as foolish, if not pernicious; and even then, while most people can feel that one picture should have a narrower, and another a wider frame, no one seems prepared to state, in inches, how narrow or how wide a frame should be put to a given picture. I have long thought that the frame ought to be in symmetry with its picture, and from the very high opinion I hold of harmonic proportion as an element of beauty in form, I conceive that the proportions of the dimensions of the picture and frame should be of the kind called harmonic proportions. I have had many pictures framed on rules of harmonic proportion; but, as you well know that most men are pleased with their own devices, you will not think my assertion of much weight if I tell you that my sight and mind have been so fully satisfied with every picture which I have so framed on harmonic proportion, that I do not at present think I shall ever again disregard it.

Harmonic proportion, as I hardly need to tell your readers, is so called as that of the relative lengths of string or numbers of vibrations of sonorous bodies, which produce harmony in music; though most people who take such men as Mr. Hay of Edinburgh for their guide, will soon find that harmonic proportion is as mighty in harmony of form as in that of sound. Three quantities are in harmonic proportion when the first bears the same proportion to the third, as the difference between the first and second does to the difference between the second and third, as

$$2 + 3 + 6 : \text{for } 2 : 6 :: (3-2) : (6-3).$$

If then I had a picture of a given length  $a$ , and a given breadth  $b$ , a third harmonic proportional to the length and breadth would afford me the width of the frame. The formula for a third harmonic proportional to two given quantities is

$$x = \frac{ab}{2a-b}$$

or, in words applied to the picture, Multiply the length of the picture by its breadth, and divide the product by the difference between twice the length and once the breadth, and the quotient will be the harmonic third, which, if the picture is not very large, will be a good width for the frame. If, however, the picture is very large, so that the harmonic third would give what may be thought too weighty a frame, one may take its half, or even its fourth, instead of its whole, and it would still be in harmonic proportion to the dimensions of the picture; since one may take the harmonic third to represent the four collected widths of the two sides and two ends, or the sum of the two widths of the two sides, or lastly the single width of the frame. A picture, however, may be square, so that we cannot find a third harmonic proportional to its length and breadth. In this case I take for the three harmonic quantities, 1. The width of the picture and frame together; 2. The width of the picture without the frame; 3. The width of the frame. And by working out algebraically, since the width of the frame is an unknown quantity, a harmonic proportion of these terms, I find that if we divide the width of the picture by the decimal 2.828, the quotient, or its half, or fourth, as explained before, will be the width of the frame. In the framing of prints or water-colour drawings, with a margin between the subject and the frame, we have seen the most unsymmetrical widths taken by caprice both for margin and frame. I have framed prints with harmonic proportions, and, although you will smile at my observation, I will say much to my own satisfaction, by the following rule. 1. I have found a harmonic third to the length and breadth of the print, and taken it for the collective widths of the margin and frame. 2. I have divided this space harmonically, so that the whole space, and the greater and smaller parts of it, are three successive harmonic terms, and I have then taken the less part for the margin, and the greater part for the frame. A practical rule for dividing the collective width of the margin and frame into two harmonic parts is to multiply the whole width by the decimal .5858, and the product will be the width of the frame, and the rest the width of the margin, or vice versa. In case, however, one will insist on a very wide margin, he may take twice instead of once the harmonic third for the width of the margin and frame. WM. BARNES.

DORCHESTER, January, 1855.

## ART IN THE PROVINCES.

GLASGOW.—The Scottish Architectural Exhibition in Glasgow is about to open. There are few cases on record of a bolder or more patriotic undertaking than this. A small band of professional gentlemen have united to provide exhibition galleries, and to open an exhibition of Arts and Manufactures, with a view to the foundation of a permanent museum in Glasgow. They purchased a house and ground, and have converted the former, and covered the latter with two very fine galleries, admirably lighted, and fine courts or apartments, the old house supplying by its conversion three other small galleries and an office. Having taken these preliminary steps, the members of the council visited England and the Continent in search of works for exhibition, representing the architectural profession in one of the most populous, wealthy, and "go-a-head" cities of the empire: they were anxious to introduce to their countrymen the most beautiful specimens of manufacture connected with architecture, obtainable in England and on the Continent, and to create a taste and disposition to purchase these. We are happy to state that some of the leading firms in England, distinguished for their success as manufacturers of articles connected with architecture, and for their internal fittings and decorations, have embraced this opportunity of extending their reputation; and we believe it to be the intention of the gentlemen connected with the exhibition, to give their influence and support to those who have met them on this interesting occasion, by contributing to the exhibition; and, as their professional avocations extend over a wide field, we augur mutual benefit from the arrangements in progress. The Art-department of the exhibition is of singular interest and importance; it consists of pictures, drawings, photographs, and casts, views of remarkable places and monuments, amongst which we may enumerate "Rome," by the late Andrew Wilson; "Athens," by the late Hugh Williams; "Roman Remains in Africa," by the late distinguished traveller, Bruce, of Kinnaird. By living artists there are a series of drawings illustrating ancient, mediæval, and revival architecture, by David Roberts, Esq.; about one hundred and fifty drawings of Italian and German architecture, by eminent German artists, the property of Dr. Patrick, of Leipzig, who possesses a collection of unexampled interest and extent, made during forty years of his useful life, and now for sale. In addition to these are drawings by some of our most eminent architects who have generously aided this remarkable undertaking, and whose names and works we shall specify at a future time, when the contents of the exhibition pass under our review. The casts are from Assyrian, Egyptian, Greek, Roman, mediæval, and revival examples, and the council are now busy casting Scottish specimens in Glasgow Cathedral, Holyrood, and elsewhere. If the people of Glasgow respond, as they are bound, to this spirited and unexampled undertaking, and support it as it deserves, its promoters hope that it will be the means of founding a permanent museum of Art. With his usual kindness and love of Art, his Royal Highness Prince Albert has contributed to the exhibition, and his example has been followed by his Grace the Duke of Hamilton, Lord Belhaven, C. L. Cumming Bruce, Esq., and other noblemen and gentlemen in Scotland. Our heartiest good wishes go with this noble effort of the Glasgow architects.

LIVERPOOL.—The thirtieth exhibition of the Liverpool Academy has had the honour of numbering amongst its pictures three remarkable works by Sir David Wilkie, contributed by the generous courtesy of her Majesty, from the private collection at Buckingham House. They are "The Penny Wedding," "Blindman's Buff," and "The Guerilla taking Leave of his Confessor." They cannot fail to exert useful influence by their truth and beauty. There are also several pictures by Sir E. Landseer, the property of J. Bell, Esq. The collection contains some which have recently decorated the London exhibition rooms, and among the number is Hunt's "Light of the World," Ansdell's "Travellers Attacked by Wolves," Anthony's "Monarch Oak," Thomas's "Garibaldi at Rome," Mrs. Ward's "Camp at Chobham," &c. The Glasgow Art-Union, with its usual foresight and good taste, has secured some of the best pictures for its shareholders. Of the works exhibited we may enumerate as among the best, "Sonnet on Tharues," by S. Desvignes; "The Young Admiral," by Le Poittevin; "Moonrise on the Thames," by Duncanson; "An Incident in the Life of Lady Jane Grey," by G. P. Manley; "Cattle," by W. Huggins; "Twas Merry in the Hall," by W. Douglas, R.S.A.; "Rustic Bridge, Caernarvonshire," and "The Old Quay, Bridlington," both by W. Oakes; "Fern Gatherers in the Isle of Arran," by H. Jutsum;

"Riva di Schiavoni, Venice," and "Trarbach, on the Moselle," by W. Callow. A group of four female studies, by Frith. "The Eastern Story-teller," by Coke Smyth; "A Rough Ride," by J. W. Glass; "Snowdon from Capel Curig," by Thomas Lindsay; and "Lance Reproving his Dog," by C. Rossiter. Of sculpture there is very little, Miller's "Titania Asleep," being one of the most poetic works. During the last weeks of the exhibition the rooms were opened to the working classes in the evenings, and lighted by gas; the sum of twopenny being charged for admission, and one penny for catalogues. It was very gratifying to see the crowded state of the rooms, which in a town where every street contains cheap concert and dancing rooms, and every unintellectual amusement for the working classes, argues well for many of the number, and proves the wisdom of the committee in providing them with so instructive and wholesome a gratification after their daily labours. The academy have this year selected Anthony's picture of "Nature's Mirror," for the prize of 50*l.*; a work chiefly remarkable for the intensity of its light and shade.

BELFAST.—The Government School of Design in this place has closed its doors—at least for the present—as we learn from a special report of the Committee adopted at a meeting held on the 18th of December last; which report sets forth the causes that have led to this result, namely, the impracticable rules laid down by Mr. Henry Cole, of the Department of Practical Art, for the government of provincial schools in general, with reference to the self-supporting system. The report ends, by saying:—"The Committee, in conclusion, would assure their constituents that they have left no stone unturned in their endeavours to bring this matter to a satisfactory conclusion, and to prevent the vexatious result of closing the school. While carrying on its affairs during the last twelve months, they have keenly felt the position in which Mr. Cole's regulations have placed them. \* \* \* The Committee trust, that it is only for a short time that they will have to suspend their functions, until parliament shall, as they hope it will, declare that the present management of Art-Education in the United Kingdom, is incompatible with the objects for which it was instituted." From information that has reached us we fear the Belfast school is not the only one likely to come to a premature close; that of Limerick seems about to follow in the same steps, as the following paragraph appears in the *Chronicle* of that city:—"We are concerned to hear that the School of Art and Design in this city is about to be closed, but we trust that the intended statement to be made to parliament by our representatives will lead to reconstruction of the school under better auspices, as the restrictive surveillance of such institutions in Ireland by Mr. Cole is universally condemned."

SHEFFIELD.—The eleventh annual report of the Government School of Art in Sheffield is before us. This Institution has for some years ranked among the most successful in its management, and in the consequent advancement of the pupils, of our provincial schools. It is still in a flourishing condition, the income for the past year, including donations for especial purposes, amounting to nearly 1200*l.*, showing a small excess over the expenditure. At the distribution of prizes to the students in the various metropolitan and provincial schools, last year, or rather about Christmas, 1853, in London, twenty-three pupils of the Sheffield school received medals, for drawings or models, besides special prizes for metal-work, to three others. To show the position which the school is acquiring in the town, subscriptions to the amount of 3500*l.* have been received towards the erection of a suitable building for the use of the pupils, and for a museum of Industrial Art. But here, as elsewhere, the council are at issue with the Department of Practical Art, as we find in the report that the edifice has not yet been commenced, "owing to a misunderstanding respecting the present and future amount of annual grant." The council state that "the issuing, in March last, of the department circular, No. 118, was of a nature so startling, and, in the opinion of the council, so menacing of ruin to the future of Schools of Design, that the council unanimously protested against it."

MANCHESTER.—we regret to say, is also at issue with Mr. Cole on the subject of the management of its schools of Art; and we hear, has only submitted for the present to the *dictum* of the commissioner, solely because the council are unwilling to come to an open rupture while the great political events of the day are occupying the attention of the legislature and the country. When the public mind is somewhat more quiescent, we shall expect an attempt to rectify a state of things which now seems to threaten the ruin of our schools of Industrial Art throughout the United Kingdom.



THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

WE resume, without further introduction, our illustrated notice of some of the principal contents of the Museum of Practical Art.

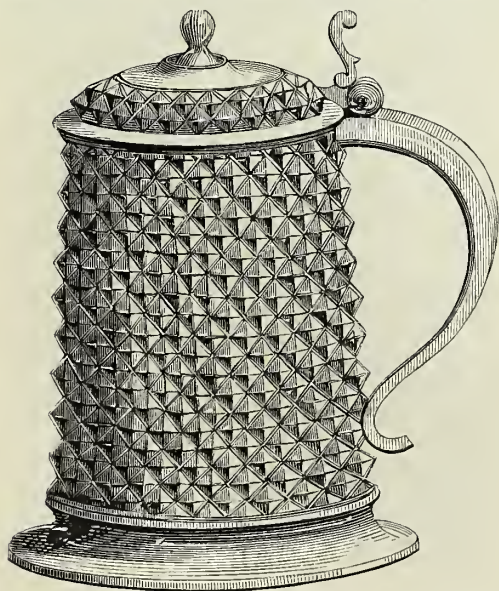
The hexagonal TRAY is an example of Chinese painted enamel, the original is decorated with foliated ornament in



blue and black on a white ground. The next cut represents a singularly beautiful GOBLET of ancient Venetian enamelled



glass; the glass itself is of a brilliant emerald green colour, and the ornaments, which consist of scroll-work surrounding

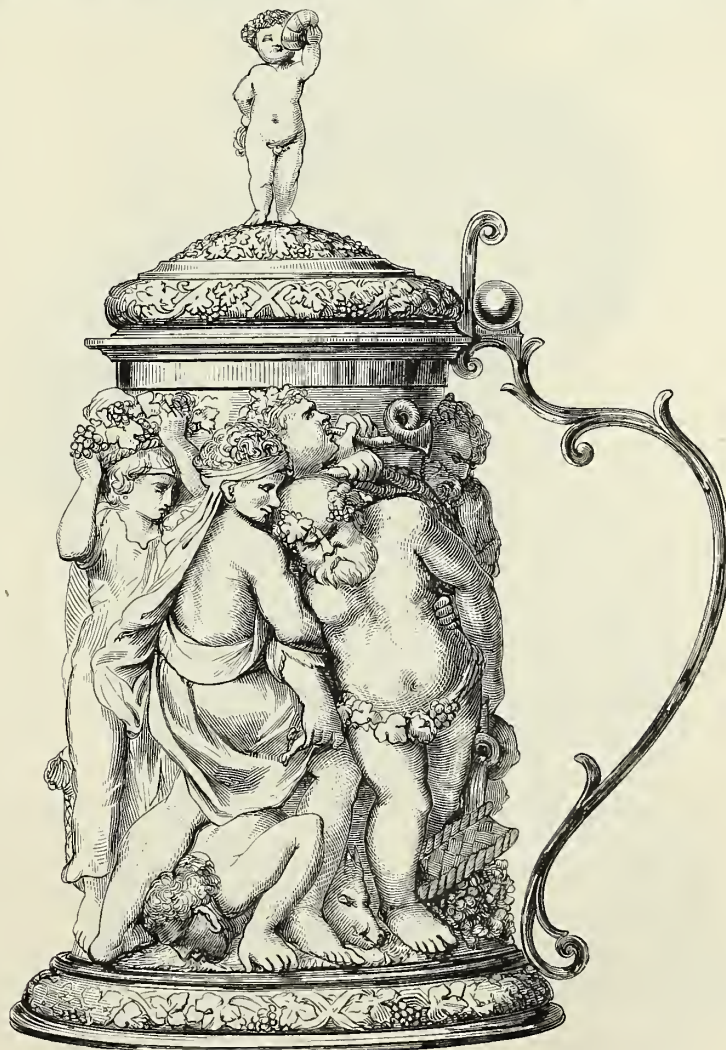


medallions, containing profile portraits, are executed in gold and colours. The date of this piece, which is in perfect preservation and of the utmost rarity, is about A.D. 1500.

Below this is a silver gilt TANKARD enriched with an embossed diamond pattern; it is of Flemish work, of the seventeenth century. The accompanying TAZZA or PLATEAU is another instance of the extremely diversified character of oriental works of Art; it



is a painted enamel on copper, elaborately perforated, the spaces betwixt the scroll ornaments being left in open work. The enamel colours of this piece are extremely brilliant and effective. The fine TANKARD, at the bottom of the page, is one of the



best of its class. The body of the vessel is of carved ivory; the subject, a bacchanalian procession, recalls the exuberant compositions of Rubens, or Jordaens, and is most likely a rendering in relief of a design by one or other of these renowned artists.



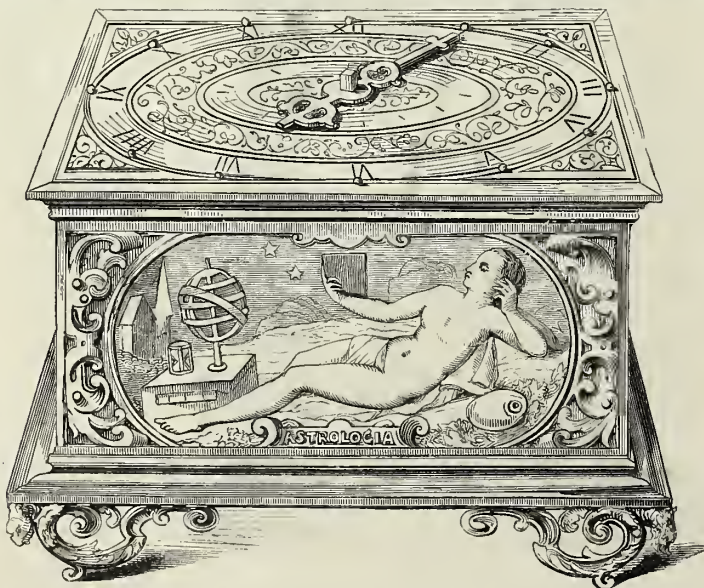
The CRUCHE or JUG is of brown glazed stoneware, enriched with Elizabethan strapwork ornament, and escutcheons of arms; it is of the latter part of the sixteenth



century. The next example is a globular CUP or GOBLET of Venetian glass, fitted with a silver cover; the glass is of a light purple tint, and the scroll ornament



painted with white enamel colour. The TABLE CLOCK is probably of Augsburg work; it is decorated with bas-relief subjects, representing impersonations of the



sciences, and is accompanied with its ancient stamped leather case. The skill of the Italian cinque-cento designer, and the amount of consideration manifested in

the decorative arrangement of the most unimportant detail, is well illustrated in the accompanying subject, which is a HANDLE of cast bronze. The next subject is a piece of ancient VELVET



HANGING, in *appliqué* work, beautifully embroidered, and bordered with silk cord; it is probably of Florentine sixteenth



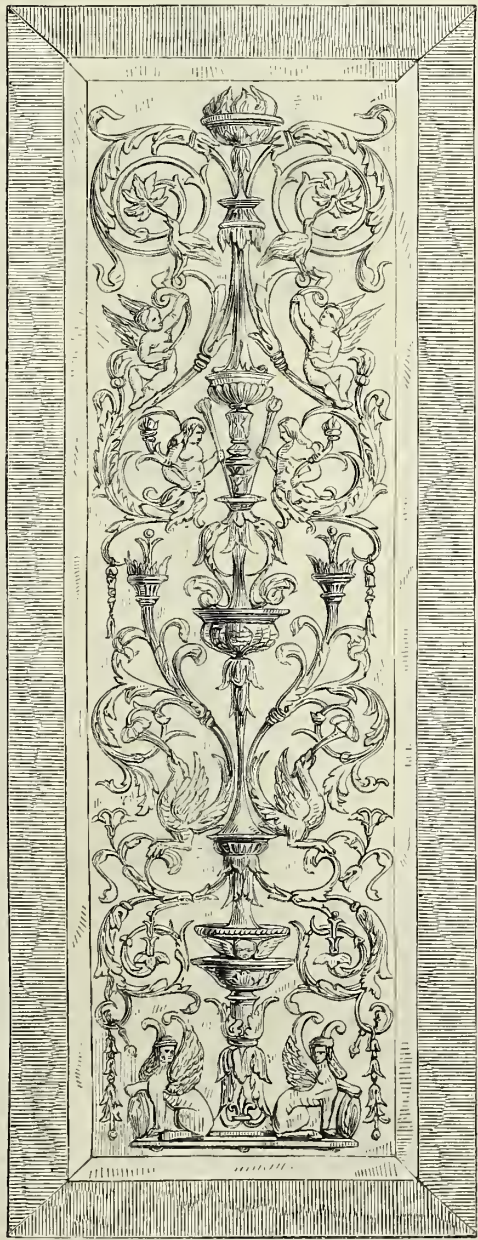
century work. The parts shown in half-tint represent a ground of yellow satin, and the deeper tints dark green velvet, the flowers, &c., being of brilliant colours worked in silk thread.



We have here another beautiful specimen of the old Wedgwood ware, in a circular PEDESTAL decorated with cameo reliefs, representing Cupids playing; these figures reveal the



hand of that greatest of our designers for manufactures—the sculptor Flaxman—and are well worthy of his great name. They are admirably delicate in execution, indeed as sharp and

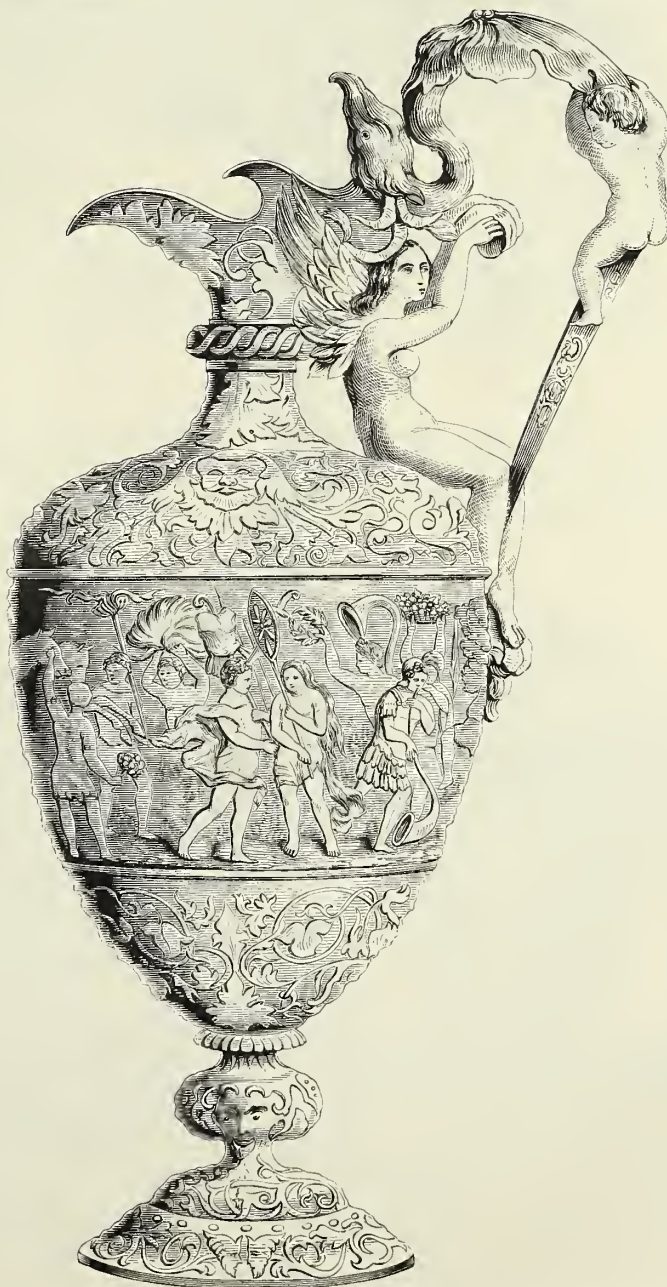


finished as if wrought on the lapidary's wheel. The PANEL in carved oak is an elaborate specimen of early Flemish renaissance arabesque, dating about 1530. Our next illustra-

tion is an example of an interesting specimen of Oriental Mosaic inlaying; the object depicted is a PAPER WEIGHT in alabaster, inlaid with various hard stones, chiefly cornelians, agates, jasper, lapis lazuli, chalcedony, &c.; it is of recent manufacture, made



at Agra in Hindostan, in which city and at Delhi this very peculiar kind of mosaic working seems to have been carried on for some centuries past, and it is a very remarkable fact that an opinion or tradition exists attributing its introduction to Italian

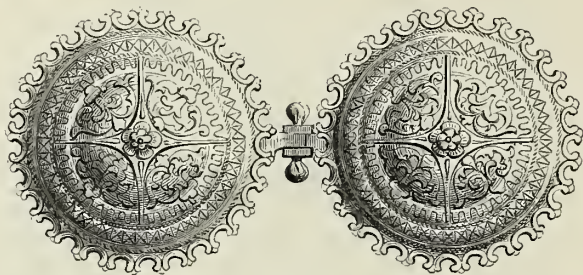


artists, invited by Shah Jehan, the "Augustus" of India, in the seventeenth century. The EWER in silver, executed by the process of *repoussé*, or hand-embossing, is the work of the well-known living artist Antoine Vechte: it is beautiful in design.



There are few objects the fabrication of which has so completely remained within the province of the Art-workman, or of which a greater variety of types exists, than FIBULE, or ornamental clasps of vestments. Antiquity has left us innumerable varieties of these objects, whilst in

the middle ages the utmost skill and taste were equally lavished upon them. The example now given is of Italian origin, of the latter part of the fifteenth century, in chased silver, beautifully inlaid with niello-work. The TAZZA in silver-gilt is an elegant example of old German work,



the stalk and the under surface of the bowl respectively represent the trunk and the foliage of a tree, against which the graceful figure of a nymph is leaning; the latter is apparently copied from an Italian original of the school of Giovanni

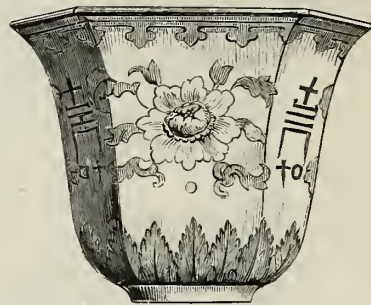
Bologna, and is extremely graceful and well-executed. The upper surface of the tazza is decorated with a relieve subject, representing Lot and his daughters, the surrounding margin of open-work being set with turquoises—date



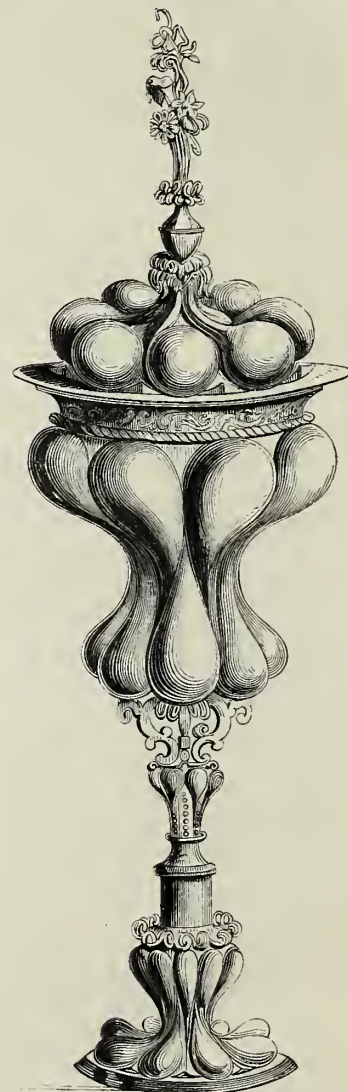
about 1600. The FRIEZE of carved wood at the bottom of the page is an example of English *rococo* ornament, of the early part of the last century. It is carved in deal, and may be taken as a characteristic specimen of a phase of orna-

ment marked by many original features. The decorative furniture, wainscot fittings, &c., of Chippendale, a well-known old English upholsterer and wood-carver, are in similar taste, and amongst workmen this variety of ornament

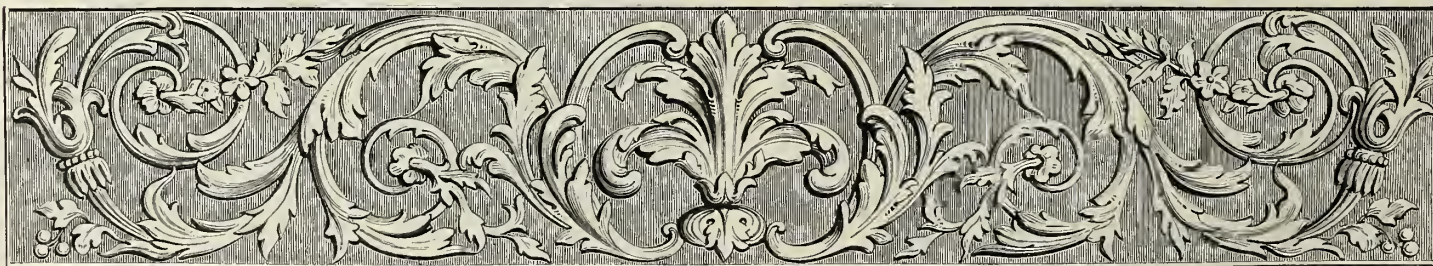
calculated to display the brilliant burnished metallic surfaces of the piece, the plain polished portions contrasting well with the chased ornaments, wreaths, bouquets of flowers, &c.,



formed in flatted silver wire, which decorate other portions. These cups are generally of Flemish or German seventeenth century work,



and were rather intended as ornaments for the dresser or buffet than for use. The etymology of the word *Hanap* is somewhat obscure; it was



is, indeed, often called the Chippendale style. The hexagonal CUP is another specimen of painted Chinese enamel on copper. The HANAP,

or GOBLET, in silver-gilt, is one of a class of objects of which we have very numerous varieties. The bulbed or *gadronned* forms here seen are well

evidently used to designate cups of very varying shapes and dimensions, probably any goblet or chalice-shaped drinking-vessel was so called.



ALBERT DURER:  
HIS WORKS, HIS COMPATRIOTS,  
AND HIS TIMES.\*

BY F. W. FAIRHOLT, F.S.A.

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES  
BY THE AUTHOR.

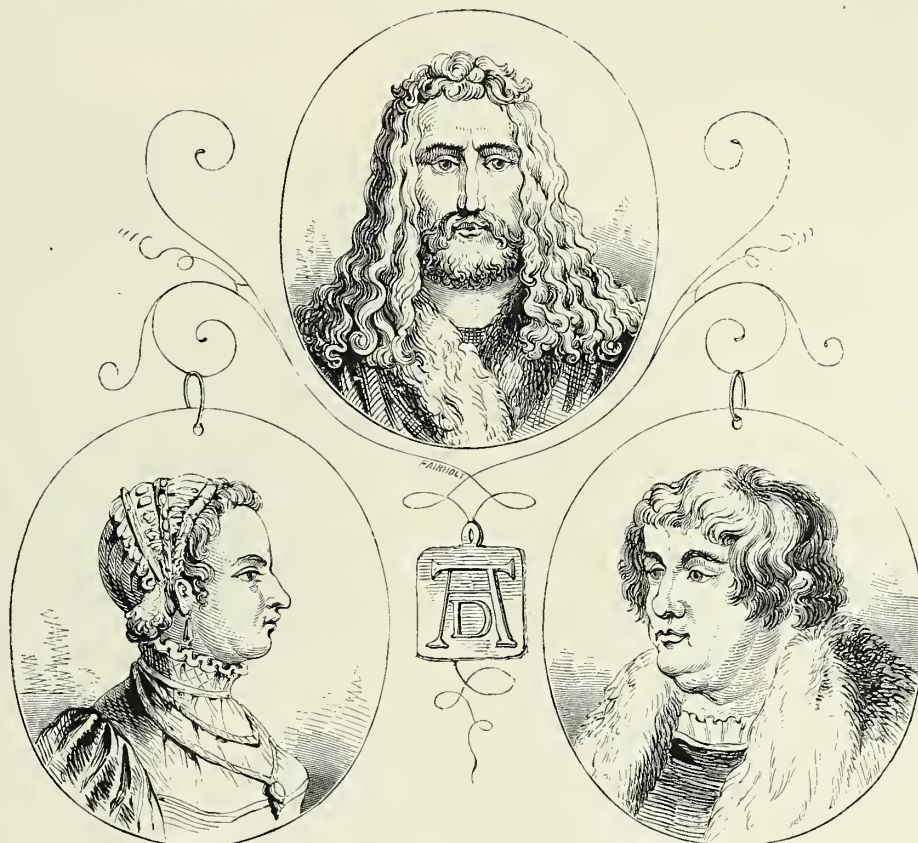
IN the days of Albert Durer the street in which he resided was known as "Der Zisselgasse;" it is now appropriately named after the great artist himself. When he lived and worked in his roomy old mansion, Nuremberg was not quite so crowded within its own walls as it has since become by the pressure of modern exigencies; and Durer's house appears to have had out-buildings, and, most probably, a small garden, such as was awarded to better-class houses in medieval times. Dr. Frederick Campe tells us that he bought, in 1826, from the proprietor of the house, a balcony in which Durer worked in summer time, and which originally must have commanded some sheltered space wherein a few trees might grow. The house has since been purchased by a society of artists, who honour themselves by that act, and do honour to Durer by preserving it as much as possible in the state in which he left it, and exhibiting his works in the rooms. The interior of the house has undergone some renovation, but it has been done cautiously, and in strict character with the original portions; it chiefly consists of new panelling and new doors, and they are quaintly carved in the style of the sixteenth century. The external door of the house still retains its old iron-work and lock fittings.† We pass through from the street, and enter a roomy hall, with a wide passage on one side, and an equally wide staircase on the other, which leads to the upper floors. A ponderous beam supports the ceiling, and a massive wooden pillar props the centre of this beam. The profusion of timber, and abundance of space accorded to passages and staircase, are indicative of past times when wood was of less value than it has since become. The floor on which this pillar rests is flagged with stones; a small parlour is to the right; we pass it, and midway in the passage come to a low door leading into a small square room,—it was the studio of Durer.

"Here, when Art was still religion, with a simple, reverent heart, Lived and laboured Albert Durer, the Evangelist of Art."‡

It is lighted from the street by a long narrow window about five feet from the ground inserted in the top of an arch in the wall, as seen from the inside, beneath which is a shelf of capacious breadth. A small richly-carved altar-piece is now placed within it, and a few chairs. It is a quiet secluded room having no communication with any other. The top of the walls and turrets of the old town, and a small patch of sky may be seen by an upward glance at the window; but there is no feature to distract the denizen of the apartment: it is a place for concentration of mind, and such must have been Durer's habits, as the enormous amount of his works show. Leaving this room and proceeding further, we reach the quaintly constructed kitchen, with its enormous fire-place half filling the apartment. The one small window to the street lets in a gleam of light such as Rembrandt would have admired. The arched door is fitted with a lock of that peculiar form and character which assure the spectator that it is the handwork of an ingenious smith of Durer's day; its broad plate is decorated with a simple ornament consisting of the favourite gnarled twigs and leaves, so constantly adopted in German decoration of all kinds, at the end of the fifteenth, and during the sixteenth century. We leave the ground floor and ascend the wide stairs. The front room on the first floor commands a pleasant view of the small *platz* opposite the house, as it fronts the Thiergartnerthor, and the castled crag rises grandly over the houses beside it. The walls are pannelled, and the beams across the wooden ceiling chamfered,

and slightly carved. The aspect of the whole room is striking, and it is rendered more impressive by the many examples of Durer's genius placed within it, as well as of others by his master Wohlgemuth. The woodcuts are framed, and comprise the best examples of both masters; there is also an original drawing on vellum

testifying to the minute accuracy of Durer's studies. It is the figure of a lion, bearing date 1512, drawn with all that patient care which characterises his transcripts from nature. In the British Museum is a large volume containing numerous studies for his principal works, and it is a wonderful record of truth-seeking patience,



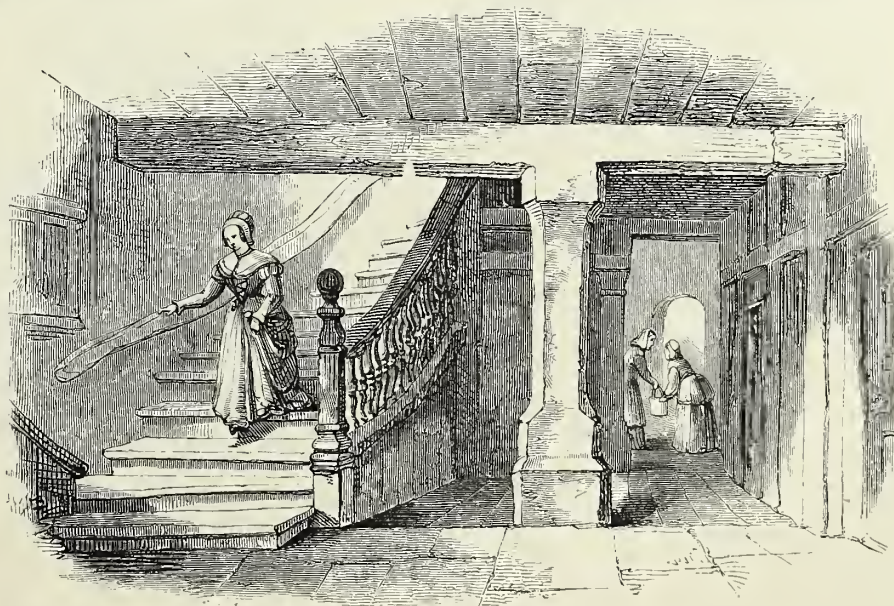
DURER'S WIFE.

ALBERT DURER.

PIRCKHEIMER.

as the minute parts of his designs appear to have been drawn from nature as carefully as if such sketches had been parts of a finished picture; his unwearied assiduity in his profession has never been exceeded.

Nuremberg contains fewer of Durer's works than a stranger might be led to expect.\* The print-room of our British Museum, with its great number of engravings and drawings, and its wonderful sculpture in hone-stone by him,



ENTRANCE HALL OF DURER'S HOUSE.

is a far better place to study the works of this artist. There is, however, one work of singular interest preserved in the old city, which is worth a long journey to see. It is the portrait of the old Nuremberg patrician—Jerome Holzschuher, a friend and patron of the artist. It represents a cheerful healthy man over whose head fifty-seven years have passed without diminishing

his freshness and buoyancy of spirit; the clear complexion, searching eye, and general vigour

\* Continued from p. 5.

† Engravings of these will be found in our Journal for last October, p. 307-8.

‡ Longfellow.

\* They have been presented from time to time to such potentates as the townsmen wished to conciliate. Thus, his Four Apostles, bequeathed by the artist to his native town, was presented by the council to the Elector Maximilian I., of Bavaria, and are now in the Pinacothek in Munich.



which characterise the features, almost seem to contradict the white hair that falls in thick masses over the forehead. For freshness, power, and truth, this portrait may challenge comparison with any of its age. Time has also dealt leniently with the picture, for it is as clear and bright as the day it was painted, and is carefully preserved in its original frame, into which a sliding wooden panel is made to fit and cover it; the outside being emblazoned with the *armes parlantes* of the family of Holzschuher—a wooden shoe, raised from the ground in the manner of the Venetian *chopine*. The picture was painted in 1526, and “combines,” says Kugler, “the most perfect modelling with the freest handling of the colours; and is certainly the most beautiful of all this master’s portraits, since it plainly shows how well he could seize nature in her happiest moments, and represent her with irresistible power.” It still remains in the possession of the Holzschuher family, and is located in their mansion at the back of the Egidienkirche, where it is politely shown to strangers on proper application, and should the visitor have the advantage accorded to the writer, of the attendance of the last representative of the family, he will see that the same clear eye and expressive features have also descended as a heirloom in the house.

It is at Florence, Vienna, and Munich, that Durer’s paintings are principally located. The Castle at Nuremberg possesses his portraits of the Emperors Charlemagne and Sigismund. In the Moritzkapelle is the picture which he painted for the church of St. Sebald in Nuremberg, by the order of Holzschuher. It represents the dead Saviour just removed from the cross, and mourned over by his mother and friends. It is peculiarly brilliant in colour, and there is considerable force in the deep rich draperies with which the figures are clothed, but it has the defect visible in the works of Durer’s master—a love of hard black outlines. In this picture the faces, hands, and feet are delineated by lines, very slightly relieved by shadow, and reminding the spectator too much of his wood-cuts. This love for expressing firm outline is better adapted to such works as his wall-paintings in the Rathaus, or Town-hall. They are executed on the north wall of the grand saloon, and are divided by the principal door leading from the gallery; on one side of which is an allegory of the “Unjust Judge” (which formed one of the series of moral broadsheets published by Hans Sachs); and a group of musicians in a gallery, probably representing those which belonged to the town; on the other side of the door the entire length of the wall is occupied by the allegorical triumphal car of the Emperor Maximilian I., a work which Durer copied on wood in a series of large cuts, published in 1522. In a fanciful car drawn by many horses, sits the emperor in royal state, attended by all the virtues and attributes which may be supposed to wait on moral royalty. The very nature of such a work is beset with difficulties, and it is seldom that any artist has entirely surmounted them. State allegories present small fascinations to any but the statesman glorified; but Dr. Kugler in his criticism of this work, while he acknowledges its defects, is prepared to say that some of the figures “display motives of extraordinary beauty, such as might have proceeded from the graceful simplicity of Raphael.”\* This painting has suffered from time, and “restoration;” the design may be best studied in the woodcut made from it.

The Emperor Maximilian was a great patron of the arts, but particularly of that branch which had newly arisen—the art of wood-engraving—which he fostered with continual care, and by the help of such men as Durer, Burgmeyer, Schauflein, and Cranach, produced works that have never been excelled. During this period, extending over the first quarter of the sixteenth century, a series of elaborate wood-cuts were executed under his own auspices, which were, however, principally devoted to his own glorification. In two instances they form the illustrations of fanciful records of his own life,

written in ponderous folios after the fashion of the old romances; one being entitled “The Adventures of Sir Thuerdank,” and the other “The Wise King.” These fanciful flatteries were the productions of Melchior Pfintzing, who resided in the old parsonage house of St. Sebald, (he being a canon of that church), a picturesque building on the sloping ground beside it, which rises upward to the Schlossberg, and which still retains the aspect it bore in his days; its

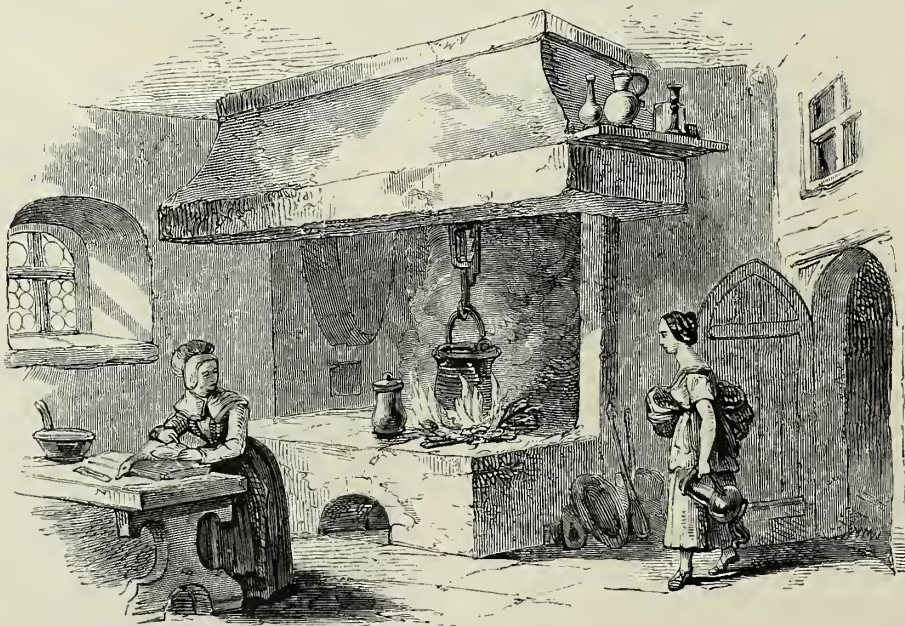
beautiful oriel and open balcony testifying to the taste of medieval architects. It is but a short distance from Durer’s house, and he must have frequently visited here. Here also, came the emperor to examine the progress of these works: and the great interest he took in superintending them has been recorded; for it is said that during the time when Jerome Retzsch was engaged in engraving on wood the triumphal car from the drawing by Durer, the emperor was



DURER'S STUDIO.

almost a daily visitant to his house. This anecdote may naturally lead here to the consideration of the question—did Durer engrave the cuts which bear his name, or did he only draw them upon the wood for the engraver? It is generally considered that all cuts bearing an artist’s mark, are engraved by that artist, but this is in reality an error resulting from modern practice. It is now the case for wood-engravers to place their

names or marks on their cuts, and very seldom those of the artists who draw the designs for them upon the wood. It was the reverse in the old time; then it was usual to place that of the designer alone, and as he drew upon the wood every line to be engraved, after the manner of a pen-and-ink drawing, the engraver had little else to do than cut the wood from between the spaces: hence his art was a very mechanical one, and



KITCHEN IN DURER'S HOUSE.

his name was seldom recorded. That of Retzsch does not appear on the car just named, but the mark of Durer solely, and when we consider the vast amount of labour performed by Durer as an artist, it is not likely that he wasted time in the mechanical labour of cutting out his own drawings when he could employ it more profitably. The Barou Derschau, himself a collector of old cuts, assured Dr. Dibdin “that he once possessed a journal of Durer’s, from which it

appeared that he was in the habit of drawing upon the blocks, and that his men performed the remaining operation of cutting away the wood.” Bartsch is decidedly of opinion “that he had never employed himself in this kind of work.” Mr. W. A. Chatto, in his anonymous “History of Wood Engraving,”\* has gone into

\* “Guido seems to have availed himself of some of these figures in his celebrated fresco of the Car of Apollo, preceded by Aurora, and accompanied by the Hours.”—Chatto, “History of Wood-Engraving,” p. 303.

\* Published by Charles Knight, 1839, with engravings by John Jackson.

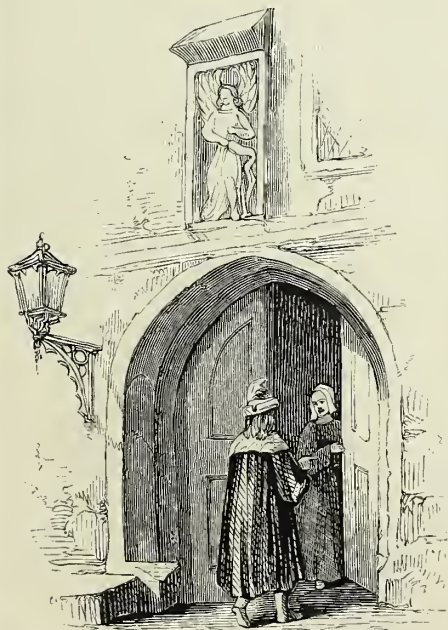


this question with much research and learning, and comes to the same conclusion; which is strengthened by the fact, that the names of fourteen engravers, and the initials of several others, were found engraved on the backs of the cuts they executed for the "Triumph of Maximilian," now preserved in the imperial library at Vienna; the names of others are in-



FIGURE FROM DURER'S LIFE OF THE VIRGIN.

cidentally preserved; and among the drawings by Durer in the British Museum, is one of a young lady, whom he has designated "wood-engraver," and who was most probably employed by him. There is also a sufficient difference in the style and manner of cutting his designs, which shows they must have been done by different hands. It is not possible to note here a title of

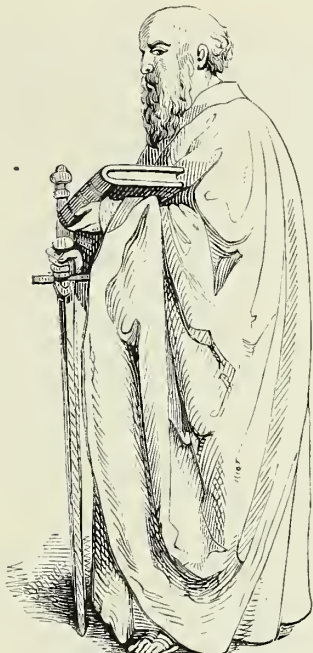


GATE OF PIRKHEIMER'S HOUSE.

the cuts done from his drawings.\* His great serials are the "Apocalypse," published in 1498, the two series of the "Passion of Christ," and the "Life of the Virgin," all published in 1511. His largest woodcut was published in 1515, the "Triumphal Arch of the Emperor Maximilian," and this, like the car already alluded to, was en-

graved on a series of ninety-two wood blocks, and then the impressions pasted together, forming a large print ten feet high. It is a work of great labour, and displays considerable invention.

Of Durer's powers as a painter we have already spoken; but he excelled also as an engraver on copper, and his prints of "Adam



ST. PAUL, AFTER DURER.

and Eve," "Melancholia," and the small "Life of Christ," have not been surpassed. To him also we owe the invention of etching; he practised the art on iron and on copper, and it is impossible to over-value its utility. In addition to his other labours he executed several pieces of sculpture, one of which, the "Naming of John the Baptist," we have already alluded to as preserved in the



HOUSE OF MELCHIOR PFINTZING.

British Museum, and some few others in hone-stone, bearing his well-known mark, exist. He also wrote on Art, and a portion of the original manuscripts of his book on the proportions of the human figure, is still preserved in the library of the old Dominican monastery at Nuremberg. He was a good mathematician, he also studied engineering, and is believed to have designed and superintended the additional fortifications on the town walls beside the castle, which are remarkable as the earliest examples of the more

modern system of defence, which originated in the south of Europe, and with which Durer became acquainted during his sojourn in Venice, and the fruits of which he thus practically brought to the service of his native city.\* He published too an essay on the fortification of towns. In fact, there were few subjects to which his mind was directed that he did not make himself complete master of.

Thus lived and laboured Durer in the city of his adoption. Studying nature most diligently, but combining therewith high imaginings of his own. In 1506 he undertook a journey to Venice, and its influence improved him greatly. In the letters he wrote on this journey to his intimate friend Pirckheimer he acknowledges this; in one of them he declares "the things which pleased me eleven years ago please me no longer." He also notes the popularity which had preceded him, and says, "the Italian artists counterfeit my works in the churches and wherever else they can find them, and yet they blame them, and declare that as they are not in accordance with ancient Art they are worthless.†" But, though subjected to the slights of the unworthy, Durer gratefully records the nobler acts of nobler men, and notes that Giovanni Bellini publicly praised him before many gentlemen, "so that I am full of affection for him." This noble old man did not confine his acts to praise alone, but came to Durer's lodging and requested him to paint him a picture, as he was desirous to possess one of his works, and he would pay liberally for it. Durer at this time was far from rich, was merely paying his way by the practice of his art, and the small sums of money he notes as sending for the use of his wife and widowed mother in Nuremberg, sufficiently attest this, as well as his requests to Pirckheimer to help them with loans which he will repay.

Pirckheimer's name is so intimately connected with Durer, and he remained throughout his life so steady and consistent a friend, that no memoir of Durer can be written, however briefly, without his name appearing. He was a man of considerable wealth and influence in Nuremberg, a member of the Imperial Council, and frequently employed in state affairs. He had it, therefore, in his power to aid Durer greatly; he did so, and Durer returned it with a gratitude which ripened to affection, he declares in one of his letters that he had "no other friend but him on earth," and he was equally attached to Durer. The constant intercourse and kindly advices of his friend were the few happy relaxations Durer enjoyed. Pirckheimer was a learned man, and cheerful withal, as his facetious book "*Laus Podagrae*," or the "Praise of the Gout," can testify. The house in which he resided is still pointed out in the *Egidien Platz*; it has undergone alterations, but the old doorway remains intact, through which Durer must have frequently passed to consult his friend. "What is more touching in the history of men of genius than that deep and constant attachment they have shown to their early patrons?" asks Mrs. Jameson.‡ How many men have been immortalised by friendships of the kind; how many of the greatest been rendered greater and happier thereby? When the Elector John Frederick of Saxony met with his reverses in 1547, was driven from his palace, and was imprisoned for five years, the painter Lucas Cranach, whom he had patronised in his days of prosperity, shared his adversity and his prison with him, giving up his liberty to console his prince by his cheerful society, and diverting his mind by painting pictures in his company. He thus lightened a captivity and turned a prison into a home of art and friendship; thus the kindness and condescension of a prince were returned in more value "thau much fine gold," in the bitter hour of his adversity, by his humble but warm-hearted artist-friend. §

\* These incipient bastions and horn-works may be seen in our upper cut, p. 2.

† Marc Antonio had copied Durer's cuts on copper, but they are poor substitutes for the originals. They, however, did Durer an injury of which he complained.

‡ In her "Visits and Sketches of Art at Home and Abroad," 4 vols. 8vo, 1834.

§ To be continued.

\* For a general notice of Durer's works, and many illustrative engravings of the best of them, see the *Art-Journal* for 1851.



## THE LION IN LOVE.

FROM THE GROUP BY W. GEEFS.

THE sculptors of Belgium have, within the last few years, reached a high position in their art, mainly owing to the example and influence of William Geefs, brother of Joseph, whose "Faithful Messenger" we engraved and introduced in a former number of the *Art-Journal*. William Geefs was born at Antwerp, in 1806, and studied in the school of Art in that city, and subsequently under the elder Ramage, in Paris, where he exhibited as his first work, in 1830, "A young Herdsman of the early Christian Times strewing Flowers on a Tomb," a work which, however greatly inferior to those that came afterwards, evidenced considerable practical feeling, and a certain amount of clever execution that demanded and received attention. But an opportunity shortly arose to bring the young sculptor more prominently forward; the Belgian government was desirous of erecting some memorial of the events which had at that time been the means of securing the independence of the country: the design by Geefs was selected from those of a large number of competitors—Belgian and French; his work now stands in what is called *La Place des Martyrs*. He also was commissioned to execute a monument of Count Frederic de Merode, and a statue of General Belliard, who both fell in the struggle; the latter is placed near the park of Brussels, the former is erected in the church of St. Gudule. Both these sculptures were exhibited at the Brussels exhibition in 1833.

During the three following years he produced several other works; the most prominent being statues of "Melancholy," represented by a young female unattired, and seated by the bank of a rivulet; "Prayer," also represented by a young girl, with her hands clasped, and habited in a long robe; and "The Infant St. John." In 1836 he exhibited at the National Academy of Brussels, several busts both in marble and bronze, among which was one of high poetical character, an ideal representation of Francesca di Rimini, from the descriptive verse of Dante. Another piece of sculpture exhibited at the same time was a group of "Geneviève of Brabant with her Infant and a Fawn," from the drama of Tieck. The Baron Wappers, the late president of the Belgian Academy, has painted a beautiful little picture of this subject, which we are engraving for our series from the Royal Galleries: it is in the possession of her Majesty, at Osborne. Two of Geefs's finest statues are those of Grètry, the musical composer, erected at Liège, and of Rubens, now standing at Antwerp.

"When," writes Mr. Raczynski, in his *Histoire de l'Art Moderne*, "the early works of this sculptor appeared in the National Exhibition of 1833, they produced on Belgian sculpture a similar effect to that which the pictures of Wappers had on the school of painting three years before. It was the signal for a grand revolution in this department of Art. Hitherto we had been trained with too much servility into an awkward and mistaken imitation of the Greek sculptures: we had been slavishly taught to copy badly, and to reproduce indifferently, the marbles of the great masters of antiquity, instead of studying their works to learn the methods by which they had attained their excellence. Geefs showed us our errors, and how to treat nature poetically, and to produce her poetically."

Many of our readers will doubtless remember the group which is here engraved, in the Crystal Palace of 1851: whence the sculptor borrowed his idea of the subject we cannot tell; probably from some tale or poem, with which, however we are unacquainted. Whether, however, it be an illustration of some fable, or an idea of his own, it is a most poetical composition, treated with remarkable power and elegance, and with a well-defined expression. There is a massive grandeur in the form of the lion, not only true to nature, but contrasting vigorously with the delicate yet firmly rounded development of the female figure, whose *pose* is most skilfully arranged to "group" with its companion; altogether it is a work of high Art, the production of a man of genius.

## LETTERS FROM THE MANUFACTURING DISTRICTS.

BIRMINGHAM, January, 1855.

ALTHOUGH there is not much of a noteworthy character to communicate this month, owing perhaps to the festive season just passed, and the pause to business which it invariably occasions, many improvements are still going forward in Art-Manufacture, which I hope soon to be in a position to describe, not only in reference to the varied articles themselves, but also in the mode of producing them.

In appropriate sequence to the mention of bronzes in my last communication, I may here make a few remarks on the subject of *electro-brassing*, a department of electro-metallurgy, which promises to become one of the most important branches of the art. In Birmingham it has been but little extended as regards its commercial applications, in consequence of certain difficulties attending the regulating of the deposit of brass from its solutions.

The cyanide of potassium is the principal salt which has been employed for making the solutions of brass; but every person acquainted with the nature of that salt, is fully aware of the uncertainty of obtaining from its solutions a favourable result for any length of time, in the deposition of an alloy, more especially that of brass.

There has never been any difficulty in depositing the two metals (copper and zinc) from the cyanide solutions, simultaneously and cheaply, but in this case the alloy is imperfect and not at all resembling brass in colour. And although a brass alloy of good colour may be obtained from the above solution, yet the amount of battery power necessary for this purpose, renders the process valueless except for experiment—the expense of such battery power, with chemicals necessary for the operation, entirely precluding the possibility of making it available in a commercial point of view.

The first important improvement in the art of electro-depositing of brass, is due to M. de la Salzedé, who patented his invention seven years ago in this country, France, &c. The cost of his solution is inexpensive in comparison with those previously employed for the same purpose. The process is also more certain than any other, and in the hands of an intelligent operator, a regularity of deposit may be maintained for an unlimited time, the solution becoming improved, rather than otherwise, by age, and where the coated articles are subsequently required to be bronzed, this method yields everything that can be desired for the purpose; but for articles requiring a rich yellow coating free from specks, it is defective, more especially when the deposit is laid upon cast-iron, the numerous pores of which stubbornly retain a small amount of the solution (in spite of every precaution used in drying, &c.) which gradually oozes out, and stains the surface of the deposited metal. In consequence of this defect, the process has hitherto been confined almost exclusively to articles which have to undergo a chemical bronzing upon the brass-coating. This method has been employed in France for bronzed goods on a most extensive scale, in proof of which we need only refer to the enormous number of French electro-bronzes imported into England within the last six years.

A new and important branch of trade has been introduced into France, viz., the zinc electro-bronze trade, solely through the facilities of brassing afforded by M. de la Salzedé's patent. The electro-bronze trade has already attained a high position among the manufactures of France.

The most costly articles of real bronze are readily and cheaply reproduced in zinc, cast in highly finished metallic moulds, and after having been submitted to the electro-process of brassing, are chemically bronzed, investing them with a beauty of appearance truly astonishing. In fact they are equal both for utility and effect, to those cast in the solid bronze metal. And when we consider that this is done at a tithe of the cost, we are not surprised to find many valuable objects of Art placed within the reach of a vast

number of persons, who, previously to the introduction of M. de la Salzedé's patent electro-process, were compelled to forego the pleasure of their possession. The Coalbrook-Dale Company, I believe, were the first in England who obtained a license under the patent. The process is peculiarly applicable to their manufactures; they have made it available for various ornamental purposes, and have gained an amount of celebrity which places them first in this country among the manufacturers of electro-bronzed cast-iron goods. Various firms in Sheffield have also secured the advantages of the patent, by license, and are making great progress. Mr. Thomas Fearn, electro-gilder and plater of Birmingham, has purchased an exclusive license for hire, including Birmingham, and ten miles of the surrounding districts.

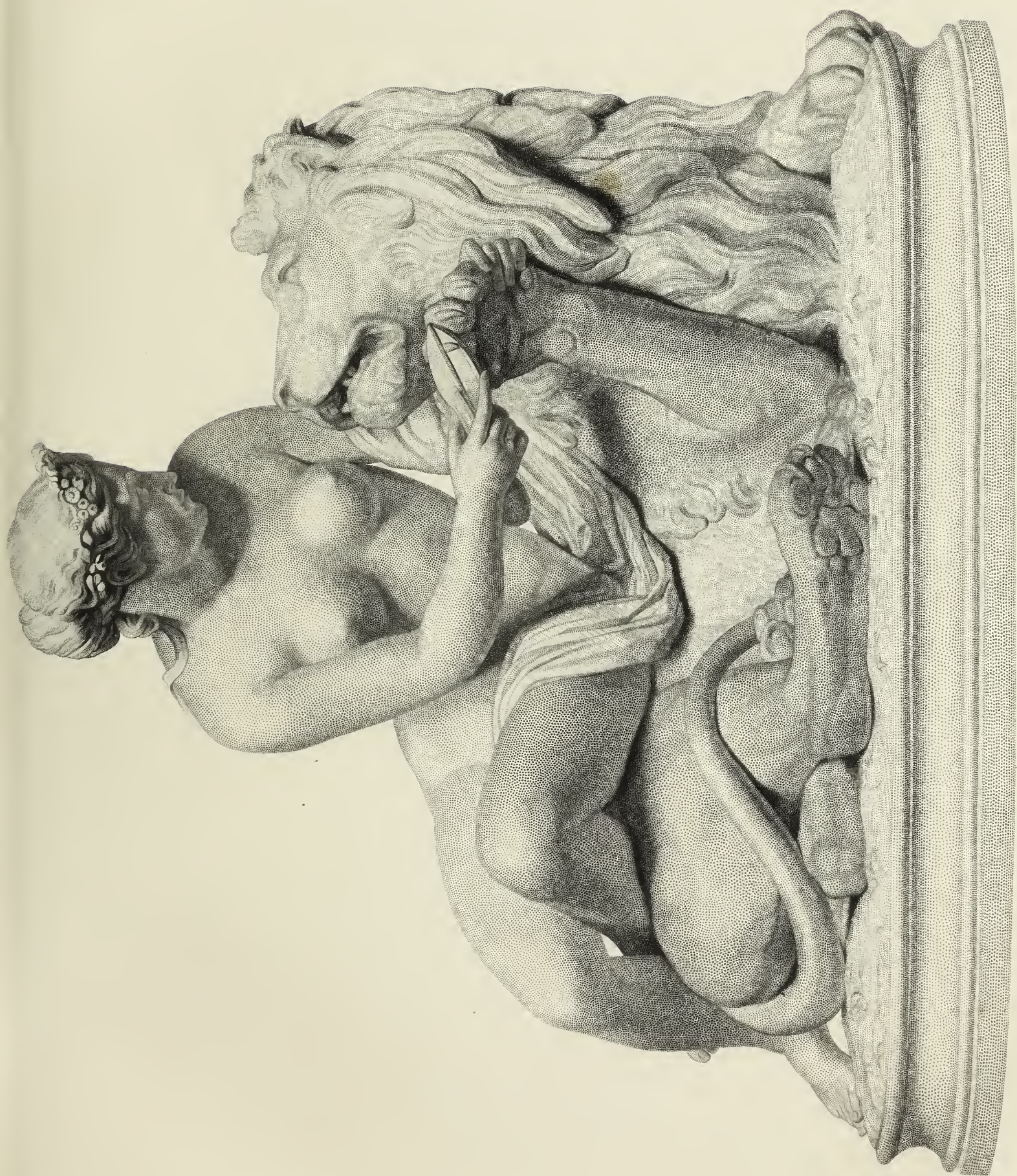
Mr. Fearn has devoted nearly the whole of the last twelve months, to developing the capabilities of the process; he has paid much attention to the details of the operation, and has considerably simplified the form of manipulation. The result of this is that he has succeeded in effectually preventing the appearance of specks upon the surface of the deposited metal, and also modified the solution so as to render it, under proper management, capable of producing, even upon common cast-iron, a bright and clear deposit of brass, of an agreeable yellow colour, and in all points resembling the manufactured alloy. For many purposes its application will be of infinite service where strength is desirable: wrought or malleable cast-iron might be substituted with advantage for various kinds of metallic goods now usually made of brass. Manufacturers will not be slow to avail themselves of the uses of this valuable invention.

Mr. Boydell, of the firm of Boydell & Glasier, of Smethwick, near this town, and also of Camden Works, London, has lately constructed a wheel or rather an apparatus to be applied to wheels or locomotive engines, in order to insure easy and comparatively rapid motion over the worst roads, heaps of bricks, through ploughed fields, or even excavated pits. The contrivance is simple and inexpensive, and will no doubt be generally adopted. It has already been tested before Prince Albert and a select committee of the Board of Ordnance, as well as other competent judges, all of whom have pronounced favourably of the invention, especially in its application to the movements of artillery. On ordinary roads two to one is gained in the power requisite to move heavy loads, but in ploughed fields, marshy grounds, or rough roads, the advantages are incalculable. The apparatus attached to locomotive engines entirely obviates the difficulty of ploughing by steam power, as the wheels will not cut into the ground, and there is no liability of their going round on their own axis without going forward.

The combined advantages of leverage, gravity, and inclined planes, are secured by this invention. The inventor, Mr. Boydell, lately discovered a new and cheap material for fluxing iron, which is now used in this district to the extent of the supply.

Messrs. Messenger & Co., of Broad Street in this town, are extensively engaged in the manufacture of pleasing ornamental designs for Braithwaite's sanitary burners, which they also produce. The great advantage of this burner over every other hitherto invented, is, that by *returning* a large portion of the products of combustion to, and combining them with the flame, the sulphurous and other noxious vapours are prevented from escaping into and contaminating the surrounding atmosphere. The vapour of water evolved during the process of combustion, which in other burners permeates the air of the apartment where it is used, forms a medium for the diffusion of the deleterious gases to the injury of much valuable property, as in the well-known instance of the destruction of the binding of the books contained in the Athenæum library. This is prevented in Mr. Braithwaite's burner by intercepting the offensive exhalations, which in the use of all other burners, are accompanied by an oppressive feeling of heat, and are found to be extremely prejudicial to health, when used in domestic establishments. H.





THE LION IN LOVE.

FROM THE GROUP BY W. GEOPS

ENGRAVED BY J. H. PARKER

PRINTED BY G. VIRTUE







THE COLLECTION OF MR. C. BIRCH,  
OF BIRMINGHAM.

In the course of the present month of February a very important collection of modern pictures will be submitted to public sale by Messrs. Foster & Son, Pall-Mall. It comprises many of the choicest examples of the British School, and a few of the modern French School. Those by our native painters will mostly be recollected as the leading attractions of the exhibitions of the Royal Academy; some others have been acquired from the studios of the painters. They are the property of Charles Birch, Esq., of Birmingham, a gentleman whose taste is amply verified by the selection of his purchases—and whose liberality in promoting the Fine Arts of his country has been exerted to the extent of adorning his modest abode at Woodfield, near the great manufacturing city, with pictures that have cost him, perhaps, thirty thousand pounds.

One of the greatest attractions and interest of the sale will be a picture by the late J. M. W. Turner, R.A., entitled "The Lock," representing this usual contrivance in canal engineering with an atmospheric transparency such as this great master of natural phenomena was alone capable of imparting to the canvas. The picture is about four feet six inches long, and of proportionate height.

Another of the rare gems of our School will be found in the small circular picture by the late W. Etty, R.A.—famous under the title of the "Fleur de Lis." A group of elegant female forms,—one of whom holds the lily, from whence the picture is named—more draped than the artist usually painted are seen seated in quiet conversation. For purity and loveliness of colour this picture is unsurpassed by any other of Etty's works; in this respect it ranks as a *chef d'œuvre*.

An elegant "Sunny Scene on the Coast of Italy, near Naples," by Calcott, R.A.; "The First Ear-ring," by Wilkie, R.A.; "The Haunt of the Sea-Fowl," by W. Collins, R.A.; "The Canal Lock," by J. Constable, R.A.; "The Slave Market at Cairo," by W. Muller, are among the works by deceased artists in the collection.

Among those pictures by living artists whose names are familiar as the greatest ornaments of our school, will be seen the engraved picture of "Deer-Stalking," by Sir Edwin Landseer, R.A.; "The Mountain Pass," by Clarkson Stanfield, R.A.; "Alfred in the Danish Camp," by D. Maclise, R.A.; "Dolly Varden," by W. P. Frith, R.A., the landscape to it painted by T. Creswick, R.A.; "The Rugged Path," P. F. Poole, A.R.A.; "The Shady Lane," by John Linnell, from last year's exhibition of the British Institution, and other works of similar importance, by J. B. Pyne, T. Uwins, R.A., J. R. Herbert, R.A., E. W. Cooke, A.R.A., three specimens, J. D. Harding, &c., and the exquisite picture by T. Webster, R.A., of "The Young Recruit."

This sale of so many of the best works of modern painters, is occasioned by one of those reverses of circumstances to which a great portion of the wealthy community of England are subjected. In the present instance, the proprietor has met with the misfortune of a coal-mine belonging to him having taken fire. It is a fortunate resource under the privation arising from an accident, that he can fall back, however grievously it may be felt, upon a resource which will, in all probability, show that sums invested in the best productions of the modern school are safe commercial speculations, and that the purchase of pictures frequently affords a still more gratifying result by obtaining prices in a public sale beyond those paid to the eminent men from whom they have been bought.

The "Head of Christ," by Paul Delaroche, which was engraved in our Journal a few years since, and some few other pictures of the French school, including two by Plassan, will also be offered in this sale, being equally the property of the same gentleman. Few opportunities so desirable for procuring works by British artists of the highest class have been ever placed within reach of the connoisseur, and as such opportunities but rarely occur, the present, we presume, will not be lost sight of.

## THE WINTER EXHIBITION.

Our former notice of this Exhibition was written before the collection was complete; many, therefore, of the most interesting works were contributed since we then saw the pictures. The collection is small, and the majority of the works are not of the first importance, but as a commercial speculation the Exhibition has been eminently successful. None of the works are as yet marked as sold though sales to the amount of six thousand pounds have already been effected. The contributions are judiciously limited, and the majority of the contributors express satisfaction at the manner in which their works are hung; whence it may be inferred that they will continue to support the Exhibition in so much as to place it among the recognised exhibitions of the season.

Among the water-colour works a charming drawing has been sent by J. D. HARDING, a study of trees, inimitable in the forms of the foliage and the yielding lightness of the branches; the easy freedom and decision of the touch are beyond all praise. "Bragozzi, or Fishing Craft off the Giardino, Venice," is the title of a picture by E. W. COOKE, A.R.A.; it is finished as highly as any picture we have ever seen by him; nothing is forgotten, everything is here with a truth even photographic, but the sky wants air, and the water transparency. We accompany him with pleasure to breezy Scheveling, or on board of the *Vrouw Helena*, of Rotterdam; but his Mediterranean hot water is too much for moderate people. "Rencontre at the Well," F. GOODALL, A.R.A. A small picture containing two figures in Breton costume. The scene is a roadside, well shut in by trees: it is in nowise forced either in colour or effect, and otherwise extremely sweet and unaffected. "Landscape near Boulogne," J. HERBERT, R.A. The subject is unattractive; consisting of a passage of roadside scenery shaded by trees, and intersected by a rivulet; but it seems to have been painted on the spot with marvellous fidelity. This is the first landscape subject we have ever seen by this artist. "Venus and Cupid Lamenting the Absence of Adonis," W. E. FROST, A.R.A. One of those miniature gems which this artist exhibits from time to time. The *morbidezza* of the principal figure is unsurpassable: in drawing, finish, and colour, the whole is exquisite. "Evening Prayer," C. W. COPE, R.A. The subject is a child kneeling at prayer: the effect is subdued, but the picture has considerable depth. "Pilgrims in Sight of Rome," Sir C. L. EASTLAKE, P.R.A. This is a *replica*, with some changes of the work which, under the same name, is so extensively known by the engraving. The Art-loving public will be glad of the opportunity of again seeing this admirable work. "Religious Controversy," A. ELMORE, A.R.A. A small sketch of a picture exhibited under the same title a few years ago in the Royal Academy. "Scene from the 'Fortunes of Nigel,'" A. L. EGG, A.R.A. A small composition of two figures. "Goats," "Cow and Sheep," T. S. COOPER, A.R.A. These two pictures are full of skilful manipulation, but they are infinitely less careful than antecedent works. "A Sandy Lane," "The Foot Path," T. CRESWICK, R.A. Two unobtrusive studies in which trees are the principal objects; they have so much of local truth as to seem to have been painted on the spot. Two pictures contributed by D. ROBERTS, R.A., and respectively entitled, "Isaida, ancient Sidon," &c., and "The Ruins of Tiberias," &c. are so historical in sentiment that it is much to be regretted they had not been rendered wholly so by personal incident; we cannot doubt the truth of these versions, and we approach with awe these sites strewn with the evidences of accomplished prophecy; breadth, distance, and desolate tranquillity are admirably rendered, but under the fresher inspirations of such scenery we cannot at once sit down to pipes and coffee with these living Osmanli. "Coast Scene in the Gulf of Salerno," C. STANFIELD, R.A. A group of boats here occupies the nearest site, they contain figures and fishing gear, and the whole of these and the nearer composition is backed by a section of

coast scenery. It is a work of great merit, certainly the best the artist has exhibited since his *Dort* picture which was at the British Institution a few years ago—"And her dark eyes how eloquent! ask what they would 'twas granted." JAMES SANT, a study of masterly power. In addition to those we name, there are other works of great excellence, valuable additions to the Exhibition since we concluded our former notice of the collection.

EXHIBITION OF STUDENTS'  
DRAWINGS

FROM THE GOVERNMENT SCHOOL OF ART  
AT GORE HOUSE.

DURING the past month one of the usual half-yearly exhibitions of students' drawings has been open to the public at Gore House, and has attracted a considerable number of visitors; the works on view were those in the earlier or elementary sections of the course of study now uniformly adopted in all the schools. Formerly, we believe, the whole of the works executed, throughout the year, were transmitted to London at one period for examination, and in competition for medals; but under this system the great number of drawings sent, together with the endless diversity of subjects and modes of treatment, was such as to render classification almost impossible. The successive commissioners of award having in their reports dwelt strongly on these facts, it was at last determined to adopt a simpler and more definite system, and the proposed change appears to have been coincident with the definite arrangement of a general course of study for the schools, a work often talked about, but never attempted, under the fluctuating management of the old school of design: both these desiderata were accordingly taken in hand together. A certain number of definite stages or sections of study were then specified and arranged with a proper attention to sequence, and in order to obviate the inconvenience of the great multitude of works sent, it was resolved to divide the course into two parts, the works in each to be called for at separate periods of the year, fixed in the spring and autumn respectively; those of the latter period, now sent, belong to the earlier stages of the course, which are as follows:—Stage 1a, Linear Geometry; 1b, Mechanical Drawing; 1b, Architectural Drawing; 1c, Perspective; 2, Ornament outlined from the flat; 3, Drawing from models and objects; 3b, Ornament outlined from the round; 4b, Ornament shaded from the flat; 5, Ornament shaded from the round; 5a, Models and Objects shaded from solid forms; 6, Drawing the human figure from flat examples; 7, Drawing flowers and foliage from flat examples; 8a-b, Drawing the human figure from casts; 8c, Drawing the human figure from nature; 10, Drawing flowers, etc., from nature; 11a, Painting ornament from flat examples; 12a, Painting ornament from the cast; 13, Painting flowers from flat examples. In each of these stages specified examples were prescribed to be used in all the schools, and care was taken to furnish to each, complete and perfect copies; whilst to ensure still further fairness and regularity, the exact number of drawings allowed to be sent from each school was fixed by the central authorities; the relative numbers being calculated with reference to the numerical strength of the several schools, and the number of masters engaged in teaching. The system of competition, as thus amended, has now been tested on three occasions and is found to work extremely well, and we believe has become decidedly popular with the masters of the schools. With respect to the general character of the drawings now exhibited, there can be no doubt but that a marked improvement is manifest; the schools have now been long enough established to allow of a traditional status of excellence being arrived at, whilst the more frequent opportunities enjoyed by the masters of seeing the works of the other schools, consequent on their being assembled in London



one or more times during the year, at the expense of the Board of Trade, enable them to profit by mutual observation and inter-communication; the more closely defined competition likewise, on the other hand, has induced greater exertions to excel on the part of the students individually. Amongst the large number of excellent drawings sent in, it would be invidious to specify particular instances, and the number of medals awarded; a list of contributions which we here append, forms a pretty fair test of the average standing of each school.

	No. of Medals.		No. of Medals.
Aberdeen . . . . .	8	Camden Town . . . . .	2
Birmingham . . . . .	16	Rotherhithe . . . . .	2
Bristol . . . . .	4	Charterhouse . . . . .	3
Carlisle . . . . .	1	Spitalfields . . . . .	11
Carnarvon . . . . .	4	Finsbury . . . . .	10
Cheltenham . . . . .	10	Newcastle-on-Tyne . . . . .	8
Chester . . . . .	11	Norwich . . . . .	1
Cork . . . . .	15	Nottingham . . . . .	7
Coventry . . . . .	11	Paisley . . . . .	11
Dublin . . . . .	10	Penzance . . . . .	9
Dudley . . . . .	6	Potteries, Stoke . . . . .	14
Dunfermline . . . . .	2	Hanley . . . . .	2
Durham . . . . .	12	Burslem . . . . .	14
Glasgow . . . . .	22	Newcastle-under-Lyme . . . . .	6
Hereford . . . . .	4	Sheffield . . . . .	17
Leeds . . . . .	1	Stourbridge . . . . .	6
Limerick . . . . .	7	Swausea . . . . .	2
Macclesfield . . . . .	13	Tavistock . . . . .	1
Manchester . . . . .	24	Warrington . . . . .	17
Metropolitau, including Training and Normal Male . . . . .	20	Waterford . . . . .	8
Central Female . . . . .	27	Wolverhampton . . . . .	4
Saint Martin's . . . . .	3	Worcester . . . . .	17
York . . . . .		York . . . . .	3

It is but just, however, to remark, that in this competition, the older established schools which, on first consideration, might be expected to stand much higher in the scale than the more recent ones, really have well sustained their position, in gaining pretty nearly their average number of medals; a fact which, instead of indicating any inferiority to their newer rivals, tells on the other side of the question; inasmuch as in the latter class of schools, the undivided time and attention of the master is as yet necessarily devoted to these earlier stages of instruction, whilst in the older ones the masters are occupied with more difficult and important labours.

A great additional stimulus was on this occasion given to the competition, from the fact of the Board of Trade having determined to send a certain number of the most meritorious students to the forthcoming Paris exhibition, the number of medals respectively gained in the competition determining the selection of the individuals. Lastly, an alteration in the constitution of the commission of examiners has been effected on this occasion, which is also a step in the right direction. The report of the commission of 1853 recommended that on future occasions one of the provincial masters should be associated in the commission of award, which has usually consisted of three persons; and at a meeting of the masters held in the spring, Mr. Young Mitchell, head-master of the Sheffield school, was elected by them to fill this office for 1854, the occasion in question.

### THE ENCAUSTIC TILES OF MESSRS. MAW & CO.

MESSRS. MAW & Co. have supplied us with the means of introducing another example of their designs for ornamental pavement: it is one which for delicacy and richness of colour, excellence of pattern, and harmony of tints, cannot fail to please. A fault which designers of manufactured works, wherein colour is admitted, too frequently commit, is that of introducing some one tint or another which, by its acknowledged brilliancy, catches the sight prominently, and therefore, it is thought, effectively; forgetting that, as in a picture, so in a textile or other fabric, harmony of colour is as important as purity of design: the repetition of the red, green, and blue, in the arrangement of this specimen of tile-work is so systematically carried out as to produce what painters call "repose" throughout the entire subject, while its richness and brilliancy are preserved with an equal degree of success.

### MINOR TOPICS OF THE MONTH.

THE BRITISH INSTITUTION will, according to custom, open its gallery for the exhibition of the works of modern painters, the first Monday in February: we shall hope to see a collection of pictures worthy of our School, although we fear the "Winter Exhibition," in Pall Mall, will have done something to lessen the supply to the Institution. While writing upon this subject we may remark that, as usual, the copies from the old masters by students were exhibited at the closing of the school at the end of the last year. The works were in everything very much like those of all antecedent exhibitions. We have on many occasions, not in reference particularly to the school of the British Institution, but with respect to copying generally, expressed disapprobation of copying as prejudicial rather than otherwise to students. If we consider the class of painters who work in any of the great galleries—for instance the Louvre—we shall find that the bulk of them are mere copyists, and it is they who multiply bad imitations, which, falling into the hands of dishonest picture-dealers, are sold as originals. Students on the contrary work from the antique, or the life, or landscape nature. We believe that the British Institution is wealthy—the copying school might there be turned into a school for the study of the antique, without clashing with any other establishment, and this would be a real benefit, to rising members of the profession. The extent of copying required by an artist is a memorandum of light and shade, associations of colour, a disposition of material, and this in water-colours may be done in a sketch of half-an-hour.

THE NATIONAL GALLERY.—Of the recent numerous additions to the National Collection, four—describing incidents in the life of St. Hubert, are by the Meister Von Werden, another series by the Liesborn master, the painter whose works principally existed in the convent of Liesborn, near Münster. These masters were of the Westphalian school, and the Liesborn master flourished about 1440, and the Meister Von Werden was his pupil with Von Corvey, Von Soest, and others. The Westphalian school flourished at the commencement of the fifteenth century and was independent of the school of Cologne, and even of that of Flanders; there exist some works of an earlier master, which go back to the fourteenth century. The aspirations of the Westphalian school were principally ideal, in which the master shows power and redundancy, but in the heads there is all the individuality of portraiture. The chiaroscuro of Van Eyck became once popular among the neighbouring schools, but the Westphalian painters remained true to their unqualified daylight effects, as we see them in their pictures. The series contains a "Virgin and St. John," by Lambert Lombard, of the Netherlands school, who lived between 1506 and 1560. There is a small upright picture by Gerhard Van der Meeren, who is supposed to have assisted his master Van Eyck in the great work, "The Adoration of the Lamb," parts of which are among the most valuable acquisitions of the Berlin Museum. The gemmed robes in this picture, which is also but a fragment, put to shame all the efforts of modern pre-Raphaelite art. We find also here a "Madonna and Child," by Ludger zum Ring, whose most important work is in the possession of the Westphalian Art-Union at Münster: it represents God the Father as the Avenger of Sin, with Christ, the Virgin, and the heavenly host. The Berlin Museum contains another work by this painter. We have never seen pictures of a period so early in such excellent condition: this would be enough with a certain class of critics to create doubts of their originality: if however, their pedigree of possessionship be authenticated, that is conclusive. On the suppression of the Convent of Liesborn, the large altar-piece was cut up and some of these pictures are the remnants of the work. On the wings there were eight pictures, of which remain "The Annunciation," "The Presentation in the Temple," and a portion of the "Adoration of the Kings," &c., which came into the possession of Herr Krüger, formerly of Aix-la-Chapelle, but now we believe of Minden, from whose collection they

were obtained for the National Gallery. They are full of the errors of their period, but show at the same time the laborious exactitude of the early German Schools, and yet this is here and there accompanied, but in the draperies only, by somewhat of the generosity of the earlier celebrities of the Italian Schools. In the faces the markings are only sufficient for the drawing, not enough for the rounding of the parts; but in many points they are infinitely superior to the works of many contemporary painters which are more highly prized. They seem to have been painted only in oil, and for their purity and preservation they are indebted to the simplicity of the vehicle and the mere earths used in their colour. These pictures are only valuable as historical examples; there is little that a progressive school can gather from them.

THE PANOPTICON.—This elegant building, in itself one of the most beautiful of the public edifices of London, has been rendered greatly attractive recently by many new and important features. Pictorial Lectures on the Seat of the War and the Arctic Voyages, have been interspersed with the usual scientific descriptions of machinery, &c. Holiday folks have been provided with amusement in the Story of Aladdin, exhibited in a series of dissolving views accompanied by a very amusing running commentary, full of puns and quaint imaginings, most excellently delivered by Mr. J. S. Buckingham, who is one of the clearest and best of the popular lecturers. The most beautiful novelty is the grand fountain rendered luminous by the newly discovered French process. It is the most elegant and beautiful of sights, to dwell on the ever-changing form of this vast column of water, entirely luminous, and resembling liquid fire, in every variegated colour of the most vivid intensity, shooting upward from the ground to the vast dome of the roof, and falling back in showers of light. The power which water possesses of holding and reflecting light was never shown in such perfection before. The grand character of the jet which occupies the centre of the Panopticon gives the fullest scope for its display, and the exceeding beauty of the exhibition gives it a paramount place over all others displayed within the walls, making it a fitting *finale* to the evening exhibition.

BURFORD'S PANORAMA.—The glorious yet devastating war in the Crimea has afforded Mr. Burford, in conjunction with his able colleague, Mr. H. Selous, a subject for their pencils: the picture of the "Battle of Alma," now occupying the upper rotunda in Leicester Square, is a graphic and spirited illustration of that well-fought engagement. The sketches for the picture were, we understand, supplied by the best authorities; and as therefore we have a right to assume that the locality is correctly represented, it is indeed a marvel how any body of troops, whatever their discipline and courage, could have overcome the resistance offered them by such masses of the enemy, and from batteries so advantageously placed. The different points of the battle, and the positions of the respective regiments which bore the brunt of it, are clearly marked out in the painting, which will doubtless attract a host of visitors, all of whom must regard it with interest, and many with melancholy satisfaction, when they think of the heroes who fell at Alma. As a work of Art, it sustains the reputation of its authors.

MR. BERNAL, who has been long distinguished for his attention to parliamentary duties, is less generally known as an indefatigable collector of objects of *virtu*. He has really devoted the leisure of a long life to the cultivation of this taste; this extensive collection of works of medieval Art, about to be dispersed, forms the great feature of the London sales this season. His pictures are almost exclusively portraits, but they are genuine works of Holbein, Janet, Petiot, and Cooper; Mr. Bernal also acquired a very remarkable series illustrative of the popular pageants, public processions, &c., of the sixteenth and seventeenth centuries, many of which are of exceeding curiosity; and others of historic value, depicting the public receptions of sovereigns in the old continental towns, preserve life-like reminiscences of things long passed away. Among the cabinet pictures is one by





Leighton, Brothers.

1854.—Designed by H. B. Garling, Esq., Architect, M.I.B.A.

SCALE. 12 9 6 3 0 1 2 3 4 FEET.







Fra Angelico. In Limoges enamels and glass painting the collection is rich. A small armoury contains about five hundred specimens of *armes de luxe*, richly inlaid and decorated, so that they really become works of Art; added to these, are five perfect suits of armour, one of which is inlaid with the precious metals, and is unique in beauty. In Venetian and German glass the collection is also fine, as well as in choice pottery of Flanders and Germany. Mr. Bernal, after many years, had succeeded in getting together the most remarkable series of early watches ever found. They are above one hundred in number, and exhibit the most extraordinary variety and fancy; they certainly ought to be kept intact, for it is now almost hopeless to rival such a gathering. In antique plate, ivory carving, &c., the collection offers fine examples to the *cognoscenti*, but the most marvellous portion of the whole, for extent and beauty, is the *Faience*, or, as it is sometimes termed, *Raffaelle* ware, of which there is such an abundance that, on entering the museum in which it was placed, the visitor might at first have mistaken it for the showroom of a modern china warehouse, so overloaded were the shelves with these rare and valuable objects. The great taste and knowledge displayed by Mr. Bernal have increased the value of the extraordinary collection so shortly to be dispersed by the auctioneer, and which would have added greatly to the stores of our national museum, if it could have been secured there.

THE POLYTECHNIC INSTITUTION.—On the evening of the 24th of December, and previous to opening for the present season with its additions and novelties, an interesting lecture on Sound was delivered at this institution by Mr. Pepper; in the course of which the lecturer showed, according to experiments originally instituted by Professor Wheatstone, the manner in which sound was conveyed by suitable conductors. The repeating media were five harps, which were arranged on the floor of the theatre, below which were musicians, whose instruments were as distinctly heard as if in the theatre while contact with the conductor was maintained, but silence instantly ensued on the removal of the harps. These effects were very remarkable. This lecture was followed by the exhibition of a series of dissolving views illustrative of the "Story of Sindbad the Sailor." These clever and ingeniously designed grotesques must have told successfully among the entertainments provided for the youth of both sexes who at this season look for amusement.

THE WAR IN THE CRIMEA.—Mr. E. Armitage, who gained a prize for his picture of the "Battle of Meané," in the Westminster Hall Exhibition, a few years since, recently sailed for the seat of war, being commissioned by the firm of Messrs. Gambart & Co. to execute some pictures of the military operations in the Crimea. We hear, too, that Mr. E. Goodall, a son of the eminent engraver, has also departed for the same destination, as the artist of the *Illustrated News*.

THE ILLUMINATED WORKS OF MR. OWEN JONES, sold a few weeks since under the hammer of Mr. Hodgson, realised a large sum. This is not to be wondered at when we find included among them most of his finest works, as "The Alhambra," "D'Agincourt's "History of Art by its Monuments," "Illuminated Books of the Middle Ages," "Winged Thoughts," "The Song of Songs," "Flowers and their Kindred Thoughts," "Views on the Nile, from Cairo," "The Preacher," "Fruits from the Garden and the Field," &c. &c. It is not, we believe, generally known, that the whole of Mr. Jones's publications were printed in his own establishment, and, of course, under his immediate supervision: they rank among the best examples of "illuminated" printing that modern Art and Science have produced.

PARIS INDUSTRIAL EXHIBITION.—Our fellow-subjects in Canada, stimulated by the success which attended the exhibition of the productions of their country in the Crystal Palace of 1851, are making great efforts to uphold their credit in Paris during the present year. An executive committee has been appointed, who recommend the formation of local committees in the chief towns of Upper and Lower Canada.

## REVIEWS.

A HANDBOOK FOR YOUNG PAINTERS. By C. R. LESLIE, R.A., Author of "The Life of Constable." With Illustrations. Published by J. MURRAY. London.

It has been a debateable question, and still is with a few controversialists, whether British Art owes much, or indeed anything, to the system of instruction pursued in the schools of our Royal Academy. We have heard strong arguments adduced against the utility of any schools of painting that ever existed, if we are to understand by the term "school" a public institution whose object is to educate by lectures, by certain prescribed tasks, and by the distribution of prizes and honours: and the opponents of this system point to the great Italian masters in support of their opinions. Now it is undoubtedly true that although the artists of Italy, even at a very early date, formed themselves into associations, in their respective cities, for the purpose of protecting and promoting their art, there is, we believe, little or no proof of the existence of an "Academy," in the sense which is now applied to the word. Individual painters had then their own schools, in which each taught without other aid than that afforded by his own advanced disciples: thus we read of the "School of the Carracci," the "School of Raffaele," of "Titian," of "Giorgione," of "Bellini," each of which had his own professed scholars and imitators receiving immediate instruction and advice from the master himself; neither pupils nor master, so far as our knowledge extends, deriving any advantage from any associated body. These and other great names may certainly be referred to triumphantly by the opponents of Royal Academies; but then, on the other hand, we must take into consideration the difference between the epochs in which they lived and our own, as well as the difference of character and circumstances apparent in the painters of the olden time and those of our own. In the earlier periods, Art seemed not to require the adventitious aid of academical institutions; it was recognised and patronised extensively by princes, nobles, and mitred churchmen: the throne and the altar alike contended for its productions, and paid due homage to those whose genius created them. And hence the painters of those days, we are speaking now of the highest among them, required suitable assistance to enable them to carry out the numerous works they were commissioned to execute; they took delight in their "schools," and were proud of the troops of young men who flocked to their studios for instruction and employment. It is not so now; no artist of the present time, even of a secondary rank, would trouble himself with pupils; the drudgery of teaching, as it is generally considered, and as, indeed, it too often is, would not be submitted to by any artist, except in very special instances, who can maintain a respectable position without such an application of his talents, unless, perchance, it be in connection with some recognised institution in which a professorship confers on the holder a mark of dignity. The establishment of a public academy, therefore, in a country like ours, becomes a necessity, for he who would apply himself to the study of Art, has scarcely another resource, certainly none so adapted to his wants; and although a few excellent painters may be named among the ranks of British artists who have never had the advantages of academical instruction, the far larger majority were at one time or another found among the classes that assembled at Somerset House or in Trafalgar Square.

Though these remarks seem naturally to arise from the volume lying before us, it is not our intention to enter here upon a defence of the Royal Academy itself, which would be altogether uncalled for and unnecessary, nor even of the system of education adopted in that institution. There may, or may not, be defects in the modes of instruction to which the pupils are subjected, for what system is perfect?—or, we should perhaps rather say, a spirit less exclusive, one more in harmony with the general feeling of the age, might be advantageously brought to bear upon its directing councils; yet none who are acquainted with the actual working of the schools but must admit that the respective professors labour diligently, zealously, and ably for the advancement of their pupils. In the system pursued the annual lectures occupy a prominent position, as a means of instructing the mind; it is in the lecture-room that theories and principles are taught which the student must apply in the school of painting and elsewhere. The lectures on painting by Reynolds, Barry, Opie, Fuseli, Phillips, and Howard; on sculpture, by Flaxman and Sir Richard Westmacott; and on architecture, by Soane and Cockerell, are all more or less excellent and useful; some of them may be classed among the most valuable contributions to our Art-literature; and to these may now be added the lectures delivered by Mr. Leslie, who having recently retired from the

chair of the professor of painting, has now through the press, given a wider circulation to the doctrines he taught within the walls of the Academy.

But the book now before us contains more than the professor's addresses to his auditors. "Though," he says "the lectures delivered at the Royal Academy form the greater part of this volume, they have been carefully revised, and recast into other forms; and with such additional matter as I venture to hope may render it worthy of the attention, not only of young artists, but, in some degree, of painters past the period of pupillage, and also of that now large and increasing class of lovers of Art who adorn their houses with pictures." Mr. Leslie has thus most judiciously cast forth a net large and strong enough to enclose others than the young artistic aspirant.

The "Handbook" consists of sixteen sections or chapters, each under a different head, serving as the text of his discourse; these texts include every subject to which the attention of a painter need be directed, while the subject itself is treated in a manner at once interesting, instructive, and popular; it is evident Mr. Leslie has studiously avoided to write according to the learning of schools, and has addressed himself to the judgment, taste, and feeling of those who listen to his instructions; and this, in our opinion, is after all the most effective mode of teaching. It is of little use to ply with dogmas and theories, however correct and true they may be in themselves, minds which are comparatively unformed and wholly untrained, and therefore not in a condition to comprehend abstruse doctrines, nor to retain them if understood. The knowledge of any art or science must be by progressive steps; the first thing a wise teacher would aim at is to interest his pupil in his subject and to render it attractive; when he has done this as a kind of foundation he may erect upon it, by degrees, a structure solid, beautiful, and enduring.

It is not, however, to be assumed from this estimate of Mr. Leslie's work, that the "learning" of Art is kept out of sight; on the contrary, his criticisms on the pictures and styles of the greatest ancient and modern painters are full and to the purpose; in fact, just what we should expect from so excellent an artist, and from a writer of an accomplished mind and acute observation. Could we afford the necessary space, it would gratify us to transfer to our columns some of his opinions on these matters, as well as on Art and its practice generally: but we cannot do this, and must therefore conclude a task we feel to have inadequately performed, by commending the volume to all whom the subject may concern: we have read it with pleasure and with profit. The illustrations, chiefly in outline, from the compositions of Raffaele, Rubens, and other distinguished old masters, are valuable as elucidations of the author's critical remarks.

COMING OF AGE. Engraved by F. HOLL from the Picture by W. P. FRITH, R.A. Published by the ART-UNION OF GLASGOW.

There must be some peculiar fitness for the office held by the council of the Art-Union of Glasgow, which enables the members to select such capital subjects as those they are accustomed to issue, as engravings, to their subscribers. Each season this society advances with an energy and spirit that we do not see elsewhere: last year it brought out Ryall's fine print of "Return from Deer Stalking," and now the subscribers of the present year will be entitled to an engraving from one of the best pictures, of its class, which the British School of Art has produced—Mr. Frith's "Coming of Age," exhibited at the Royal Academy in 1849, where it received the most marked approval; and who that saw it then can forget the charming illustration of the days of "good Queen Bess," so powerfully and pleasantly shadowed forth in the work? the noble baronial mansion, with its gable ended roofs and decorated chimneys, and oriel windows, and porteuillised gateway; the spacious courtyard thronged with retainers and tenants feasting in honour of their young lord, who stands on the entrance steps of the hall, listening to a congratulatory address, or something of the kind, read by a grave-looking personage with "spectacled nose," but whose doublet is too spruce for that of the parish clerk, even on such a gala-day. We, in our days of commercial activity and enterprise, can scarcely realise such a scene of festive enjoyment as this, which almost instinctively puts a question to us;—"Are we, with all our boasted advancement in science and civilisation, really a wiser and happier people than were our forefathers of three centuries ago?"

Mr. Holl's plate is one of the largest we remember to have seen executed; its general effect is very brilliant and powerful, and all the faces are delicately engraved. We know not how long he has been at work upon it, nor the necessity which may have existed for getting the plate into the hands of the printer, but looking at the print with a critical



eye, we are inclined to say that another month's labour would have improved certain portions of it, and made it one of the best among modern engravings. Still, as it is, it is a beautiful work, and if it does not draw a large muster of subscribers to the Glasgow Society, no engraving ever will.

We may remark here, as not out of place, that the council of this society are preparing to issue, as prizes this season, a large chromolithograph print, from Mr. Gilbert's "Spanish Peasants going to Market," together with bronzes, statuettes, &c.; they have already bought pictures to a considerable amount, which, we presume, will, as is the custom of the society, be exhibited in London before the distribution.

**BIOGRAPHICAL CATALOGUE OF THE PRINCIPAL ITALIAN PAINTERS; WITH A TABLE OF THE CONTEMPORARY SCHOOLS OF ITALY.** Designed as a Handbook to the Picture Gallery. By A LADY. Edited by RALPH N. WORNUM. Published by J. MURRAY, London.

The farther we recede from the great epochs of Italian Art, the more desirous we are to learn all that concerns it and those who raised it to its high estate; but the difficulty of acquiring such knowledge increases with the flight of centuries, or even half centuries; and at this distance of time one can scarcely expect to find anything new with reference to them or their works. Modern writers can only glean from their predecessors, but in thus pursuing a track already trodden they can be of essential service to the Art-student, in proportion to the pains taken to reconcile discrepancies, to correct errors, and to substantiate or refute what has been problematically stated. That this is neither an easy task, nor one devoid of labour, is evident from the list of works which the editor tells us have been referred to in the compilation of this small "Biographical Catalogue" numbering about two hundred pages: the list enumerates the titles of about as many books, in almost all the languages of southern Europe, which have been consulted either directly or indirectly. Now as we know Mr. Wornum to be as zealous after truth as he is diligent and painstaking in research, we have a right to assume that he and his fellow-labourer, Miss Farquhar, the "Lady," have issued a volume as free from error as the nature of the work will admit of. In a "Handbook" intended for use in a picture gallery, one cannot reasonably expect that the biographies of some hundreds of painters should be very copious; here, however, they are sufficiently ample, and the characteristics of the leading artists are judiciously pointed out; or to use the editor's own language in his preface: "the articles consist in general of the essential biographical facts when known, and in a concise character of the painter's style; with a notice of the most accessible of his principal works;" while at the end of each notice, the name of some previous writer, or writers, is appended, for the benefit of those who desire to enlarge their acquaintance with the painter and his works. The especial object in the compilation of this catalogue is thus stated by the editor:—"Ordinary guide-books do not in any way meet the necessity of those who wish to understand as well as to see, nor do the catalogues of collections themselves, even in their own individual cases, except in two or three rare instances; dictionaries of painters are meagre, cumbersome, and inaccurate; and even a good history is as ill-adapted for incidental references as for the pocket. It was under these impressions that Miss Farquhar took the meritorious resolution of attempting to supply in some degree this admitted desideratum, and the present little work is the result; the object has been to produce a pocket handbook which should contain much essential information in a very small compass:" we will only add for ourselves, we should desire no other in any visit we paid to a gallery of Italian Art: Miss Farquhar's "Handbook" adds another worthy name to the list of fair candidates for the thanks of the Art-loving public.

We must not, however, forget to mention that Mr. Wornum has introduced into the volume a list of the principal painters of Italy, in a tabular form, classified according to their respective schools, from the thirteenth to the eighteenth centuries inclusive; so arranged and divided that we see at a glance the contemporaneous painters of each school, and the periods when they flourished; this is a most valuable addition to the book.

**ILLUSTRATIONS OF SCRIPTURE.** By an Animal Painter. With Notes by a Naturalist. Photographed for T. CONSTABLE & Co., Edinburgh; HAMILTON, ADAMS & Co.; ACKERMANN & Co., London.

The new art of photography seems destined to enter the lists with the arts of the engravers on metal and wood, and with the lithographer in the work of

book-illustration: whether it is likely to supersede these is a question we will not undertake to determine; the world is, however, wide enough for them all. The "Illustrations of Scripture" is altogether a novelty in design and in execution: the artist, whose name does not appear on the title page, but whom, from the monogram on the prints, we believe to be Mr. Blackburn, of Edinburgh, has, we presume, selected certain texts from the bible, in which reference is made to animals, and from these subjects he has drawn pictures and afterwards submitted the latter to the photographic process. There are twenty illustrations, representing a variety of beasts and birds drawn with unquestionable accuracy and with great spirit; and where the human figure is introduced, the pictures become historical: some of them are really fine compositions, exhibiting more than the genius of a mere animal painter; we may instance, as examples, the "Passage of the Red Sea;" the "Ewe-lamb;" and "Lazarus:" the photographs generally are good; occasionally, however, we find them a little weak. The "Notes of a Naturalist," by Mr. James Wilson, as we have understood, are descriptive of the habits and history of the several creatures which the artist has represented with his pencil; these "notes" are ample, and both entertaining and instructive.

**GEMS OF THE GREAT EXHIBITION. THE DAY BEFORE MARRIAGE. THE CRUCIFIXION.** Printed and Published by G. BAXTER, 11, Northampton Square.

We have occasionally noticed, as they appeared, Mr. Baxter's prints in oil-colours, of some of the most attractive "views" in the Great Exhibition: he has now completed the series, in nine pictures, and having put them into a rich binding of gold and purple, issues them as a single volume, and a book of beautiful "gems" they make; the sculptured works in the Exhibition forming the principal features in each scene. The minuteness of detail, the delicacy and accuracy of the drawings, and the brilliancy of the colours, are almost marvellous in pictures so small and so full of subject: the book is altogether an elegant and worthy memento, in miniature, of the "world's wonder." The "Day Before Marriage"—representing a young girl reclining against the trunk of a magnificent tree, with an expression of deep thought upon her countenance—is also, we presume, an example of Mr. Baxter's patent process; but though a pretty subject, the print does not please us so well as many others he has produced. The figure comes out very well, but the landscape portion of the works is rather confused, and very heavy; whether or no this is attributable to the size of the print, which is rather large, we cannot say; but it is our opinion that the process employed in this style of printing is scarcely applicable to pictures of this scale. Mr. Baxter's print of the "Crucifixion," puzzles us, as to his method of producing it; he announces it as "executed by the Baxterotype," but what that is we must confess our ignorance of. We have in our possession a glorious photograph, of the same subject, from a piece of ancient sculpture, executed in Paris, of which Mr. Baxter's print is an imitation, and a capital one it is too, wanting only the sharpness and delicate gradations of light and shade that appear in the draperies of the figures, and, in parts the bold relief, which the photograph has, to render it equal to the other: it is, however, an extraordinary production, worthy of being framed and hung in any "chamber of quiet thoughts." The original composition, by whomsoever it is, as the sculptor's name has not been made public, is one of the noblest and the most solemnly impressive we have ever seen of this subject.

**POEMS.** By WILLIAM BELL SCOTT. Published by SMITH, ELDER, & Co., London.

Mr. Scott, as he hints in a corner of his frontispiece, is a painter as well as a poet; and we have in this small volume, what we do not often find conjoined, the two Muses illustrating each other through the same mind and hand. We could have wished there had been more of the work of the graver, illustrating as it does, in what little we have of it, with quaint and simple feeling, but thoughtful and accomplished skill, the current of the poet's pen.

Mr. Scott's verses are certainly not of the vain and evanescent sort which are too much thrust on us daily, by many unfortunately over-credulous in their fancied poetic ability. These poems are evidently the result of deep and true poetic impulse, rendering itself with involuntary joy into simple, harmonious, and attractive form. They are of the sort which not only can, and must be, read twice and thrice, but which gain at every reading. The under-current of symbolic meaning, of allusion through the outer to the inner world, which is one of the attractive characteristics of many or most of

these poems, forces one to return to and dwell upon passages continually, finding in them fresh thoughts and beauties.

It is impossible in a few words of remark, and without illustrative quotations, to do justice to verses of the high and earnest, but somewhat peculiar character of these before us. That they will be appreciated by many of kindred nature, who, in lesser endowment of poetic language, rejoice to find a worthy voice, we have no doubt. And to such, even thus early, we are glad to introduce them, with our hearty commendation.

**A FEW WORDS BY WAY OF A LETTER ADDRESSED TO THE DIRECTORS OF THE CRYSTAL PALACE COMPANY.** By S. L. SOTHEY. Published by J. R. SMITH, London.

As one of the shareholders in the "Crystal Palace Company," Mr. Sothey, the well-known auctioneer of literary and artistic works, has thought proper to offer publicly to the Directors a few words of remonstrance against certain arrangements in the building affecting the comfort of visitors, against the arrangement of the "Refreshment Department" as regards its financial profits, and also against the decorations of some of the courts, as well as one or two other points to which he desires to direct the attention of the Directors. Without entering into the matters discussed by Mr. Sothey in his pamphlet, we will briefly say that if his suggestions were carried out, the public, whether they visit this beautiful edifice as mere pleasure-seekers and idlers, or to derive instruction from what they see there, would be benefited by the change. None would rejoice more than ourselves to know that the Company was in a thriving condition pecuniarily, as the existence of the "Palace" must rest on its success as a commercial speculation: all advice, therefore, that, in our judgment, tends to help forward such a result, and Mr. Sothey's seems to us of this nature, we cannot but recommend.

**VICTORIA REGIA; OR, THE GREAT WATERLILY OF AMERICA.** With a brief account of its Discovery and Introduction into Cultivation: with Illustrations, by W. SHARP, of Specimens grown at Salem, Massachusetts, U.S.A. By JOHN FISK ALLEN. Printed and Published for the Author, by DUTTON & WENTWORTH, Boston, U.S.

It is fitting that the gigantic natural productions of a gigantic country should be illustrated on a suitable scale of magnitude, and this Mr. Allen has done in his six published plates of drawings taken from the noble *Victoria Regia*. They are exceedingly well executed in chromolithography, and show us the plant in its various stages of development, from the leaves of three weeks' growth to the perfect flower. The descriptive text, which is ample and replete with information upon the treatment of the subject discussed, is boldly printed in golden letters, forming on the whole, a work beautiful in itself, and most creditable to the taste and execution of the American press. Indeed, it is scarcely too much to say that no press of any country has ever issued a production more admirable—at once superb and in good taste.

**PICTURES OF LIFE AND CHARACTER, FROM THE COLLECTION OF MR. PUNCH.** By JOHN LEECH. Published by BRADBURY & EVANS, London.

It was a capital idea to collect a large number of the choicest "bits" from the picture gallery of our humorous contemporary "Punch," to issue as a distinct publication: it is just the sort of thing to dissipate the *ennui* of a drawing-room ere dinner is announced, or to promote the hilarity of a fireside group. Mr. Leech's pencil is as vivid as prolific; he is the Rowlandson of his day, with a higher aim in his satire, and with less of the burlesque than that very clever caricaturist. He rebukes the follies of the age with a kindly, yet unsparing hand, and conveys amusement while he exposes the foibles of human nature in the young, and in children of a larger growth: such teachings are often more effectual to restrain folly than would be the lectures of a whole college of learned professors.

**NELSON AT TRAFALGAR, OCTOBER 21ST, 1805.** Engraved by C. W. SHARPE, from the Picture by C. LUCY. Published by LLOYD, BROTHERS, London.

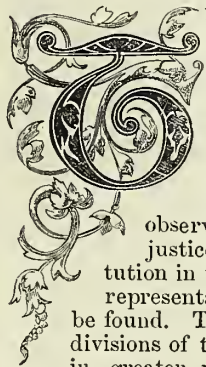
An engraving, intended as a companion to that from Delaroche's picture of "Napoleon at Fontainebleau." Mr. Lucy's painting represents Nelson sitting in the cabin of the "Victory," on the eve of the battle; it attracted our attention in the Royal Academy exhibition of last year as a well-conceived and characteristic portrait of our great naval hero. Mr. Sharpe has ably retained, in his engraving, the solemn, thoughtful expression of the original



## THE ART-JOURNAL.



LONDON, MARCH 1, 1855.

THE BRITISH INSTITUTION.  
EXHIBITION, 1855.

THIS exhibition was opened to private view on Saturday the 3rd of February, and publicly on the following Monday. The number of works is 559, including sixteen sculptural productions. It may be observed, and we think with justice, that we have no institution in which a perfect collective representation of our school is to be found. This is attributable to the divisions of the profession, which are in greater variety than have ever before existed in any school, ancient or modern; not even excepting the characteristic differences which distinguished those of the Isles of Greece. In one collection we are oppressed with portraiture, elsewhere it might be said there is no genius for landscape—in others landscape abounds to the exclusion of portraiture; here a statistic of a foreign school would say there was no portraiture in England. Again, we are amid a curious variety of rustic human-kind, sheep, cows and their tender yearlings, green and still life; or, it may be, we may now and then cast up on the sea-shore and find ourselves listening to the sublimely Homeric measure of the ever-labouring sea. Alas! the Muse of History has no home among us, and our poetry for the most part is of the ballad and domestic strain. A distribution of power is the next thing to weakness, and foreign critics will never believe we have a school until a sufficiently concentrated evidence be offered to the contrary. The collection now before us contains works of a high order of merit in every department of Art; but it would seem as if many of the contributors had been painting for a cabinet of miniatures, by the works which they have sent. We have not often to complain that the pictures exhibited here are too large; but we may very fairly say that many painters of known power are represented by works much too small; and again, in the choice of subject there is but little originality; whenever one artist breaks new ground he is sure to be followed by others till the repetition becomes painful: but to proceed to particulars—

No. 1. 'Cow and Sheep,' T. S. COOPER, A.R.A., is a small picture of a class which the artist has been repeating for the last ten years. On the foreground grows the same evergreen and everlasting dock, a tradition from a long line of Dutch painters. The mouths, eyes, and feet of the animals are insufficiently made out.

No. 2. 'An English Cottage Home,' T.

CRESWICK, R.A. This small picture is perhaps a veritable locality; at least there is but little of the ideal about it. The foreground and buildings are most carefully rendered, but the trees are deficient of qualities which especially charm us in foliage, and it were desirable that the peep which plays the part of background were really distant.

No. 6. \* \* \* \* F. WYBURD.

"Maideu with the meek brown eyes,  
In whose orb a shadow lies,  
Like the dusk in evening skies."

A small study of a female head and bust in profile; it is the best head we have seen exhibited under this name.

No. 7. 'Still Water—a Creek of the Zuyder Zee,' E. W. COOKE, A.R.A. This is a very small picture, and not perhaps among the most successful of the painter's North Sea series; the surface is enamelled, and here and there crude.

No. 8. 'Children and Butterfly,' W. HEMSLEY. A small composition showing two children in an open landscape; the little figures are characterised by the happiest traits of infantine expression.

No. 12. 'Tunbridge Wells—The Parade,' C. R. STANLEY. This picture affords a very accurate representation of the place, but the subject has scarcely enough of pictorial attraction.

No. 19. 'Shepherd of the Campagna di Roma,' R. BUCKNER. A life-sized figure, that of a boy; accurate as to Italian costume and character, but too much refined, especially in the hands and features, for the pure rusticity of the Campagna. In pose and lifelike expression, it is among the best of this class of pictures we have seen, but it were to be wished, for the sake of the effect, that the dog were not there.

No. 24. 'A Watering Place,' F. R. LEE, R.A., and T. S. COOPER, A.R.A. The subject is altogether unworthy of these artists. It is a small picture, presenting a farm-house with a pond in which are a few cows. The animals are loose in execution.

No. 25. 'A Sea Nymph,' W. E. FROST, A.R.A. One of these small single figure pictures which this artist paints with such a charming feeling. It is finished with all the nicety of a careful miniature.

No. 28. 'St. Agnes,' W. GALE. This is a small half-length, presented in a pose of devotion, but the features express rather wonder than adoration. The screen dividing the background precedes in some degree the figure, which seems too small for the head. The picture is otherwise distinguished by taste and great delicacy of touch.

No. 29. 'An Unwelcome Catch,' G. SMITH. We see in this composition, which is small, a boy seated on the bank of a stream, whence he has just drawn forth an eel. In the incident there is nothing, but the picture is highly interesting from the sweetness and truth by which it is everywhere distinguished.

No. 34. 'The River Awe, Argyleshire, looking towards the Pass of Brands,' F. R. LEE, R.A. The material is successfully superseded by the effect,—that of a sultry summer day, shaded into gloom by an approaching thunder-storm. The theme is rendered with spirit and truth, and in a tone of severity unusually daring. The rocks on the left, however, are exceptional: they seem to have been a difficulty.

No. 41. 'A Farm Yard,' A. J. STARK. A subject extremely unassuming, but everywhere treated with great ability.

No. 42. 'A Study,' J. PARTRIDGE. The title is accompanied by the line from Tasso,  
"Pensoso rigor dolce, è in quel volto."

but the study is a portrait,—that of a lady, head and bust, of the size of life. Many of the lines, as those of the eyes and the lips, are extremely hard, suggesting the idea that the picture has been painted too near to the sitter.

No. 43. 'Fruit—from Nature,' MISS E. STANNARD. A dessert of the fruits usually served up on canvas,—they are painted in a manner closely imitative of nature.

No. 44. 'The Ladies of the Woods,' T. DANBY. These "ladies" are two children that have strayed into the thicket, and seated themselves, in their red petticoats, precisely in the middle of the picture. We wish they had sat down a little more to the right, or even the left. The subject is its trees, a group of which rise near the centre. Their forms are very elegant, and they are made out with sweetness and grace which are very rarely communicated to trees. When such success attends a departure from conventionality, it may be signalled as the result of the best kind of originality.

No. 45. 'Lieut.-Gen. Sir C. Napier, Lieut.-Col. McMurdo, and Col. Leslie, leading Her Majesty's and the Hon. East India Company's Troops at the Victory of Hyderabad,' G. JONES, R.A. This is the sketch for a picture exhibited at the Royal Academy; it presents only a combination of masses, and an opposition of light and shade.

No. 48. 'Near Dawlish—South Devon,' J. MOGFORD. The materials of this subject are presented under an evening effect, perfectly successful in its description of repose.

No. 50. 'A Doubtful Recognition,' T. F. DICKSEE. A half-length figure of a cottager's wife holding her child in her arms. The eyes of the infant are fixed upon the spectator, but with an expression rather of apprehension than of doubt. The relation between the mother and child is very naturally established. Both heads are skilfully painted, very sweetly coloured, and the drawing is skilful throughout.

No. 56. 'Free Sittings,' F. UNDERHILL. The scene is a country church during divine service, and the interest of the composition is centred in a group, composed of a mother and two children. The picture is not so freely painted as others we have seen exhibited under this name, but yet it is sketchy. We have observed that transitions from a spirited manner have frequently degenerated into weakness; but, perhaps, in such a case as this, the "spiriting" might be done even more gently without injury to the force of the picture.

No. 57. 'Windsor Castle—Morning,' H. DAWSON. This is a large picture, affording a distant view of the castle from some distance down the river on the Berkshire shore. The sun over Windsor, is feebly penetrating the morning mist, and distributing its yet faint light over every portion of the landscape, but with a delicacy and propriety of feeling which only nature herself can dictate. On the left rises a screen of tall elms, which are drawn and painted with a fullness and richness of foliage rarely seen. The picture shows no vulgar striving after force—that is, the result of a close observance of nature. This artist excels in painting skies.

No. 58. 'Near Loch Etive—Argyleshire,' A. W. WILLIAMS. A small picture, fresh in colour, and remarkable for its sky and distance.

No. 62. 'The Harvest Moon,' G. A. WILLIAMS. A small picture, showing at once the rising moon, and also on the trees the effect of the setting sun, the lower part of the composition being in shade. There is



little in the picture; but the sentiment is extremely agreeable.

No. 63. 'Hear Thou in Heaven Thy Dwelling-place,' J. SANT. A female head and bust of the size of life: the beau-ideal of the sweetest saint in the calendar. The artist seems to have painted this head from a new model: it is of a rounder contour than those we have been accustomed to see. Having expressed a wish that the eyes had been less full, the hands smaller, and the drapery less studiously dramatic, we have nothing further to wish. She severs the rose-leaves of her mouth, and breathes a prayer—but she prays also with her eyes. The manner of the art is different from that of other recent pictures: this may not be felt by the artist so much as the observer. If anyone could sleep by this picture he would dream, first of Guido Reni, then of Greuze. She is looking up—that is only conventional: there is an equally profound adoration in eyes that look down.

No. 64. 'The Road to the Homestead,' J. S. RAVEN. This road is enclosed by trees, and the treatment of those which fall into shade is sufficiently vigorous; but this effect is in some degree vitiated by the passage of lighter foliage on the left. A load of corn is passing along the road, but being unsupported it looks a light spot in the composition. There is, however, great power and firmness of execution throughout.

No. 69. 'Church and Convent of Madonna del Sasso, above Locarno—Head of Lago Maggiore,' G. E. HERING. This is a large picture, showing a vast expanse of the shores of the lake. The church and convent rise on a pinnacle of rock near the centre of the picture. The whole of the near site is broken, but beyond this the eye is carried across the lake and along the rugged sides of the opposite mountains, until the summits of the range mingle with the sky. Everything is steeped in *dolce far niente*, the water beneath is asleep and the air above is stagnant; we neither see nor hear anything stirring in the convent, and it is so warm that even the sun seems to stand still.

No. 76. 'An Old Acquaintance,' J. INSKIPP. This is a study of a country girl, she is seated in an open composition. The treatment of the figure is distinguished by the taste which generally characterises the works of the painter, but the execution is certainly too free.

No. 77. 'The Orphan's Friend,' R. H. ROE. The story is not new; the orphan is a lamb which, while lying by the side of its dead mother, has been attacked by an eagle, from the talons of which it is rescued by a dog. The picture wants force, but shows intimate knowledge of the living nature it represents.

No. 80. 'The Wheat-sheaf,' F. UNDERHILL. There are three figures in this composition, one is a child, which, while gathering flowers in the harvest-field, has fallen asleep under the sheaves of corn, the two others seem as if they had just found the sleeper. The incident is common-place, but it is pointedly described.

No. 81. 'Clovelly,' S. P. JACKSON. This well-known subject is almost always painted from the same point of view; that is, placing nearly in the centre of the composition that picturesque remnant of architecture. The village on the left, and under the cliff, falls into the shade. The sea and all that pertains to purely marine painting is rendered more effectively than the quasi landscape portions of his pictures.

No. 84. 'The Cottage Door,' E. J. COBBETT. Two figures are presented, that of a child seated and playing with her doll, and her elder sister, who is standing. Both are well

executed, and especially so are the ivy and hollyhocks at the cottage door.

No. 85. 'A Welsh River, Evening,' J. DEARLE. A tranquil stream surrounded by rocks and overhung by trees. It has much originality and great sweetness of colour. The water is transparent in its dark reflections, but where it repeats the sky it is hard and opaque. The light passages of the water are forced out of the composition. Some of the more distant rocks require toning down, and the swallows are much too large.

No. 91. 'Who are You?' F. W. KEYL. *Ovis loquitur*—and, as asking the question, eyes the intruder as scared sheep are wont. There are two foreground animals, both blackfaced mountaineers, admirably drawn and painted, but losing much of their importance because so much has been made of the landscape.

No. 92. 'Cathedral at Beauvais—Picardy,' L. J. WOOD. It rises above a group of low, dear, dirty, old, picturesque houses which occupy the nearest site. The whole of the architectural detail is made out with the utmost nicety, but the colour of the cathedral here is very different from the reality.

No. 101. 'Hope—a finished study for a large picture,' ALEXANDER JOHNSTON. This is a very small picture: the figure is seated and holds a book before her, it is very sweet in colour.

No. 103. 'Samphire Gatherers,' W. E. JONES. There is much originality of feeling in the treatment of this subject, which is a section of coast scenery.

No. 108. 'Venice—Traboccolo aground,' E. W. COOKE, A.R.A. The stranded boat occupies the most prominent place in the composition. She is a lugger-rigged craft, with her sails up and a profusion of gear, all painted with a marvellous minuteness of detail. Beyond the boat and the near objective the eye traverses the composition, commencing with the buildings on the right of the Doge's Palace, and ending on the left with the Dogana, comprehending the Campanile, the Library, and all the points in that centre of historic reminiscences. The imitative truth of the picture is beyond all praise, and, although the southern subjects of the artist have lately been infinitely better worked out than some of those which he has exhibited from the Adriatic and the Mediterranean, we think this incomparably the best of his Italian series.

No. 112. 'Sunshine and Showers: Mountain Scenery near Bettws, North Wales,' P. W. ELEN. A small picture, rich in colour, and, in successful treatment, justifying its title.

No. 113. 'A Cottage Interior,' F. GOODALL, A.R.A. One of these unassuming subjects which this artist paints with so much grace and truth. It is rich in picturesque quality, and worked out with fullness of detail without the appearance of elaboration. The textures and surfaces are real and substantial, and nothing can exceed the charmingly harmonious colour which everywhere characterises the work. It is a triumph of transparent colouring.

No. 124. 'The Entrance to the Brewers' Room, Antwerp,' J. S. SOLOMONS. Very like the place, only too fresh in colour.

No. 127. 'Sunset,' J. HOLLAND. This is a view taken abreast of the Dogana at Venice, and presenting a group of Venetian small craft in the nearest site. The sun is about to sink behind the buildings that skirt the canal—a description rendered with sweetness and truth of expression—and without the slightest approach to vulgarity or exaggeration.

No. 130. 'Interior of a Cottage near Stratford-on-Avon,' T. EARL. Showing a girl seated, sewing, with her back to the window; it is forcible in effect.

No. 137. 'Evangeline,' H. BARRAUD. Long-fellow's heroine is becoming a favourite; it were earnestly to be wished that fashion was not extended to subjects for painting. The head, which is presented in profile, has some degree of sentimental expression.

No. 138. 'The Interview between Queen Elizabeth and the Countess of Nottingham,' T. M. JOY. This is from the story of the ring which Essex entrusted to the Countess of Nottingham to be given as his last appeal to the queen. The expression of the queen is demoniacal as she points upwards and declares that she never will, though God may, pardon her. The queen is too tall in comparison with the figures near her, and the gentlemen in waiting in the ante-room do not keep their places; otherwise it is the best picture which the artist has ever painted.

No. 143. 'The Rialto,' J. HOLLAND. We find ourselves here in the society of two young ladies who are on a balcony overlooking the Rialto at Venice. The bridge and the opposite buildings fill the field of view. The picture is strikingly original in treatment, and closely descriptive of the city of the sea.

No. 153. 'A Sybil,' L. W. DESANGES. The head is painted with an effect of two lights, artificial light and daylight; she unrolls a scroll on which is written, *Nascetur ex virgine*. The work is excellent.

No. 154. 'A View of the Great Harbour of Malta, from the Corladino,—painted from a sketch taken on the spot by Captain G. Hotham,' J. W. CARMICHAEL. We seldom see a picture more full of material and incident. We look directly down the basin towards the sea, over which is seen the setting sun. The buildings on each side of the basin look like those of a city of antiquity, and the variety of picturesque costume in the foreground sustains the idea, which is negated only by the modern rig of the British man-of-war. We cannot praise too highly the exactitude with which the various vessels in the harbour are described. The drawing of the spars and ropes is the result of a life-time of study, and the brilliant success with which the sunlight is distributed through the picture exhibits the happiest imitation of one of the most enchanting phases of nature.

No. 155. 'Gil Blas relating the Adventure of Camilla and the Ring to the Licentiate Sedillo,' H. C. SELOUS. This is a large picture, in which we find our old friend the licentiate laid up with the gout, and helplessly seated in an easy chair, made as additionally easy as possible. He has laughed till almost strangled by his cough; and so we now find him. Gil Blas stands before him relating the story, and points to the ring on his finger. The housekeeper, in alarm for the life of her master, tries in vain to stop the narrative. The picture is full of light; and the story is so pointedly made out, that no title is necessary.

No. 161. 'The Trophies of Youth,' T. DANBY. This is a landscape—apparently a passage of Welch scenery—showing a tranquil stream, embosomed in hills, and fringed with foliage. The light, atmosphere, reflections, and colour of the picture are charming: it is far beyond anything that has ever appeared under this name.

No. 168. 'Fruit,' G. LANCE. A large picture, in which we find the fruit accompanied by a peacock, the plumage of which is a masterpiece of imitative art. The metallic brilliancy of the tail feathers was never



more perfectly realised. The fruit as usual is admirably painted.

No. 173. 'The Relic,' COKE SMYTH. A small composition, in which are seen some Italian devotees kneeling in adoration before the "relic" in a monastery: the incident is characteristically described.

No. 175. 'A Winter Afternoon,' R. BRANWHITE. A large composition of that frigid wintry aspect, which this artist describes in many respects better than any living artist: nothing can exceed the feeling and manipulation of the work; but in all principal points this winter series is too identical.

No. 180. 'Scotch Highland Scenery,' H. JUTSUM. A section of rugged mountain scenery, perhaps in the Isle of Arran. The stones, tufted herbage, and heather of the foreground, and the mountains of the distance, are rendered with surpassing reality.

No. 181. 'Canale degli Orfanelli, Venice—Sunset,' E. W. COOKE, A.R.A. Here the sun has disappeared below the distant line of buildings, leaving the sky flooded with colour, which is fast being superseded by a deepening and brief twilight. The truth of the description is at once felt.

#### THE MIDDLE ROOM.

No. 190. 'A Runaway Knock,' G. CRUIKSHANK. The story is of the excitement occasioned to a circle of maiden ladies, their fat servant in gaudy livery, and a pack of lap-dogs, in their retirement at Turnham Green, by two mischievous urchins, who are making off in the distance. This climactic achieves the immortality of the painter. History is very often caricatured; and caricature not unfrequently is truly historical. It were to be desired that he would take a lesson or two in colour and touch.

No. 191. 'The Barmouth Water, North Wales,' SIDNEY R. PERCY. This is a large picture, presenting, in accordance with the usual feeling of the painter, passages of comparatively low foreground and middle distance, with an expanse of water, the whole enclosed by mountains. It is equal to his best efforts.

No. 203. 'Age's Consolation,' G. E. HICKS. A small composition, showing a group consisting of an aged woman and her grandchild, the latter sitting at her feet reading the Scriptures: the mask of the aged figure is very minutely painted—perhaps too delicately pale.

No. 215. 'Highland Sport—a Change of Dogs,' J. W. BOTTOMLEY. The dogs, a pony, and a young gilly constitute the principals in this picture, wherein is recognisable a degree of vigour and originality which are likely to give great value to subsequent works.

No. 216. 'L'Innamorata,' H. O'NEIL. A small half-length figure seen in profile and resting her head on her hand. The love-lorn expression is markedly defined, but it is not the head of an Italian woman. The features are minutely finished, as are the draperies and all the incidents of the composition.

No. 223. 'Scene at the entrance of New-haven Harbour—Seaford in the distance: Threatening Weather,' COPLEY FIELDING. This is one of those black squalls which are among the best performances of this artist. The sky, nearly as black as night, is reflected on the waters below, which are surging in furiously on the beach, and all the fishing craft are running in shore for shelter. It is a powerful description, but it had not been less so had the sky been less black.

No. 234. 'A Woodland Scene,' H. JUT-

SUM. The beeches in this passage of sylvan nature are realised in a manner not to be surpassed. The certainty of the touch with which the foliage is painted is admirable.

No. 235. 'Off Beachy Head—near Hastings,' J. DANBY. 'Off Beachy Head' may with a certain latitude of expression be 'near Hastings.' We may manage to get through a catalogue with very loose sailing directions, but such a note as that would send any innocent skipper into Pevensy Bay in a dark night instead of 'near Hastings.' As far as landmarks go the view may be "Off Harwich, near Yarmouth;" the picture is, however, of original and exquisite feeling.

No. 239. 'Shylock,' G. E. SINTZENICH. A small study of a head, penetrating in expression and finished with great care.

No. 241. 'A Sleeper,' W. H. KNIGHT. Very carefully painted from an excellent model; it is small, earnest, and unassuming.

No. 243. 'The Park,' T. CRESWICK, R.A., and W. ANSELL. This is a long picture, apparently painted to occupy a situation like that in which it is now placed, that is, over a chimney piece. The composition seems divided into two parts; on the left a knoll with a group of startled deer, and on the right a view, with the exception of a castle, very much much like that we obtain from Richmond Hill. On the part of either of these artists there is no diminution of careful execution, but nevertheless the work is less successful than those which usually result from their individual efforts. Rarely do we see combined productions entirely successful.

No. 248. 'Stealing a Kiss,' J. H. S. MANN. The delinquent is a little boy, and the injured one, is his mother. The figures are in miniature; the colour and finish of the latter are of a high order.

No. 253. 'Waiting for the Laird,' G. W. HORLOR. The dogs in this picture are extremely well painted, so much so as to contrast most unfavourably with the figure, and to be but ill supported by the landscape.

No. 257. '\*\*\*', R. BUCKNER.

"Beneath repeated shocks the wretches pine,  
The vigour sinks, the habit melts away;  
The cheerful, pure, and animated bloom  
Dies from the face," &c.

These lines stand in the place of a title to a picture of an Italian peasant boy, whom it is proposed to describe as in the depths of want and misery; but the description fails because the complexion is not that of starvation, and the expression is rather sentimental than despairing. In Italy rags are by no means the livery of woe. We would rather sit down in the shade to *due! quattro! cinque!* among the promising youth of the Trasteverini, studying their *bocche ridenti*—starry eyes, and invaluable seediness—than sit ten minutes with a designing *professore* in the Caffè Greco. The picture is not successful as representing squalor and want, but it is otherwise an excellent production—the subject is elevated by the style.

No. 267. 'Loves of the Angels,' L. W. DESANGES.

"Anah. Sister, I tremble, for I am his.  
Aholibamah. Sister, I fear not, for he is mine."

The timidity on the one hand, and the confidence on the other, are pointedly rendered, but the impersonations are of "the daughters of men," and not of the choirs of Heaven. The skin surfaces remind us too much of the paint, and too little of breathing humanity; since we look for the angels in our own image.

No. 278. 'Pet Calves,' W. UNDERHILL. This picture contains a study of a country girl with her sheaf of gleanings at her back. The head and pose of the figure are charm-

ing, but the drawing of the extremities is imperfect. There are besides this figure a boy and a goat, and without these the picture were much better than it is. It contains, however, as it is, some of the best qualities of the class of ragged-school subject matter we have of late seen.

No. 285. 'Vicissitudes of Science—Second Subject, Michael Angelo in the Gardens of the Medici,' E. HOPLEY. This composition shows the artist in, we presume, the Boboli Gardens at Florence, passing his hands over the statues which he could no longer see, his sight having been much injured while painting the ceiling of the Sistine Chapel. The story is well told; many beautiful passages occur in the composition.

No. 295. 'The Angel's Whisper,' D. W. DEANE. The composition is suggested by the popular lines—

"And while they are keeping,  
Bright watch o'er thy sleeping,  
O pray to them softly, my baby, with me," &c.

The subject has often been painted, but never with less pretension or greater force than in this picture, which presents only a cottager watching over her sleeping child.

No. 300. 'The Castle of Canero, Lago Maggiore,' G. C. STANFIELD. The subject is full of picturesque quality, and has been worked out in the closest imitation of nature. The most striking characteristics of the works of this artist are the solidity and substance of their representations, and the admirable feeling of the low-toned harmony of their colouring.

No. 301. 'Sunrise after a Storm: the Mumbles, Welsh Coast,' E. F. D. PRITCHARD. A brilliant and effective transcript of nature, —full of poetic feeling, yet true to fact. The treatment is bold and free.

No. 306. 'The Mirror,' A. WIVELL. A study, showing a life-sized figure of a lady, reading near a glass, in which she is reflected. The point of the picture is fully realised.

No. 307. 'The Bird Trap,' G. SMITH. This is a production of great power. It exhibits a group of children, all anxiety about securing some unlucky chirper that has been taken in a brick trap. The features and the excited expression of each figure are most successful. In colour, the work is a performance of great brilliancy, and the minute finish of the whole merits the highest eulogy.

No. 308. 'The Weir Pool, Shiplake—Thames,' A. W. WILLIAMS. An interesting subject, but very difficult to paint, as consisting of every variety of luxuriant herbage and foliage. It is the best of the artist's latter works.

No. 316. 'The Painter's Study,' J. D. WINGFIELD. This "study" seems to be the ante-room of the old Clipstone Street school, with all its antique and modern properties, —fractions of all the Venuses, Apollos, Junos, Fauns, and Atlantes, that have ever issued from a plaster mould, and all with a settlement of the sacred dust of the last twenty years. "The painter," we presume the author of the work himself, is working from a female model. It is altogether the most attractive of the artist's works.

No. 317. 'Windsor Castle, from St. Leonard's Hill,' E. LEAR. This large picture is scrupulously exact in the view it affords of Windsor, but the aspect of nature is by no means so coldly green as it is here represented. The hard line of the descent which cuts the wood below is not consistent with the accepted principles of Art; we understand the feeling with which the line is laid down, but the unmitigated green of the herbage and foliage has no parallel in



nature. The picture we believe was painted for Lord Derby.

No. 327. 'Expectation,' W. HEMSLEY. Another bird-trap story—a group of urchins are assembled round the trap, eager to secure the prisoner within. The figures are wrought into surface equal to miniature, and the incident is very pointedly narrated.

No. 333. 'Her Majesty in the "Fairy,"' leading the Baltic Fleet to Sea in 1854, &c., W. MELBY. In this picture, which is of considerable size, there is much to praise: the movement of the water especially is very skilfully rendered.

No. 342. 'Sheep on a Common,' F. W. KEYL. These idle, sleepy animals are painted to the life; and in the foreground there is not a blade of grass forgotten. This admirable treatment would be fully felt if there was more air in the background.

No. 343. 'A Girl's Head,' J. INSKIPP. We have known her these twenty years; but she has the advantage of us, for she never gets a year older. It is a brilliant study.

#### SOUTH ROOM.

No. 368. 'A Hedge Bank in May,' W. J. WEBBE. The herbage and wild flowers in this little picture are surpassingly beautiful.

No. 381. 'Roses,' MISS A. F. MUTRIE. Red, white, yellow, and damask roses, of the most exquisite delicacy and truth.

No. 390. 'Expectation,' VERNON HUGHES. A study of a female figure, remarkable for its colour and finish.

No. 391. 'Fruit,' G. LANCE. A small composition, a pine, grapes, &c., painted in a manner equal to the best efforts of the artist.

No. 407. 'An Incursion of the Danes—Saxon Women watching the Conflict,' W. GALE. This is a step in the direction of "pre-Raffaellism." The composition shows principally three figures, charmingly painted, but entirely preceded in interest by the chalk cliff on which they rest.

No. 412. 'The Needles—Isle of Wight,' J. DANBY. A misty sunset, of excellent effect; the Needles tell like phantoms in the haze.

No. 418. 'The Swoon of Endymion,' J. G. NAISH. A large composition of nude figures, in which there are many excellent qualities, though with some errors in drawing and proportion, as the arm of Endymion; the surfaces and lines, also, are in some degree hard, and every head is too uniformly relieved.

No. 425. 'Evening on the Tagus,' FRANK DILLON. The subject is Belem Castle, with craft, presented under an aspect of sunset. The work is masterly in style and character: graceful, yet forcible and true to fact.

No. 438. 'On the Weedy Banks of the Thames: Midday,' H. J. BODDINGTON. The proposed effect is happily realised; the river-side herbage is most naturally painted.

No. 454. 'The Crouch Oak,' J. HOLLAND. A small, spirited study of one of the celebrated and most ancient trees that are left to us, and with which the names of John Wycliffe and Queen Elizabeth are associated.

No. 468. 'The Oda,' COKE SMYTH. An oriental subject, showing the retirement of the Odalisques; a picture of great merit.

No. 471. 'The Mole, near Dorking,' J. STARK. There is much greater freshness in this than in others of this artist's works. It is a very gracefully executed passage of scenery truly English.

No. 472. 'The Wood-Yard—Evening,' MARK ANTHONY. The sharpness of the lines, and the substance of the objects in this work, resemble those characteristics of photography. It is a large picture very carefully worked out.

No. 500. 'Roman Ruins,' W. LINTON. They are seen in relief against an evening sky; the artist has before painted a ruined temple under a similar aspect; these are among his most felicitous essays.

No. 504. 'A Study,' ALFRED CORBOULD. It is a head of a little boy, better than entire households of works we could point out by those apocryphal and shady people commonly called "Old Masters."

No. 506. 'The Companions,' J. HENZELL. They are a girl and a dog, circumstanced in a coast scene; the work is distinguished by great power of execution.

No. 515. 'On the Coast of Riff, looking West, the Ape's Hill in the distance; Moorish Pirates preparing for a Cruise,' W. MELBY. This picture is painted upon a just principle of effect. The movement of the water and the boat are full of truth; the artist has before exhibited a view near the same place.

No. 516. 'The Stranded Barque,' W. A. KNELL. A small picture, showing the hull of a large ship, lashed by a furious sea; the stormy sky and the heaving water are most impressively described.

No. 520. 'The Trossachs and Benvenue,' P. C. AULD. One of the most interesting views in this now famous district; the picture is highly attractive by its expression of light and air.

No. 529. 'Ferry Boats on the Seine: Autumnal Morning,' A. MONTAGUE. The view is taken from the left bank of the Seine, nearly opposite to Rouen; it is a large picture, full of life, and executed with a pronounced feeling for breadth of light.

No. 531. 'The Moorhen's Haunt,' W. S. ROSE. This is a study of trees, and a section of rough and weedy bottom, the whole described with marked firmness of touch, and very harmonious colour.

No. 532. 'The Rest by the Way,' BELL SMITH. A study of a female figure, agreeable in colour and composition.

No. 535. 'Sotto la Pergola, Sorrento,' W. FISHER. This picture is painted in the feeling of the French school; it is large and full of figures, many well drawn and characterised, but we cannot subscribe to the necessity of a title in Italian.

Other works worthy of mention are—No. 533. 'Dr. Goldsmith and his Dog,' T. P. HALL; No. 536. 'The Sultana,' G. WELLS; No. 541. 'The Pet Parroquet,' R. FOX; No. 542. 'The First of September—A Welcome Arrival,' HARRY HALL; No. 543. 'Barnard Castle, Durham,' T. J. SOPER; and in the Sculptural Department there are—No. 544. 'The Young Naturalist,' (plaster), H. WEEKES, A.R.A.; No. 545. 'Hagar and Ishmael,' E. J. PHYSICK; No. 546. 'David and Goliath,' T. BROWN; No. 547. 'The Dove Protected,' W. D. JONES; No. 548. 'Model of a Grenadier,' HAMILTON MACCARTHY; No. 549. 'Spring Flower-Seller,' J. M. MILLER; No. 550. 'The Pavement,' G. ABBOTT; No. 551. 'Evangeline,' MARSHALL WOOD; No. 552. 'The Road,' G. ABBOTT; No. 553. 'The Flaxman Medal,' executed for the Art-Union of London, and the 'Medal for the Bloomfield Scholarship at the Bury St. Edmund's School,' given by the Bishop of London, HENRY WEIGALL; No. 554. 'A Study for Pyrrhus I., the celebrated Racehorse,' HAMILTON MACCARTHY; No. 555. 'Sin Triumphant,' T. EARLE; No. 556. 'Ariadue,' C. BACON; No. 557. 'A Turk taking his "Kef",' E. COTTERILL; No. 558. 'Nero,' CARLETON MACCARTHY; No. 559. 'Child Play,' ALEX. MUNRO. Some of these are productions of great excellence, and we regret that we have not space to speak of them at length according to their merits.

## THE ROYAL PICTURES.

### THE WINDMILL.

J. Ruysdael, Painter. T. A. Prior, Engraver.  
Size of the Picture, 3 ft. 5½ in. by 2 ft.

HOLLAND has produced two great landscape painters, whose works, somewhat similar in character, are especial favourites with English amateurs; these are Ruysdael and Hobbema, the former of whom we have now briefly to notice in connexion with his picture of the "Windmill." He was a native of Haarlem, a city in which many illustrious painters of the Dutch School were born; but there has been, and still is, much diversity of opinion among his biographers as to the year of his birth; the most authentic records fix it at about 1630. There are pictures by him marked 1645, which, if the former date be correct, would only make him fifteen years of age when such works were painted. His father was a cabinet-maker, who, it is said, had his son educated for the medical profession; and a modern Dutch biographer states that, in an old catalogue, still preserved, of certain pictures sold at Dort in 1720, is one,—"A very fine Landscape, with a Waterfall, by Doctor Jacob Ruysdael." It is not improbable that in early life he may have practised medicine, amusing himself in his leisure hours with the pencil, especially as there is no record of his ever studying painting under any artist; yet even if he had, as a young man, devoted himself to the art of healing, he cannot have continued it long, for otherwise it would have been impossible to have produced so many pictures as he did in his comparatively short life. Smith, in his "Catalogue" and "Supplement," gives a list of more than four hundred and thirty-three.

Whatever instruction Ruysdael may have received in the art of painting, he doubtless acquired in the studio of Nicholas Berghem, with whom he was on very friendly terms, and to whose studio he was a constant visitor.

The general character of Dutch scenery is of such uniform sameness, so low and monotonous, that we are apt to wonder where Ruysdael found a very large number of the subjects of his pictures: this question has, indeed, often been discussed by his biographers. His cottages, corn-fields, windmills, meadows, he undoubtedly met with in the vicinity of the towns and hamlets of his own country. There, too, he sketched his coast scenes; but he did not find in Holland the roaring torrents and rushing cascades that are the principal features of many of his finest works: these he must have seen elsewhere.

It is the subjective character of this painter's works which essentially exemplifies the originality of his genius, and which entitles him to take the same rank in rustic landscape painting that Claude holds in classic, or, as it has not unaptly been called, "heroic" landscape. Ruysdael died at Hamburg in 1681.

The materials of which his picture of the "Windmill" is composed are very simple. The mill, and, it may be presumed, the miller's cottage, are to the right of the spectator, partly concealed by trees, and surrounded by a range of low broken palings, terminating in a sort of gateway, somewhat ruinous. To the left is an open space, used as a bleaching ground, on which long lines of linen are exposed to the sun: this tract is closed in by cottages and clumps of trees. In the front is a winding road, and a kind of moat. The day is cloudy, but the sun is evidently shining brightly just now, and throws strong shadows from the objects near the water, and gives additional "whiteness" to the linen. Dr. Waagen, speaking of this picture in his "Art-Treasures of Great Britain," says—"There is a warmth of colouring reflected even upon the clouds, which is unusual for this master, and which, combined with his great truth of nature, is very attractive."

We know not the exact period when this picture, which is painted on canvas, passed into the Royal Collection. According to Smith's Catalogue, where it is described at No. 102, it was sold in 1808, from the collection of the Earl of Halifax, for 183 guineas; but its value is now considerably greater. In the Gallery at Buckingham Palace.





THE WINDMILL  
FROM THE TOWER IN THE GARDEN, 1811

THE WINDMILL IN THE GARDEN, 1811







ON DESIGN,  
AS APPLIED TO LADIES' WORK.\*

BY MRS. MERRIFIELD.

In the preceding part of this article allusion was made to the defective taste frequently perceptible in fancy-work, and to the ignorance which is unfortunately too prevalent on the subject of ornamental Art, and by which ladies are incapacitated from making their own designs. It is true that patterns for every kind of work may be obtained at the Berlin-wool shops, yet some knowledge of design is necessary in order to make a good selection. The practice of the trade, with regard to supplying the patterns, is against the improvement of the taste of the customers. The custom is to sell the patterns at full price, and to take them back, when done with, at half-price; and it is a fact that cheap patterns are preferred to good ones, and that the value of a few pence will frequently turn the scale in favour of an indifferent design, even when the customer is able to discriminate between good and bad patterns. Now, if patterns for fancy-work, especially of the more expensive kinds, were let out by subscription, as in the case of drawings and books, good patterns would probably become more common.

It has also been remarked that, fancy-work being the employment of leisure hours only, there is a general disinclination to expend thought upon the designs, while no amount of patient labour is begrudged on the actual working or mechanical part. Since this article was begun, I have had ample confirmation of the truth of this remark: but the avoidance of mental labour by the one party, and the facilities offered by the other, are even greater than I was aware of. Not only are the designs sold by the shops marked out on some articles with ink upon the canvass, but the proper colours are actually washed in. In other articles one quarter of the design is worked in the proper colours, as a pattern; and, in a great many instances, the difficult part of the whole design,—that part, in fact, which alone can give any trouble to the lady-worker,—is worked on the canvass, while the only portion left for the purchaser's industry is the simple filling-in of the ground. Thus, designs may be seen worked in coloured beads, and elaborate groups of natural flowers, in which the bare canvass is left to be filled up by the purchaser, who, perhaps, exhibits the whole as her own work! But this is not all the evil arising from this system; every lady exercises her own fancy, if not judgment, in the colour with which she fills up the design: the harmonious arrangement of the whole therefore depends upon her knowledge or ignorance of the principles on which harmonious colouring is based. The result is that, in many cases, a good design is spoiled by a want of harmony in the ground. In order to diffuse more just ideas on this subject, it is proposed, in the present and in succeeding numbers, to explain in popular and untechnical language the rules of ornamental design as applied to fancy-work, in their relation both to form and colour. With this view it is intended, in the first instance, to notice the general elements of good design, next to give the rules applicable to fancy-work generally, and afterwards to point out in detail the description of designs adapted to each of the principal kinds of fancy-work.

Ladies' fancy-works, using the term in its most comprehensive sense, appear to resolve

themselves into two branches—ornament and decorative work. Ornament has been defined as "the design or thing used to decorate a surface;" it has also a separate existence. Thus we have chimney ornaments, ornaments for the table, and ornaments for the person. Decoration always belongs to something else: it is the application of ornament. We decorate an apartment, we decorate our persons with appropriate ornaments, we decorate screens, cushions, table-covers, and similar articles with ornamental work.

The first requisite of all ornament and decoration is fitness. In this respect we have only to observe and follow nature, in whose works are recognised perfect fitness for the end proposed. It might be easy to support this proposition by citing some of the numerous examples of fitness of purpose which nature presents to every thinking mind; it may be more apposite to mention some instances of the violation of this essential rule in articles of ornamental design.

When we see jets of gas spouting forth from arum or tulip flowers, or the delicate and fragile flower of the trailing convolvulus, or the more robust thistle, converted into a candlestick, and its petals filled with "short sixes" or "long fours," we are immediately struck with the incongruity. In the one case, did we not know that the arum flower was moulded in porcelain, we should expect to see it scorched by the flame of the gas; in the other we observe with astonishment that the stem, which can scarcely support its own tender flower, bears the weight of a quarter of a pound of candles without deviating from its erect position. Our reason tells us that some material which, in an equal bulk, possesses more strength than vegetable matter, has been employed to accomplish the purpose of the manufacturer. No material is so fit for this purpose as metal, which combines ductility with firmness, which may be cast into the most delicate forms of the vegetable creation, and ever after retains them. Metal then was employed. Yet, in spite of the exact reproduction of the form of the living plant, we perceive the unreality of the metal casting, and while we admire the beauty of the plant, and the skill of the artist who moulded the imitation, we are conscious of its unfitness for the object proposed; that it pretends to be what it is not, that it is in fact "a sham," a counterfeit, a palpable untruth, a mistake also; for, as regards both the flower and the material in which it is cast, powers and attributes are given to each which neither could possibly possess.

So, when we see the pillar of a drawing-room table concealed by water-plants, and surrounded by storks or swans,\* how graceful soever the design, we feel that both are not only out of place, but liable to be broken off by the housemaid's "remorseless broom."

In a design for a fountain,† three dolphins, situated, Tantalus-like, on a rock in the centre of a fountain, imbedded in water-plants, supporting with their upturned tails the upper basin, in the centre of which is a figure crowned with sedge, and surrounded with aquatic plants, holding in his arms a huge fish (how is it that it does not slip, fish-fashion, through his fingers?) from whose capacious and open mouth is intended to project a *jet d'eau*. The delicacy of the sentiment in this design is on a par with the correctness of taste which suggested it. Is this a poetic conception? is it beautiful? is it true? Can anything be beautiful that

is not true? Can it even pretend to originality? No, it is merely a repetition of the figures of Tritons, or Mermen and Mermaids, each squeezing by the middle a large fish, which provoke the risibility of the spectator, in the fountains of the Place de la Concorde. The design of the three dolphins supporting some other object, as, for instance, a fountain, a table, or a trifle dish, is common in Art-manufactures, so much so that one would imagine it possessed qualifications which rendered it peculiarly adapted to such works, yet, beyond the general gracefulness of the lines, there is nothing else to recommend it, or to suggest any other idea than that of fish out of water hung up to dry.

It may be said that none of these instances apply to ladies' work, I will, therefore, mention some instances of unfitness of design that I have noticed in needlework. And first, I shall notice an attempt at repetition in Berlin wool, of the print of the young Prince of Wales as a sailor. The article it was intended to decorate was a large footstool in a setting of rosewood. The print represents the Prince as standing; on the stool he is lying on his back and looking upwards. This, of course, is contrary to nature; but it is not the only defect in this piece of decorative work; for the resemblance (such as it is) of the prince, is subjected to the indignity of being trodden under foot. In the good old times the greatest honour held forth to a conqueror, was, that he should "set his foot upon the necks of princes," and that "his enemies should be his footstool;" now, although we may acquit the English ladies of such disloyal thoughts or intentions as converting the Prince into a footstool, still it is impossible to look on this piece of handywork without recalling to mind these words, and it may be worthy of consideration whether there could not be found some mode of testifying her loyalty—for such, I am sure, in spite of appearances, was the intention of the worker—more consonant with the respect which should be shown to the son of our beloved Queen, and the future sovereign of this great nation.



Another instance of misapplied design occurs in a pattern for slippers, frequently exhibited in shop windows. A fox's head covers the front of the slipper, and the form of the foot gives it somewhat of the rotundity of nature. Now let any unprejudiced persons express their sense of the propriety of representing an animal's head in such a situation. Let them only imagine the effect produced on a stranger by meeting unexpectedly a gentleman

\* See "Illustrated Catalogue" of Art-Journal, p. 24.  
† "Illustrated Catalogue" of Art-Journal, p. 124.



whose lower extremities were encased in these counterfeit foxes' heads. Hercules in his lion's skin would scarcely appear more formidable than these apparent foxes advancing towards an intruder. They might well deceive the uninitiated. A New Zealand, or Australian naturalist, visiting this country might be excused, if he considered a sportsman thus decorated as a nondescript animal that never entered Noah's Ark, half man, half beast, with three heads, two of which served him instead of feet to walk on. These are a few of the absurdities into which we are led by an inappropriate use of ornament. It is a rule in decorative Art, and indeed in all Art, that what is false to nature, can never be true in Art. It is also a rule in ornamental design that direct imitation of nature is to be avoided; that although we must go to nature continually for our forms, yet we must so alter or, as it is termed, conventionalise them, that our renderings of them may be rather suggestions of the real object than direct imitations. The fact that the design is only part of some other object, to the general effect of which it should be subservient, is always to be kept in view. The above rule, therefore, excludes as the subjects of fancy works, all direct imitations of the human figure or of animals, and of natural flowers or fruit. Flowers, perhaps comprehend the greater proportion of the patterns of the shops, and their number is a proof of the favour in which designs of natural flowers are held by the lady-workers, while the circumstance which gives the design greater value in their eyes, namely, the resemblance to nature, is precisely the quality which renders them unfit for decorative work. Roses and lilies were never intended to be crushed by the shoulders on a cushion, or trampled under foot upon a stool or rug. These remarks, it must be understood, do not apply to artificial flowers, which may for certain purposes, be made close imitations of nature. It has been already observed that imitations of natural objects are admissible where the object itself might be introduced with propriety; therefore, wherever real flowers may be placed, artificial flowers may also be introduced.\*

But, the reader may urge, to give up flowers as a decoration is to give up one of the most beautiful sources of ornament. It should be understood that while in surface decoration, direct imitation of real flowers is to be avoided, conventional ones are admissible. The objection is to the semblance of nature, to the violation of truth, in placing imitations in such situations as the real objects could not occupy, or to applying them to uses for which they were totally unfit. The very endeavour at resemblance provokes a comparison of the work with nature, to the manifest disadvantage of the imitation. We see at once its pretensions, and its short-comings. All ornamentation should be good, true, honest, conventional ornament, framed according to the rules of ornamental design; not pretending to a character which it does not possess; not aping nature, but reminding us of her; giving pleasure at the same time to the spectator, by the beauty and continuity of the lines, the harmony and well-balanced arrangement of light and dark colours, and especially by its perfect fitness to the object to which it is applied, giving in every part evidence of inventive power—in fact, of design. There must be no attempt to disguise the form or material; no imitations of one substance with another: wool must

appear to be wool, silk to be silk; a slipper should look like a slipper, not like an assemblage of cubes or boxes, or a fox's head; a glass vase should honestly show itself as glass, without borrowing the semblance of porcelain. Among the absurdities perpetrated in this way is an inkstand, whose only claim to admiration appears to consist in its false pretensions. Beauty it has none. The general form is a cock's head in bronze, with brilliant glass eyes, the beak is made to open, when the gape discloses an ink-glass where the brain should be; on the top of the head is a comb of scarlet cloth, which does duty as a pen-wiper. A pair of gilt feet armed with spurs, placed with extended toes in front of the head, serves to support a pen. A more barbarous specimen of modern taste and misplaced ingenuity, combined with careful execution, it is difficult to conceive. The comb of a cock was no more fitted for a pen-wiper, than its head for an inkstand, or its feet for a penholder. Truly has it been observed by Mr. Pugin, "How many objects of ordinary use are rendered monstrous and ridiculous, simply because the artist, instead of seeking the most convenient form, and then decorating it, has embodied some extravagance to conceal the real purpose for which the article has been made."

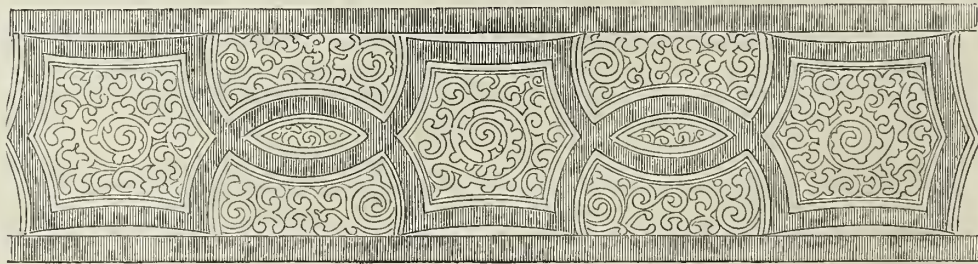
Variety and contrast are among the essential elements of good design. There must be variety in form, variety in colour, variety in tone, that is, there must be dark and light. There must also be contrast in form, by the proper opposition of straight lines and curves, and angles; contrast of colours, and contrast of tone. In textile fabrics, and some kind of needle-work, there is also variety and contrast of texture. In damasks the effect of light and dark is produced by changing the direction of the threads, which in the warp may appear to run longitudinally, while in the pattern they are horizontal. In figured silk the pattern is produced by changing the disposition and arrangement of the threads. In embroidery in "self" colour on muslin, or on lace, in knitting, or crochet, the effect is produced by varying the stitches, by making some parts thicker, or of closer texture than the ground, and by introducing open work on other parts. On muslin and lace, the more solid parts constitute the lights, the material itself the middle tint, and the open stitches the darks.

The principle of variety pervades our dress. It is seen in trimmings, which are always different in texture or colour from the

dress itself, independently of any ornamental character they may possess. It may be laid down then as a rule, that in all decorative works in one colour, variety must be obtained by the use of light and dark; in textile fabrics this is procured by changing the direction of the threads in weaving, or by varying the stitch in needle-work, knitting, or crochet. This being the case it follows that in braid work where a design composed of leaves and flowers is merely outlined with a narrow braid, no change of texture or surface is produced, the effect is incomplete and unsatisfactory.

If variety is essential in decorative Art, repetition and regularity are, in certain cases, no less so. Repetition is the constituent element of borders and the small patterns, technically called "diapers," which are used for filling in spaces. In both cases, the simple design is re-produced exactly, and repeated at regular intervals, and the beauty of the pattern depends upon the exactness and regularity with which these conditions are fulfilled, as well as upon the arrangement and contrast of the lines which form the original portion of it. By way of illustration the reader is requested to turn to the cover of the present number of the *Art-Journal*. Five distinct patterns will be recognised in the concentric circles of the upper part of the design, and as many upon the base. A slight glance will be sufficient to show how few are the original elements of each pattern, and how much of their beauty depends upon repetition and regularity. Hence also, we learn the value of another principle of ornamental Art, namely simplicity.

There is another kind of repetition, which is equally productive of beauty, although of another character. In the former the repetition is complete in every respect: in the latter the repetition is combined with contrast, the forms being the same, while the position of the lines is reversed. If the reader will again refer to the cover of the *Art-Journal* it will be seen that the winged sphinxes though fac-similes of each other, are placed back to back; we see the right side of one and the left side of the other: thus variety is obtained by contrasting the position. So in the human body, the two sides are contrasted; even the two corners of the eyes are dissimilar, and contrasted by their situation, as are the hands and the feet, where the two thumbs and the two large toes are placed inwards. This principle is further illustrated by the border which forms the subject of the annexed wood-cut. The lines though similar in form on each side, are reversed,



and additional beauty is given to the pattern by the over-lapping of the curves. The arabesque border is taken from an engraved steel coffret of German work in the Museum at Marlborough House, the date of the coffret is about 1550. \*

\* For the above design I am indebted to Mr. J. C. Robinson, the Curator of the Museum at Marlborough House, who, by the permission of the Editor of the *Art-Journal*, has kindly selected many other designs from the Museum for the illustration of this article. To Mr. Robinson I am also indebted for explanatory notes, which add greatly to the interest of the designs selected

No design can be considered complete, which does not possess harmony and proportion. It is not enough that it has fitness, variety, and contrast in form, colour, and tone, but these qualities must prevail in such proportions as to satisfy the eye. On the principle that too much sweet is cloying, that too many beauties create satiety, it is necessary to leave a certain portion of every design without ornament, in order to pro-

by him, the value and utility of which I have great pleasure in acknowledging.

\* See *Art-Journal*, New Series, p. 40.



duce repose; just as the brilliancy of the stars is enhanced by contrast with the dark and cloudless sky around them.

The annexed woodcut has light, dark, and middle tint, but there is great want of harmony, because the masses are not properly broken and proportioned. The effect is crude and unsatisfactory.



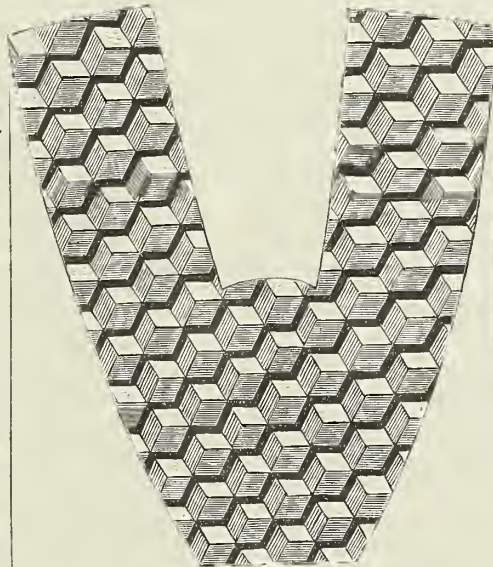
All ornament may be included under two classes, namely, the flat and the round. The fancy-works which divide the attention of the ladies, belong almost exclusively to the first class; the observations which follow will, therefore, refer only to ornament as applied to flat or level surfaces. Let our readers enumerate a few of the articles which they are accustomed to decorate with fancy-work. Cushions, chair-backs and seats, footstools, screens, urn-rugs, stands for flower-vases, slippers, bags, gentlemen's waistcoats and caps, anti-macassars; all these, and many more that might be named, have flat surfaces, which, due consideration being had to the uses to which the articles are designed, it will at once be perceived that they would be injured in their effect by decorations in relief; consequently, those elaborate and really beautifully-executed imitations in relief of real flowers and birds, which are now so fashionable, are totally inadmissible for these purposes.



The annexed slipper pattern, in which the central flowers appear to be raised or embossed, is therefore defective in this

respect. It has also a greater defect, inasmuch as the design has not been adapted to the form, some of the flowers being divided, look as if they formed part of another design.

Designs in relief imply light and shade, and these are entirely out of place on a flat surface, one beauty of which is to appear flat. The annexed woodcut is copied from a design for a slipper intended to be worked in German wool: judging from the repetition of the pattern in the shop-windows, the design is popular. It is called the "box pattern," from its resemblance to boxes seen in perspective. It is a favourite design for patchwork. The slipper, intended to be executed in colours, has light, shade, and cast shadows also. The defect of the design will be apparent, if one considers for a moment the absurdity of encasing the foot in a covering composed of little coloured cubes placed together diagonally, for such is the effect of the pattern. To carry out the design properly, the profile of the shoe should be a succession of zigzags, which would destroy the symmetry of the feet, even if they could be rendered on a flat surface. This not being the case, the design is sacrificed; and many of the cubes being viewed obliquely, are distorted.



Again, in a direct imitation of nature, such as a group of flowers on a cushion, light and shade is necessarily introduced, and the effect which results is, that the flowers appear raised on a surface which is known to be flat, and which, considering its use, ought to appear so. A design for a stool or urn-rug, recently exhibited in a shop-window, may be cited as an illustration of the violation of the above rule. It was a sort of Gothic architectural pattern in relief in imitation of gold; here also there was an error in disguising the material: in this were worked at intervals imitation gems, with lights, shades, and reflections, and also cast shadows. The centre was occupied by an imitation in colours of the flowers and leaves of the arum. One would think that the designer of the pattern was trying how many of the rules of ornamental design he could violate in one pattern. Here was a representation of architectural details where they could never have been so placed; here were objects in relief which ought to have appeared flat; here were objects represented with light and shade which could not exist, and which were liable to be so placed, that the laws of light and shade were constantly violated by the lights appearing where the shades should be, and vice versa;

and lastly, here was a direct imitation of a natural object, represented in relief upon a flat surface. With all these defects, the colouring was so brilliant and rich, that it is more than probable the design found many admirers.

The exclusion of light and shade from ornamental designs intended for flat surfaces, excludes representations of figures and animals, which would scarcely be intelligible without them, even if they were admissible on other grounds. Perspective representations, by which objects on a flat surface are made to appear solid, are highly objectionable. During the Great Exhibition a cloth for a communion-table was exhibited, and afterwards engraved in the *Illustrated London News*.\* In the centre of the front is a book drawn in perspective, on which is represented the cup, also in perspective. The very awkward appearance of this book will at once satisfy the reader that such representations are entirely inadmissible in ornamental design. The book appears to be lying flat upon a surface which is known to be vertical. The rule is, that anything which has been treated pictorially, as the book and cup in the above instance, is not a fit subject for ornamental design. This rule, it will be seen, excludes copies of pictures, and all perspective representations of objects.

#### THE SCOTTISH EXHIBITION OF ART AND MANUFACTURES CONNECTED WITH ARCHITECTURE AT GLASGOW.

UPON the site of an old and dingy private residence in one of the quiet west-end thoroughfares of the bustling city of Glasgow, there has lately sprung up a neat building of modest appearance devoted to the exhibition of works of Art, and Art as applied to architecture and manufactures. The outward aspect of the building is plain to a degree, yet carried out in such perfect harmony and good taste, even to the row of tripod metal lamps with which the projecting balcony is adorned—that the eye of the passenger is at once arrested by the chaste simplicity which characterises the whole design.

Before proceeding to a description of the interior arrangements of this interesting exposition, it may be worth while in a very few words to glance at its origin, and the purposes it is intended to serve.

The "Scottish Exhibition" owes its existence to the exertions of twelve local architects, who, for the last year or more, have laboured gratuitously and most zealously in its behalf. Not altogether satisfied with the progress of architectural design as exhibited in the buildings, public and private, continually growing up around them, these gentlemen conceived the idea of advancing the interests of their noble profession, and of elevating the taste of their more wealthy but less learned townsmen, by an exhibition to be composed wholly of original designs, together with models and drawings of the most celebrated architectural objects in the world. As the scheme grew, however, and the enthusiasm of the projectors increased, it was determined—and wisely we think—to popularise the exhibition by an infusion of other elements than those strictly architectural or connected with building, the interest of which must have been necessarily confined to a comparatively small number of persons. With this view the name was changed from the "Scottish Architectural Exhibition" to that which it now bears; the members of council bestirred themselves, not only at home, but on the Continent, in getting together specimens of Art and Art-manufacture worthy of the objects they had in view; and the success which has attended their labours is apparent in the crowded yet tastefully-arranged aspect of the

\* The volume for 1851, July to December, p. 438.



rooms. As we briefly stated in our last publication, rarely has a more laudable or disinterested attempt been made to forward the cause of Art.

It is of course impossible we can give anything like a detailed description of this exhibition, which would occupy more space than we have at our disposal. Still, as it is our duty to countenance and encourage every scheme calculated to promote the interest of Art-education, and as the importance of this exhibition in such a city as Glasgow can hardly be over-estimated, we propose devoting a little time to a consideration of its principal features.

The interior of the building is divided into two large halls, and a variety of smaller apartments, each devoted to a particular purpose. On entering the largest hall, the visitor's attention is attracted by a couple of spirited casts, by Mr. Thomas, of London, one representing a lioness and cubs, the other a lion in combat with a serpent. Mr. Thomas contributes a variety of other works, including "Happy Days," and "Pleading for the Innocent," two charming groups of children. Close by these, as we ascend the room, is a colossal stone statue of "Wallace," by Mr. Handyside Ritchie, of Edinburgh, a commission from the town of Dumbarton. Though an impressive work, we confess it hardly realises to our mind the attributes, mental and physical, of the great Scottish hero. Much more to our liking is the group by the same artist entitled "The Martyrs," representing a couple of youthful figures chained to a stake. Glancing hurriedly at a superb case of racing trophies in gold and silver, won at different times by the stud of Mr. Merry, a gentleman well known on the turf, we come to a bronze vase of exquisite workmanship, by Baron Tricqueti, of Paris, "Bacchus introducing the Grape into France." This vase, which is valued very highly, was executed by Tricqueti for the late King of the French. The same artist has also sent a marble group in relief, "The Virgin and Child with Infant John," and a composition piece, "The Finding of Moses." Near at hand is a case containing a curious specimen of Limoges enamel, of the fifteenth century, representing the Entombment, contributed by the Duke of Hamilton. His grace has also sent a couple of Raphael ware vases, the production of the century following. In another compartment of this case we have the contributions of Mr. Campbell, of Blythswood, a magnificent cup of Russian workmanship, in gold and enamel, surmounted by the imperial eagle and crown, won by his yacht "Claymore," at Cronstadt; as also two specimens of Sèvres china, of exquisite finish. Before the visitor leaves this spot, he will be sure to see and admire a small silver vase of Etruscan form, presented by the artists of Edinburgh to Mr. Henry Glassford Bell. Turning our gaze to the opposite side of the hall, we find a series of terraced platforms, upon which are placed multitudinous specimens of Art-manufactures,—statuettes, busts, and medals after Westmacott, Macdowell, Marochetti, and others, in bronze by Messrs. Elkington, of Birmingham, and in parian by Messrs. Copeland, of Stoke-upon-Trent; Dresden china, Berlin porcelain, old Wedgwood ware, terra-cotta and glass ornaments of all kinds, sixteen day-clocks of beautiful workmanship, by Labroue, of Paris, and others; glass mosaics by Stevens, of London, everything, in short, calculated to adorn the drawing-room. Besides these there are placed at intervals round the hall, elaborately carved mantelpieces in different kinds of marble, mirrors of great size, British tapestry and carpetings by Templeton and by Whytock, together with specimens of imitation marbles, marqueterie, graining, panelling, &c., by D. R. Hay, and Bonar, and Carfrae, of Edinburgh, and by McCalman, and Bogle & Co., of Glasgow. Passing into the corridor which skirts this hall, we find on our left a series of five apartments, each fitted up to illustrate the fashion of a particular age and country. Thus we have the light and elegant Italian, the classical Greek, the sombre Medieval, and the old Scottish baronial. This is an admirable idea, and if properly carried out, can hardly fail to lead to some improvement in the interior decoration of our private reception rooms. Before quitting this

passage, our attention was directed to an elaborate stained glass window, by Mr. James Ballantine, of Edinburgh, dedicated to "ye memory of ye makars of Scotland," and containing portraits of not a few of these worthies. It is well known that Mr. Ballantine, in addition to his intense *amor patrie*, is himself a writer of some reputation, and this window is, we believe, ultimately intended to decorate his own residence. Close by this are carefully executed models of the palace of Saxe-Coburg-Gotha and York Minster, kindly sent for exhibition by his Royal Highness Prince Albert.

Ascending to the upper rooms, we find in one numerous specimens of carved oak in font covers, prayer desks, lecterns, fold-stools, chairs, &c., by Mr. George Shaw, architect; casts of Assyrian remains, including the winged bull; ecclesiastical decorations, by Mr. Christie, R.S.A., and some very ancient and curious carvings, brought from Stirling Abbey. Passing onwards, we enter the second or upper hall, divided into three passages by dwarf partitions. Upon the screens of these partitions are hung a variety of architectural drawings, by well-known members of the profession, including Digby Wyatt, Gruner, Thomas, and others, as well as by local architects of standing. David Roberts has sent a selection of no less than sixty drawings, illustrative of his labours in the principal cities of Europe. Some of these drawings are more, others less finished, but all exhibit the hand of a master, and the freedom of touch which is only acquired by long years of application. But, perhaps, the greatest curiosity in this section of the exhibition is a series of pencil drawings by the Abyssinian traveller, Bruce, taken whilst exploring that country in 1765—6. They are altogether architectural,—the remains of monuments, and temples, and palaces in Northern Africa, in Cyrenaica, the Roman province of Carthage, in Mauritania, and Numidia, erected during the reigns of Syphax, the younger Juba, Septimus Severus, and the emperors who succeeded him. Considering the disadvantages under which these drawings must have been executed, they are extremely well done, and have been lovingly preserved by the descendants of the adventurous traveller. "Rome in the Nineteenth Century," and the "Villa of Mecenas," by the late Andrew Wilson, will be certain to secure many admirers: so also will the water-colour drawings of the late Hugh Williams,—"*Grecian Williams*," as he was called; one in particular, a view of Cape Columna, with the temple of Minerva, Sunium rising grandly in the distance. When we have mentioned an interesting series of drawings chronologically arranged, and illustrating the architecture of the middle ages (the contribution of Dr. Patrick, of Leipzig),—and a collection of well-executed photographs, minutely reproducing the principal buildings of Europe, we have noticed the chief features of this Scottish Exhibition.

And now, we repeat, it is impossible to over-estimate the advantage to a city like Glasgow of a museum of Art and industry, such as that we have been considering—a museum from which everyone may profit, whether producer or consumer. Glasgow has made rapid strides within the last few years in the purely mechanical arts. The hammer and the forge have made her reputation in the remotest corners of the earth; nor has she been altogether stationary, we are glad to think, as regards the higher walks of Art. We hope to see the spirit that has been awakened grow daily. It is not incompatible with her commercial enterprise that she should countenance the chisel of the sculptor or the artist's pencil, without which she may be wealthy, but can never be great. In any case, her sons owe a debt of gratitude to the gentlemen who have so disinterestedly stirred themselves in this matter,—who have brought so many things of beauty together. It remains for them to say whether these shall remain "a joy for ever," or whether a few months will see them scattered abroad, probably never to be again gathered under the same roof. We cannot for one moment suppose that the good citizens of Glasgow will be indifferent to the cause so auspiciously commenced.

## THE ROYAL PICTURES.

### THE VIRGIN MOTHER.

W. Dyce, R.A., Painter. T. Vernon, Engraver.  
Size of the Picture, 2 ft. 7½ in. by 1 ft. 11 in.

COMMENCING the introduction to her admirably-written volume, "Legends of the Madonna"—a contribution of rare value to Art-literature—Mrs. Jameson remarks: "Through all the most beautiful and precious productions of human genius and human skill which the Middle Ages and the *Renaissance* have bequeathed to us, we trace, more or less developed, more or less apparent, present in shape before us, or suggested through inevitable associations, one prevailing idea: it is that of an impersonation, in the feminine character, of beneficence, purity, and power, standing between an offended Deity, and poor, sinning, suffering humanity, and clothed in the visible form of Mary, the Mother of our Lord." From almost the very earliest epoch, when Christianity had extended itself into a system that nations acknowledged and obeyed, and of which the worship of the Virgin soon formed a prominent part, we read of the Arts being employed to symbolise her as an "expression of the orthodox faith." Out of the rigid and unlovely impersonations bequeathed by the Byzantine painters arose the more poetical conceptions of Cimabue and Giotto, the lofty inspirations of Raffaele and Guido, and all who have followed in their steps, at a greater or less distance, down to our own time.

It is not difficult to assign reasons why the English school of painting has produced so few exponents of Christian Art: public taste has not yet reached a standard sufficiently high for their due appreciation; and until there is a demand for works of this character, artists can scarcely be expected to spend their time and talents in the execution of them. We are not now speaking of pictures drawn from sacred history, or biblical narrative, but of those which are purely imaginary, though having a presumed association with fact: the former present to the mind something substantive and real, which it can enter into and feel as it would an illustrated incident of ordinary life; the latter we regard as something typical, a shadowing forth of that beauty, dignity, and excellence, which belong rather to heaven than to earth: of this kind are the pictures which present to us "the grand and mysterious ideal of glorified womanhood,"—the VIRGIN MOTHER.

Mr. Dyce has, on more than one occasion, boldly and successfully laboured to rescue our school from the charge of incapacity for works of this kind—of which the picture before us is a fine example. The style of this painter, whose reputation is based rather upon the excellence than the number of his productions, may not unworthily be classed with that of some of those old masters of the Italian school whose names are familiar to all lovers of Ancient Art. His compositions, generally, are simple even to severity, his drawing is accurate and unaffected, and his colouring solid and brilliant, yet altogether free from meretricious excess: his pictures address themselves more to the educated and enlightened than to the multitude who usually throng our exhibition rooms.

The treatment of his "Virgin Mother" is very graceful and expressive: she is walking in an open landscape, reading, and her thoughts are evidently fixed upon the prophetic passage from Isaiah, inscribed on the open leaf: "And there shall come a rod out of the stem of Jesse, and a Branch shall grow out of his roots." The Child appears to be divining her meditations, and directing them by pointing to her as the "Stem of Jesse." The faces of the two figures are sweetly rendered, and full of devotional feeling. The colouring of the picture is rich and harmonious: the dress of the Virgin is of deep crimson, the loose robe of dark green, edged with golden lines, the hood a pure white, the sky and distant hills are of a deep blue, and the whole of the middle distance is painted in a low, warm tone of olive green. The picture was purchased from the Royal Academy exhibition of 1845. It is in the Royal collection at Osborne.





THE VIRGIN MARY

FROM THE LECTURE IN THE ROYAL COLLECTION



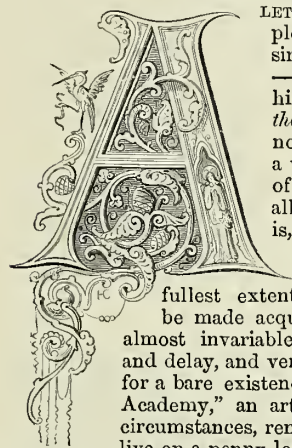




## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

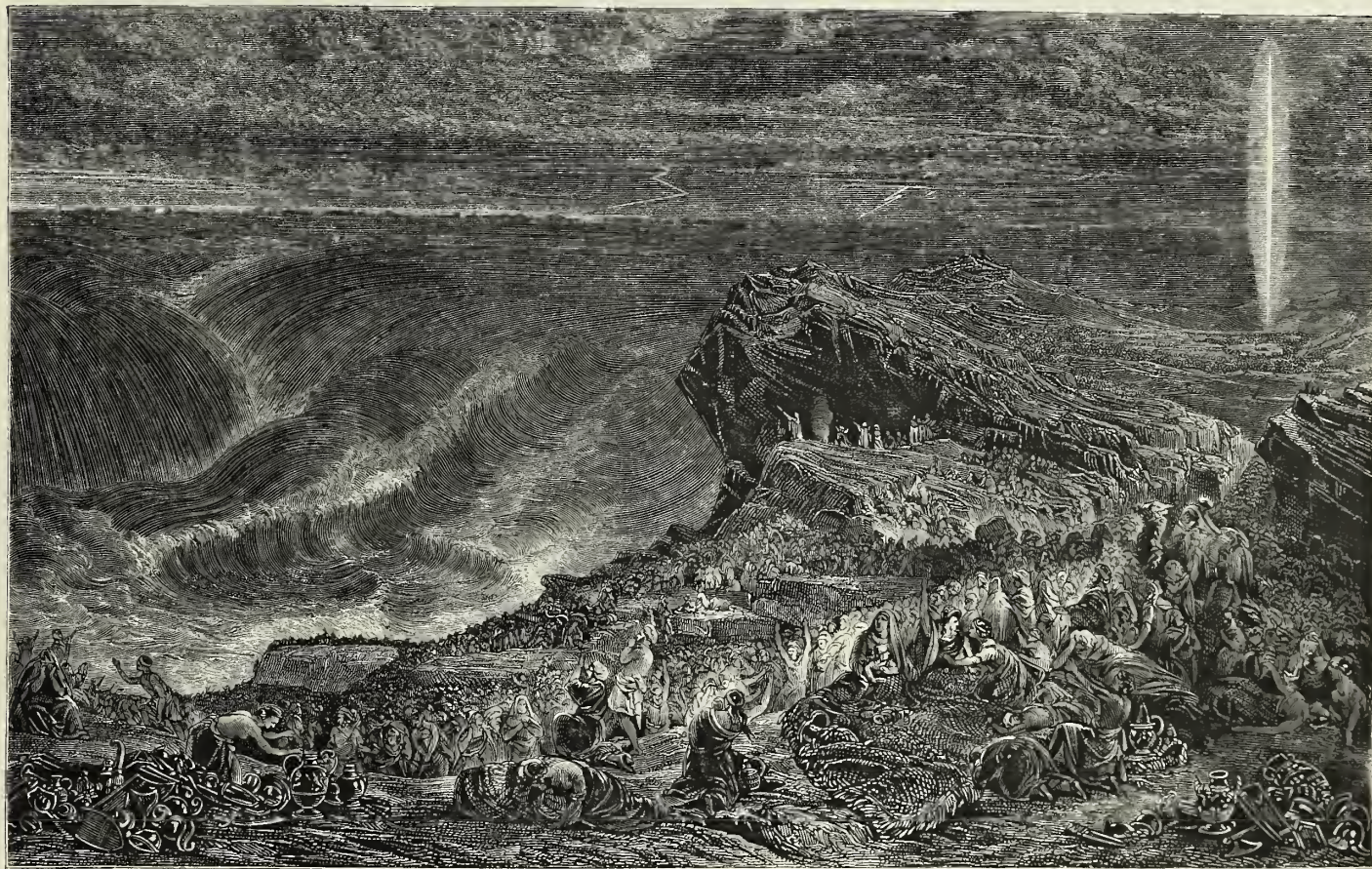
No. III.—FRANCIS DANBY, A.R.A.



LETTER, the writer of this notice had the pleasure of receiving from an artist some time since, contains the following truthful passage:—"The history of a painter's thoughts is in his pictures; if they are worth preserving, they are his best monument and epitaph; if not, their decay and nonentity will soon drop a veil over his fruitless efforts which no merit of the man can retard." It may possibly be alleged by some that such a history—that is, of a "painter's thoughts"—is all the public care to know; it may be thus, but in order to appreciate to their fullest extent the labours of an artist, men ought to be made acquainted with the history of his life, his almost invariable struggles with neglect, disappointment, and delay, and very frequently with the most abject poverty, for a bare existence. "When I was a student at the Royal Academy," an artist, now in good repute and comfortable circumstances, remarked to us a little while ago, "I used to live on a penny loaf a day;" and still he resolutely pursued his art, even under such discouragements; whereas, had he chosen to lay down his pencil and engage himself as an errand boy to some decent tradesman, he could at least have earned for himself what would have supplied him with the common necessities of life. Nor is this by any means a solitary instance, in the history of artists and literary men, of the triumph of the mind over physical requirements: and they are facts of which human nature may well be proud. Now, while we admit that where a man has to depend entirely upon his own unaided efforts,—

whatever his calling or profession may be,—not merely to gain a position in society, but to obtain subsistence, there must always be difficulties to encounter; we affirm, without fear of contradiction, that none have to fight so arduous a battle against adverse circumstances as the majority of the two classes just referred to, while the contest is the more painful just because the mind is more delicately balanced, as it were, and therefore the more sensitive to every rude shock or nipping frost. The poet and the painter live in a region of fanciful imagination, and it is wonderful to reflect how the pen or the pencil can give utterance to thoughts which hold thousands in admiration, when the world that is around them is dark, desolate, and miserable. There is another paragraph in the letter to which reference has been made, that seems to bear upon such circumstances in the life of a man of genius. The writer says:—"I never yet read the biography of a poet, painter, or musician that did not lower the 'artist' to the general standard of humanity, or below it. Ideality, which is the chief charm of their works, is destroyed when the enchanted atmosphere of poetry is entirely withdrawn, and the conjuror, in his splendid robes of velvet clasped with gold, is traced to his squalid garret." According to our reading of this passage, it infers that the man ought to be separated from the painter or musician; that we must value the works rather than their producer; but the works represent the artist, they are part even of himself, they bear the impress of his mind, and he becomes dignified, even though we trace him to his "squalid garret," by what he sends forth from it, glittering with the effulgence of heaven-born genius. It is impossible to feel admiration for a great work and at the same time to be insensible to its creator, though he must still be regarded as human; and his nature, as expressed in his works, elevates him far above the ordinary level of mankind as much as if he were clad in the robes that angels wear.

It is a feature in our social condition—of which as a nation we ought justly to feel ashamed—that men who have little else to boast of than the lofty intellectual minds with which Providence has blessed them, should be held so cheaply by those whose birth or wealth are their sole titles to distinction. In a very few cases only does genius, in England, find itself the associate of the highborn and the rich: the poet and the painter, the scholar and the philosopher, are often treated as if God has created them for no other purpose than to minister to the wants and



Engraved by]

THE PASSAGE OF THE ISRAELITES THROUGH THE RED SEA.

[J. & G. Nicholls.

pleasures of others. There is a *cordon* drawn closely round the society of those who in England are called "great," which excludes from it all whose feathers are not fringed with gold, or who cannot produce the credentials of a genealogical roll. This exclusion, which, by the way, there is no desire on the part of those who are subjects of it to break down, is most unjust, and betrays a littleness of mind which is discreditable to a people boasting a high degree of civilisation, and gifted with perceptions and moral qualities of the first order; but who have not yet learned to estimate the standard of true greatness. When a powerful and enlightened continental monarch, who reigned some centuries ago saw his courtiers

smile at an act of condescension he had just performed towards a great artist, he rebuked them in some such terms as these:—"I could easily make a hundred nobles such as you, but not one painter like him who stands among us." We could pursue this train of subject further, but will forbear; it has no direct reference to the artist whose name appears at the head of this paper. At the same time it must be observed that we have often heard the voice, not of complaint, but of remonstrance, from the lips of men of genius against a state of society which excludes them from the participation of social intercourse with its highest, and into which participation the nobility of intellect should be a sufficient



introduction, as it is in every civilised country of Europe, *except our own*, we are grieved to say.

If Ireland does little towards rearing and establishing her men of genius, she has the merit of producing them: the arts of peace and the arts of war number in their highest ranks a host of distinguished names. To the list of notable painters who have conferred honour on the sister-isle we may add Francis Danby, born in the county Wexford, November 16th, 1793. His father was a gentleman of moderate fortune, who had married a second wife, and at the time of the future artist's birth, the elder Danby lived upon his own land about six miles from the town of Wexford. The country becoming disturbed by the rebellion of 1798, Mr. Danby removed with his family to Dublin under considerable disadvantages, although he was attached to the royal cause; and it was in the Dublin Society of Arts that the young boy first acquired the rudiments of drawing; his father having discovered in him, as a child, such a disposition for Art as induced him to encourage it. But the former died soon after their removal to Dublin, and his widow, who had greatly discountenanced the artistic efforts of her son, consented, when he had reached his nineteenth year and had no very flattering prospects of advancement in any other profession, to allow of his following that of an artist. He instantly set to work in earnest, and in the same year 1812, he painted his first picture for the Dublin Exhibition, "Landscape—Evening:" he seems to have determined his style at once, and this

"evening" scene is the forerunner of all those glowing sunsets from his pencil with which for the last forty years he has delighted the Art-loving public. In thus resolutely fixing his future course, from which he has rarely departed, he acted on the principles laid down by M. Guizot: that able and elegant writer says: "In whatever work he is engaged, the artist is subject to laws which are founded in his nature as a man, and in the nature of the substance with which he deals. To trace these laws will be the endeavour of every true philosopher of the Fine Arts. The student must commence his task by humbly following the steps of genius, and patiently examining the methods of action; he will thus endeavour to discover the direction in which she is tending, and when he is satisfied that he knows what genius is, the height she may attain to, and the methods by which she must reach that height, he will dare to take his place at her side, and illuminate her path with that torch, which, but for her, he would never have been able to kindle."\*

Mr. Danby's first exhibited picture met with a success that rarely attends a primary effort, it was at once purchased by Archdeacon Hill, of Dublin, and with the proceeds of the sale, the young artist came at once to London to see what Art was doing in the great metropolis. He visited the exhibition of the Royal Academy, "with the wonders of which" as we have heard him remark, "I was so struck, that they increased my ambition, and from my twentieth year I have been an *English artist*." The history of Mr. Danby must henceforth be looked for in his works; there is



Engraved by]

THE CONTEST OF THE LYRE AND THE PIPE IN THE VALLEY OF TEMPE.

[J. &amp; G. Nicholls

neither romance to interest, nor story to tell, though he had difficulties to encounter: his career has been one of quiet labour in his studio, resulting in a well-earned reputation as a painter which has placed him above the trials and anxieties that too often attend even the man of genius to the end of his life. One of his earliest, most liberal, and constant patrons, was the late Mr. Gibbon, of the Regent's Park, who continued his unflinching friend for more than thirty-five years: Mr. Danby always speaks of this gentleman in the highest terms of affection and gratitude; he died in 1851; his widow, who, we believe, is still living, is in possession of the beautiful collection of English pictures he had gathered together during his life-time, with much judgment and discernment.

"The history of a painter's thoughts is in his pictures:" to these therefore we will now revert and endeavour to trace out, through them, some index to the mind of Francis Danby: and how full of beautiful imaginings and rich poetic feeling are these exhibitions of his genius! The poets, the painters, even the statesmen and orators of Ireland, seem to live in an ideal world—a region of fancy, the flowers of which it may be profitable for the two former classes to cultivate, but which in the hands of the two latter, however luxuriantly they flourish, yield not an adequate return beyond the pleasure they create. Barry, Maclise, and Danby, besides other artists, natives of Ireland, who might be named, are examples of this peculiarity of Irish genius. Danby is essentially a landscape painter, though some of his finest compositions scarcely come under this category.

In discoursing of the works of such a painter as Danby it is almost im-

possible to express one's thoughts unless by indulging in language that corresponds, in some degree, with the vivid colouring he places on his canvases. We make no pretensions to the art of "word-painting," but we hope to be held excusable if in discussing the merits and genius of this artist we should be found "giving the reins to fancy."

Our earliest recollection of his works is associated with his picture of "Sunset at Sea," exhibited at the Royal Academy in 1824: if our memory serves us right this is the painting which was engraved a few years back in Finden's "Royal Gallery of British Art:" the composition shows a wide waste of waters that had gradually sunk down to comparative stillness; their surface is coloured with a thousand variegated hues reflected from the glowing sky, across which clouds of purple and vermilion seem to have been flung with a bold and lavish hand. In the foreground of the picture is a sort of raft wherein a few half-naked figures from a wreck are clinging with tenacity, but without any apparent hope of rescue. It is a work which would have brought any painter into notice for the simple grandeur of its conception and the richness of its colouring. It was purchased by Sir Thomas Lawrence.

In passing round the rooms of the Royal Academy in the following year, we distinctly remember being attracted by a gleam of light which seemed to have descended from the old glass roof, of the apartment in

\* THE FINE ARTS: THEIR NATURE AND RELATIONS. By M. GUIZOT. T. BOSWORTH, London, 1853.



Somerset House (where the exhibition was then open) on a certain picture; and we also remember, before examining the painting, looking up to ascertain where the fracture in the glass was: but the

"Eyes were made the fool of our other senses;"

the light was the work of an artist, the "pillar of fire" in Danby's picture of "THE PASSAGE OF THE ISRAELITES THROUGH THE RED SEA." This grand composition took the public and the Art-critics by surprise; the latter were on the watch for some extraordinary manifestation of the pictorial fancy of a painter who had already shown himself possessed of an abundantly fertile and vivid imagination, but they scarcely expected such an exhibition of its powers as was here displayed. The subject is one requiring not only these qualities, but its difficulties are of a nature demanding the skill of a master-hand to carry out in the executive parts. It is one thing to have a grand and comprehensive idea in the mind; it is another to be able to develop it with success: but the artist of this work was equal to his task. In a monthly periodical devoted to the Fine Arts, which, unfortunately, had but a brief existence some twenty years since, were the following judicious remarks upon this production:—"The Passage of the Israelites through the Red Sea" is a noble picture, it is one on which an artist of no mean talents might

well found his reputation. It is sketched with a bold and vigorous hand, it is conceived with a fine artistical spirit and feeling; for the subject, the time, the place, the energy, the action, the high moral feeling, actuating with one consent the host of Israel, led as by the visible eye of the Almighty, are all portrayed as ably as the pencil can portray them. The shadowy darkness of the dispersing night over the far waste of the waters, the distant line of morning light, broken only by the gigantic figures of the pyramids;—what a fine idea does not this last effect give of extent and distance, and how to the eye of him who views it with the aid of genius, does it magnify the height and breadth of those mighty sepulchral mausolea of Egypt's kingly dead. The grouping in the foreground is admirably disposed, the figures are not crowded too much; the order of the arrangement is in excellent keeping with the subject, and their long lines, guided by the 'pillar of fire,' stretch far as the eye can reach over the divided waters."\* The picture was purchased by the late Marquis of Stafford, and is now in the possession of the Duke of Sutherland, at Stafford House: to the foregoing criticisms of an anonymous writer, we will now add the few brief observations on the work in our notice of his Grace's collection in the *Art-Journal* for 1846:—"This picture may justly rank as one of the most poetic conceptions ever transmitted to canvas. The red, angry, lurid glare of lightning playing



Engraved by]

THE OPENING OF THE SIXTH SEAL.

[J. & G. Nicholls.

in the horizon, and the miraculous 'pillar of light' falling on the countless multitudes in the middle distance, are treated with a power and felicity unsurpassed by Rembrandt himself. Although some years have elapsed since we saw the picture, it still retains its supremacy as one of the most glorious emanations of our native school."

His next contribution to the Royal Academy, of which he had now been elected Associate, was a work of a totally distinct character, "Christ Walking on the Sea," a picture which by its dignified simplicity and religious feeling increased the reputation of the artist, as showing that he had the ability to cope with what is generally considered the most elevated Art-subjects. He has since this painted two or three other pictures of somewhat similar character.

In the following year, 1827, we find him again revelling in the region of fancy, in a small picture of "The Embarkation of Cleopatra on the Cydnus when she met Marc Antony:" this gem of Art, glittering with Eastern sunshine, and gorgeous with the united display of Egyptian and Roman magnificence, was engraved for one of the "Annuals" of the day: the "Literary Souvenir," if we do not mistake.

Mr. Danby sent two pictures to the Academy in 1828, but the quiet loveliness of the one illustrating the exquisitely beautiful passage in the "Merchant of Venice," that commences

"How sweet the moonlight sleeps upon this bank,"

was almost overlooked in the sublimity of the other, "THE OPENING OF THE SIXTH SEAL," as described in the Revelation of St. John. The artist had the modesty and good sense to entitle this work. "An attempt to illustrate the Opening;" for the mind of the greatest painter or poet that ever lived would be inadequate to grapple with any presumed approximation to truth, with the terrible event described by the Evangelist: it would baffle the conceptions of a Michael Angelo or a Milton: and yet the picture was a triumph for the artist, when we consider what an almost unapproachable subject he undertook. "The deep green shadowy light thrown on the rocks," writes the critic already referred to, "the red sun shining through a blotted mist of darkness, the stars falling from heaven, the rent rocks, the overthrow and trembling of cities, bringing death to the free, and freedom to the slave, who is represented bursting his chains and crying aloud to Heaven, are so many evidences of a gifted mind pregnant with the powers of invention and inspiration." The art of the painter is manifested in his management of the colouring, the light and shade, and the extraordinary effect of *chiar'-oscuro* seen in the picture: it was bought by the late Mr. Beckford, of Fonthill Abbey; we know not who is now the owner of it. Both this work and the "Passage of the Red Sea" were engraved on a large scale by G. H. Phillips: they are monu-

\* Arnold's "Magazine of the Fine Arts," February, 1834.



ments of genius of the highest order—of an imaginative genius matured by profound thought, deep study, and solemn reflection, penetrating at one time into the shadowy land of hidden mysteries, and at another into the abyss of a miraculous disruption of the laws of nature, when “a multitude went through the paths of the sea dry shod,” and “the wheels of the chariots of Pharaoh drove heavily.”

It would be a curious subject of enquiry concerning the philosophy of the mind, how it is that painters and poets, in general, produce but one great work; or rather, it may perhaps be said, one work which surpasses all the rest. Is it that the constructive powers of the intelligence have already been stretched to their utmost extent? or because the man having “touched the highest point” of his ambition, is contented to leave the rest to chance? We should be inclined to adopt the former solution of the problem; but whatever it be, examples without number might be adduced proving that beyond a certain point the most creative intellect cannot pass, nor indeed at all times can it sustain its lofty position. Stimulated no doubt, by the success of the picture we have last spoken of, Mr. Danby brought forth in the following year two others of similar character, both suggested by descriptive passages in the book of Revelations; if these had preceded his former work, they would unquestionably have been received with marked favour, for each was distinguished by a grandeur of conception which no other living painter could put forth; but they were in some respects unequal to his composition of the preceding year, and the public and critics, who will scarcely

allow any concession to a temporary relaxation of overwrought powers, regarded them with comparative indifference.

Whether it was this circumstance, or only a desire for change of residence, we know not, but Mr. Danby very soon after the exhibition of these two pictures retired to Paris, and during the period that intervened between this and the year 1841, he sent only two pictures to England, a lovely sunny landscape with figures, entitled “The Golden Age,” exhibited in 1831, and, in 1837, a young girl habited in a magnificent costume, and adorned with jewels, illustrating an incident in the history of Ireland, and entitled “Rich and rare were the gems she wore,” from the song of the poet Moore. His dreams of wizard fancies seem to have returned to him afresh in 1841, when he sent over from the continent three pictures; one “A Morning at Rhodes:—the Sculptor’s triumph when his statue of Venus is about to be placed in her Temple,” a work of high quality, in which the huge statue, seen in the misty golden distance, contrasts admirably with the gay procession in the foreground, as the crowd bears the artist and his work to its place of destination: the composition is a fine example of poetical painting. Another was a rich and lovely imaginative scene, that forms one of our present illustrations; it is called “THE ENCHANTED ISLAND—SUNSET:” the island sleeps, as it were, on the golden waters, which, in combination with the sky, form, in colour, a beautiful framework to the masses of light green trees that occupy the foreground: the aerial perspective of this composition is most skilfully preserved: it is engraved on this page.



Engraved by]

THE ENCHANTED ISLAND: SUNSET.

[J. &amp; G. Nicholls.

On the second page of this notice is an engraving from a small copy of his picture of “THE CONTEST OF THE LYRE AND THE PIPE IN THE VALLEY OF TEMPE,” exhibited at the Royal Academy in 1842: our opinion of this work was thus expressed at the time of its hanging there:—“The work consists of two magnificent compositions—the Contest—and the ‘*frigida Tempe*’ of Mr. Danby’s most Thessalian brain; the latter a landscape to awaken in the heart of every churl a passionate love of the beauties of the world he lives in. It is evening, and the sun is looking for the last time, on that day, on the brow of Ossa, while the river Peneus flows below with a light borrowed from the skies; but the picture should be seen, it cannot well be described.” Other pictures of this year were “A Soirée at St. Cloud in the reign of Louis XIV.,” a subject treated with exquisite feeling, and “The Holy Family reposing during their Flight into Egypt,” a wild, dark, and impressive composition that Gaspar Poussin might have painted. Of similar character to this last was his only contribution of the following year, “The Last Moment of Sunset,” a passage of landscape scenery worked out with the finest poetical feeling.

The year 1844 produced two pictures totally opposite in character, “The Painter’s Holiday,”—a landscape, in the foreground of which is seen the “painter,” who, compelled by the closing in of day to lay aside his pencil, is contemplating a glorious sunset: it is a magnificent picture. The other, “The Tomb of Christ immediately after the Resurrection,” has a truly Rembrandtish effect; the whole scene is in shadow, except the tomb, which is lighted up by the glittering raiment of the angel.

The “Wood Nymph’s Hymn to the Rising Sun,” exhibited in 1845, is

the last picture which our space will allow us to particularise; nor is it necessary that we should extend our remarks, as the works themselves must be in the recollection of those of our readers who watch the annual contributions of the English school of Art. The “Wood Nymph” herself is a comparatively small figure in a large landscape, in which the sun is breaking through a dense mass of forest trees, and casting his “robe of burnished gold” on the foreground. The picture is a beautiful representation of the poetry of nature, and is painted with masterly skill.

Our allusions to the “style and character” of Mr. Danby’s works are made with reference to those he has exhibited in that Institution which ranks him among its Associates, and to sustain which, in its display of Art, he has zealously and most ably laboured; we doubt much if any landscape painter has done more to maintain the high position of this branch of our national school. But we must not forget his numerous contributions to the British Institution for many years past, which are in no degree inferior to those he has sent elsewhere: some of his most attractive pictures have been seen on the walls of the gallery in Pall-Mall. Though now not young in years, he is, we rejoice to say, still young in the spirit and energy of his art, and if “time has now thinned his flowing hair,” it has not dimmed his eyes to the perception of the beautiful, nor palsied his hand to incapacitate him for the representation of nature in her most glorious aspects, which his residence, now and for some time past, in one of the most picturesque towns of Devonshire, and by the sea-side, affords him the most favourable opportunities of doing.



## ON COLOURING STATUES.

THE subject of the introduction of colour into sculptured figures has recently become one of considerable discussion; critics, antiquaries, and sculptors themselves, entertaining divided opinions both as to its general use by the artists of antiquity, and its conformability with the principles upon which pure sculpture should be exercised. At the last general meeting of the Archaeological Institute of Great Britain and Ireland, held in Cambridge, Mr. R. Westmacott, R.A., read a paper before the members and visitors, of which the following brief abstract may serve to illustrate his views: his object being, as he says, not to achieve a victory over those who differ from him, but to establish a truth.

His first proposition assumes, that the artists who would introduce painting or colouring into statues, &c., conceive that such additions will improve sculpture. When, therefore, they profess and show they are not satisfied to see sculpture practised in its simple speciality—as an Art dealing with *form* only—a sufficient difficulty—it may fairly be taken for granted that they think it deficient in some quality wanting to its perfection, and that they can supply this want by the aid of another sort. But the advocates of polychromy have not boldly acknowledged this deficiency, and seem to be either unwilling or unable to state any Art-reasons for its adoption: generally, they are satisfied with saying it was done by the ancient sculptors, and desire to found the modern practice upon *precedent*. Granted that authorities are not wanting to prove its application among the Greeks and other nations, this no more proves the propriety of the practice in our own day, and in the actual condition of sculpture, than the equally well authenticated fact of the early personages and characters of the Greek drama having smeared their faces with wine-lees, or concealed them under hideous masks, proves the propriety of suggesting to our actors and actresses to do likewise.

Again, admitting its occasional use in ancient times, it may yet be doubted whether colouring originated with any of the great masters of antiquity, whether the practice was general in the best period of sculpture, and whether it was employed by the best artists in works not executed for a particular purpose, and under special conditions.

We may, perhaps, be allowed to bring forward a simple illustration of our own with reference to this last proposition. Suppose, for example, that some distinguished portrait-painter of our school, or of any other, were required by his siter to paint a portrait in some *outré* style—either of costume or character—and that this one picture chanced to be almost the only specimen of his pencil by which posterity, some three or four hundred years hence, could judge of the artist's work; ought such a picture to be adduced as an example of the style in which the painter was accustomed to portray those who sat to him? But to return to Mr. Westmacott's lecture.

The legitimate province of sculpture, he rightly affirms, is to represent by *form*; what is not thus represented, does not come under the definition of sculpture. If, therefore, sculpture be painted, it is a mixture of *two* arts; as, if a picture be relieved or raised in any part, it is also a mixture of two arts. Suppose, for instance, portions of the "Transfiguration" were raised and sculptured, so as to produce, in fact, the relief or projection of the various figures and groups: would it not be denounced, first, as a most inefficient device; and, next, as an inexcusable departure from an established law of Art?

Mr. Westmacott puts forward four questions with reference to the objects sought to be obtained by painting or colouring sculpture:—"Is it to render the imitation more close to nature?"—"Is it to attract attention?"—"Is it to gratify the senses by adventitious decoration?"—"Is it to give distinctness to the parts of a work when viewed from a distance?" To the first he replies, that it is impossible to effect such an imi-

tation in sculpture as should produce illusion. Even if it were practicable to carry the imitation of that which is the highest object of the artist's study—namely, the human figure—to such perfection as to induce the belief that it was real: that to any one entering a sculpture gallery the figures should so closely resemble nature that, at first sight, they should appear to be living men and women standing on pedestals, would not the achievement cause a very disagreeable impression? Undoubtedly it would. At present the lover and admirer of Art is gratified by the contemplation of a fine and successful work of Art, as a work of Art. His imagination supplies all that is wanting; and he does not ask nor expect that his senses should be deceived. Even such a near approximation to reality as is afforded by waxwork exhibitions is anything but pleasing to the generality of people, and especially to persons of taste in Art, though they may be amused by the talent and ingenuity shown in thus producing resemblances. This dissatisfaction is found in the fact that waxwork approaches too near to nature to be agreeable to Art, and yet it is not near enough, nor true enough, to nature. The painted monumental sculptures found in our churches are, undeniably, legitimate examples of polychromatic sculpture; and, of their kind, good examples, infinitely superior, in this respect, to any ancient works of the kind that have been discovered. They are, however, chiefly of the sixteenth and seventeenth centuries—epochs when sculpture had not reached a point of much excellency—and the further we go back to *barbarism* in Art, or to its infancy, the more surely do we meet with coloured sculpture.

The next two subjects of inquiry, that of "attracting attention," and that of a desire to "gratify the senses by adventitious decoration," may be very briefly dismissed. They who consider that the whole and sole object of Art is to please the eye, may very consistently contend that all means which can be devised as conducive to that end are legitimate. They would, therefore, add extraneous decoration or ornament to sculpture, in order to attract purchasers, by exhibiting to them either what is merely showy or pretty, or something that is calculated to excite or gratify certain feelings of mere sense. There have been, and, it is to be regretted, there still are, sculptors open to the reproach of doing this for very unworthy purposes; but no artist of the English school has hitherto subjected himself to this charge. A sculptor, jealous of his fame and of the honour of his calling, will be careful not to subject himself even to the suspicion of what might be termed trick, or clap-trap, as a means of inviting attention to his merits.

The last of the points into which Mr. Westmacott seeks to inquire, is—whether the object of colouring sculpture is to give distinctness to the several parts of a composition? this he discusses at considerable length: so much so as to prevent our following him through his line of argument. He commences by assuming that the earlier sculptors of Greece most probably borrowed their ideas from the practice of the older nations,—the Egyptian and Assyrian. Once introduced, usage gave it a hold upon the prejudices of the people, who, as sculpture at that early period of their history, was only, or for the most part, adopted for sacred purposes of illustration, no doubt soon closely associated all these modes and particulars of representation with the popular religious feelings; and thus, probably, in the more barbarous ages of Greek Art, the painting of the statues of the gods became a prescribed practice. The intuitive genius of this remarkable people soon, however, improved upon the rude means which at first seemed only to be employed to produce a pretty and attractive effect in decoration. When sculpture had attained its highest perfection,—between 480 B.C., and about 200 B.C.,—Phidias, Myron, and others, had effected an important revolution in Art, but prescriptive and traditional images it was not easy to abolish altogether; the priesthood, especially, required a strict adherence to established forms: statues in honour of their gods, or to commemorate victories, were ordered to be made out of the spoils taken from their enemies; hence ivory and gold, painting

and inlaying, and every conceivable enrichment, were lavishly bestowed to make these votive statues the most costly of dedicated gifts. Again, sculpture was regarded by the Greeks as, in general, a portion of an architectural effect; and inasmuch as colouring was extensively employed in the decoration of edifices, the sculptor was, doubtless, called upon to act in concert with the architect, and to subject his work to the same laws of treatment as other parts of the composition. The only two intelligible grounds for the introduction of colour among the Greeks seem, therefore, to be,—first, to assist in giving completeness to architectural effect; and secondly, to insure distinctness to the parts of the sculpture itself, when viewed at a distance, and with reference to the tints of the background.

With respect to the ancient authorities for polychromy in Greek sculpture, the presumption that it was ever systematically coloured rests on very questionable foundation. It is rather taken for granted from certain vague expressions of comparatively late writers, than proved from contemporary authority, or from any experience we have of the fact as a matter of universal custom. It is true that Pliny and Pausanias, and some other authors, living long after the date of the sculptors whose productions they refer to, mention works so treated, and modern critics have founded various speculations upon these imperfect data. It certainly is remarkable, if the practice ever prevailed to the extent that is pretended, that among the very large number of marble statues of a fine period of Art that remain to us to attest the indisputable superiority of the ancients in sculpture (proper), there is not a single example of the practice alluded to. It will not do to say this is owing to the great age of the works, and the accidents to which they have been exposed, for many of them have been found under circumstances that have insured their integrity a sufficient time to show the original surface. There is no intention to deny the fact that colour was sometimes employed, but only to dispute the universality of the practice, and its being usual in the best period of sculpture.

After adducing many of the authorities which are referred to by the advocates of coloured sculpture, and combating the opinions founded on such authorities, Mr. Westmacott observed that, if the great sculptors of antiquity bowed on occasion to public opinion in colouring and otherwise ornamenting statues of divinities, and others that were so far of a prescriptive character, or contributed with their Art to the enrichment of architectural effects, there is still reason to believe that in their ordinary works they did not habitually use such extraneous accessories. The very manner of alluding to such works suggests that they were exceptional; and there is authority, even quite as respectable as that for colouring, for the admiration felt by the ancients for statues in pure white marble.

The opinion of Mr. Westmacott—himself an admirable sculptor and an enlightened critic on Art generally—on this subject, may be readily gathered from the foregoing remarks. It was more impressively affirmed, however, by some observations towards the conclusion of his address:—"There is no surer indication of the decadence of good taste in Art, and therefore of Art itself, than when, after a considerable degree of excellence has been attained, a passion arises for elaborate execution and ornament. What in one age is only the effect of ignorance, in another indicates corruption. The history of Art, ancient and modern—for its rapid decline, even in Greece, is very remarkable—supplies us with ample evidence of this, and it is unnecessary to enlarge upon it. Barbarous and uncultivated nations in their earlier attempts at Art adopt all the means that occur to coarse sensibilities to give effect to works of imitation. The employment of colours in sculpture is amongst them."

Mr. Westmacott stands in no need of our opinion to support his own; yet we must add, that whatever tends to alienate the mind from the contemplation of sculpture in its pure and unadorned simplicity, is an offence to the Art, and an evil to be shunned.



ALBERT DURER:  
HIS WORKS, HIS COMPATRIOTS,  
AND HIS TIMES.\*

BY F. W. FAIRHOLT, F.S.A.

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES  
BY THE AUTHOR.

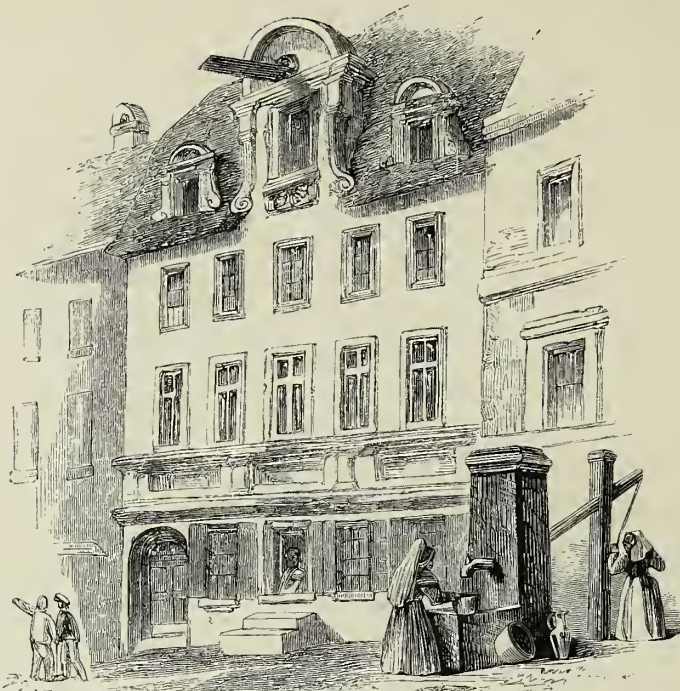
THAT brotherly unity which ought to bind professional men of all kinds—isolated as they must be from the general world—was more of a necessity in the past time than in the present; and the artists formed a little band of friends within the walls of ancient Nuremberg, consulting with and aiding each other. The peculiarity of thought and tendency of habit which constitutes the vitality of the artist-mind, are altogether unappreciated by the general world; completely misunderstood, and most frequently contemned by men of a trading spirit, who look upon artists as "eccentrics," upon Art as a "poor business," and judge of pictures solely by their "market value." These things should bind professors more strongly together; their numbers are few; their time for socialities limited; their world a small select circle; few can sympathise with their cares or their more exquisite sensibilities; they must, therefore, be content with the few whose minds respond to theirs, and they ought not to make the narrow circle narrower, by unworthy jealousies or captious criticism. Well would it be for us all, and infinitely better for the world of Art, if we practised still more

"Those gentler charities which draw  
Man closer with his kind,  
Those sweet humilities which make  
The music which they find." †

Durer was essentially a man to love. His nature was kindly and open; he knew no envy, and was never known to condemn the work of any other artist,—which, if bad, he would only criticise with a smile, and a "Well! the master has done his best." His general information was so good, that it was declared of him by a contemporary, that his power as an artist was his least qualification. His personal appearance was dignified, and his face eminently handsome. ‡ Yet, with all these means of being happy, and making others so, few men endured more misery. In an evil hour his family made a match for him in the household of Hans Frei, whose daughter Agnes he married, and scarcely knew peace after. She was a heartless, selfish woman, who could have had no feeling in common with her husband, and who only valued his art according to the money it realised. "She urged him to labour day and night solely to earn money, even at the cost of his life, that he might leave it to her," says Pirkheimer, in one of his letters to Tscherte, their mutual friend the Viennese architect. All his friends she insulted and drove from the house, in order that their visits might not interfere with his labours. His aged mother, whom he had taken into his house after his father's death, was subject to contempt and ill treatment. His letters from Venice are sad, and show no pleasant home-thoughts. Yet he did much for the bad woman to whom he was wedded, and seems to have thought of her gratification by numerous presents. His amiable heart would not allow him to separate from her, thus he bore her ill manners for his life, and patiently endured his lot. § There were few men more adapted to make a woman happy than Durer; he had a handsome person, much fame, good friends, great talent, and the most kindly amiability; but his wife was perhaps the worst on record, on whom all this was thrown away. Yet she was of very religious habit, and

preserved all the externals of propriety; but, as Pirkheimer observes, "one would rather choose a woman who conducts herself in an agreeable manner, than a fretful, jealous, scolding wife, however devout she may be."

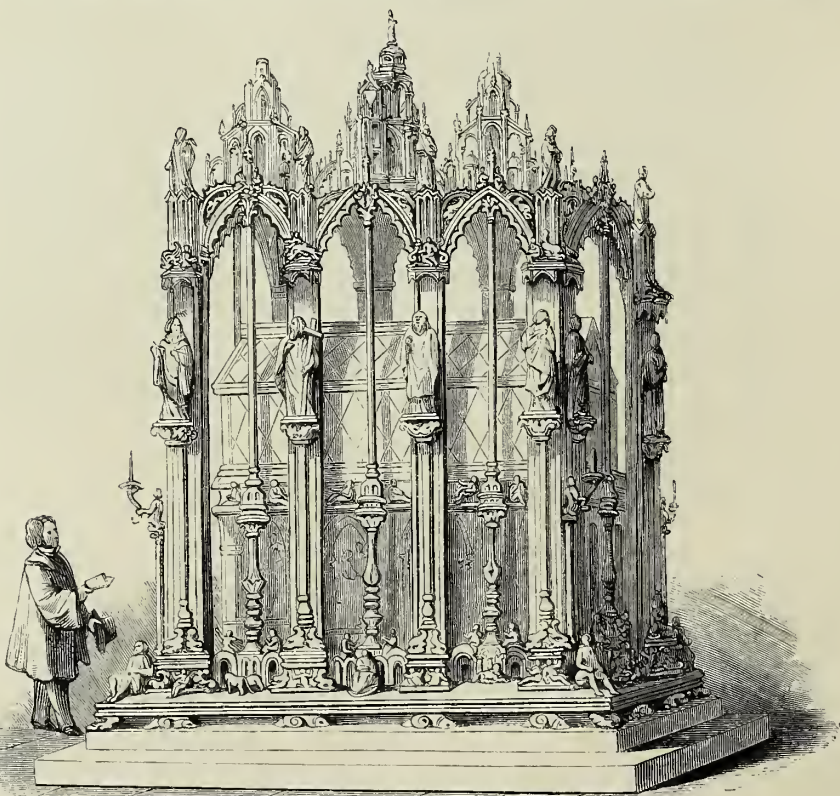
Banished from the society of friends, Durer's only solace was in his Art. Here only he found peace and pleasure. How earnestly and deeply he laboured, the long catalogue of his productions can prove. The truthfulness of his style



PETER VISCHER'S HOUSE.

is shown in his patient studies from nature, and his works are the reflex of such a habit. The figure of the burly townsman of Jerusalem who lifts his cap in acknowledgment of Joachim and

Anna, as they meet at the Golden Gate, in his series of cuts illustrating the Life of the Virgin, may be cited for its homely truth, a characteristic which runs through all Durer's works,



SHRINE OF ST. SEBALD.

and gives them a certain *naïveté*. The figure is an evident study of an honest townsman of Nuremberg, and is as little like an ancient Jew as possible, though admirable as a transcript from nature.\* Of far higher order are the

figures of the apostles, John, Peter, Mark, and Paul, which he painted in 1526, and presented to his native city.\* We engrave the figure of Paul, † the drapery of which is simple and

\* They are now in the Pinacothek at Munich.

† See cut, p. 63.

\* Continued from p. 63.

† L. E. L.

‡ Mrs. Jameson speaks of his portrait as "beautiful, like the old heads of our Saviour, and the predominant expression is calm, dignified, intellectual, with a tinge of melancholy. This picture was painted at the age of twenty-eight; he was then suffering from that bitter domestic curse, a shrewish, avaricious wife, who finally broke his heart." We have engraved this portrait on p. 61.

§ Leopold Schefer has constructed a *novellette* on his domestic career, which has been cleverly translated by Mrs. Stodart. It is entitled "The Artist's Married Life, being that of Albert Durer." It teaches much by its pure philosophy.

\* It is engraved on p. 63 of this volume.



majestic. A study for this drapery made as early as 1523, is in the collection of the Archduke Charles of Austria. In these pictures, which are painted of life size, he has exerted his utmost ability, and eschewed any peculiarities of his own which might interfere with the greatness of his design. "These pictures are the fruit of the deepest thought which then stirred the mind of Durer, and are executed with overpowering force. Finished as they are they form the first complete work of Art produced by Protestantism.\* What dignity and sublimity pervade those heads of such varied character!† What simplicity and majesty in the lines of the drapery! what sublime and statue-like repose in their attitudes. Here we no longer find any disturbing element: there are no small angular breaks in the folds, no arbitrary or fantastic features in the countenances, or even in the fall of the hair. The colouring too is very perfect, true to nature in its power and warmth. There is scarcely any trace of the bright glazing, or of those sharply defined forms seen in other works by him, but



PETER VISCHER.

everywhere a free pure impasto. Well might the artist now close his eyes, he had in this picture attained the summit of his Art—here he stands side by side with the greatest masters known in history."‡

Of the great contemporaries of Durer—whose works have given undying celebrity to the old town of their residence—we must now discourse a little. Honoured as these works still are by the Nurembergers, they are little known out of Germany; although, as exemplars of Art in

\* Durer had warmly espoused the Reformation, and had placed quotations from the gospels and epistles of the apostles beneath each picture, containing pressing warnings not to swerve from the written word, or listen to false prophets and perverters of the truth. When the town presented these pictures to the Roman Catholic Elector Maximilian I., of Bavaria, in 1627, they cut off these inscriptions, and affixed them to the copies they had made for themselves by Vischer, and which are now in the Landauer Gallery at Nuremberg.

† There is an old tradition that Durer intended these figures also as embodiments of the four mental temperaments—John, representing the melancholic; Peter, the meditative, or phlegmatic; Mark, the sanguine; and Paul, the resolute or choleric.

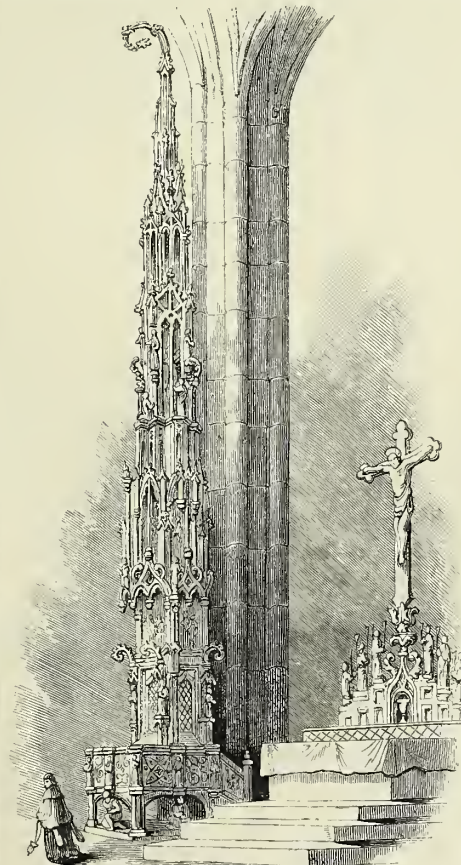
‡ Kugler, Mrs. Jameson, in her "Visits at Home and Abroad," also speaks of them as "wonderful! In expression, in calm religious majesty, in suavity of pencilling, and the grand, pure style of the heads and drapery, quite like Raffaele."

general at the particular period when they were executed, they may challenge their due position anywhere. The most remarkable is the bronze shrine of St. Sebald, the work of Peter Vischer and his five sons, which still stands in all its beauty in the elegant church dedicated to the saint. The shrine encloses, amid the most florid Gothic architecture, the oaken chest encased with



ADAM KRAFFT.

silver plates, containing the body of the venerated saint: this rests on an altar decorated with basso-relievos, depicting his miracles.\* The architectural portion of this exquisite shrine partakes of the characteristics of the Renaissance forms engrafted on the mediæval, by the influence



KRAFFT'S SACRAMENTSHAUSLEIN.

of Italian Art. Indeed, the latter school is visible as the leading agent throughout the entire com-

\* Among the rest is the very marvellous one performed during a journey in winter, when he was nearly destroyed by cold, and entered a peasant's cottage, hoping to find relief. The poor man had no fuel, so the saint made up a fire from the icicles which hung around the house, completing his good acts by mending his broken kettle, "by blessing it, at the request of his host," and converting stones into bread by the same simple process.

position. The figures of the Twelve Apostles and others placed around it, scarcely seem to belong to German Art: they are quite worthy of the best *Transalpine* master. The grandeur, breadth, and repose, of these wonderful statues, cannot be excelled. Vischer seems to have completely freed his mind from the conventionalities of his native schools: we have here none of the constrained, "crumpled draperies," the home-studies for face and form so strikingly present in nearly all the works of Art of this era, but noble figures of the men elevated above the earthly standard by companionship with the Saviour, exhibiting their high destiny by a noble bearing, worthy of the solemn and glorious duties they were devoted to fulfil. We gaze on these figures as we do on the works of Giotto and Fra Angelico, until we feel human nature may lose nearly all of its debasements before the "mortal coil" is "shuffled off," and that mental goodness may shine through and glorify its earthly tabernacle, and give an assurance in time present of the superiorities of an hereafter. Dead, indeed, must be the soul that can gaze on such



THE GOOSE-SELLER.

works unmoved, appealing as they do to our noblest aspirations, and vindicating humanity from its fallen position, by asserting its innate, latent glories. Here we feel the truth of the scriptural phrase—"In his own image made He them."

The memory of Peter Vischer is deservedly honoured by his townsmen. The street in which his house is situated, like that in which Durer's stands, has lost its original name, and is now only known as "Peter Vischer's Strasse;" but these two artists are the only ones thus distinguished.\* Vischer was born in 1460, and died in 1529. He was employed by the warden of St. Sebald's, and magistrate of Nuremberg, Sebald Schreyer, to construct this work in

\* Vischer's house is situated on the other side of the River Pegnitz, which divides the town; it is in a steep street rising suddenly from the water. The house has undergone some alterations in its external aspect, apparently about the latter half of the seventeenth century. It is now a baker's shop, having that quiet aspect which characterises such trades in Germany, the central window on the ground-floor being that through which bread is passed to applicants, who may mount the steps in front, or rest on them while waiting. The beam projecting from the large window in the roof is used as a crane to lift wood and heavy stores to the upper floors, which are the depositaries for such necessities, and not the cellars, as with us.



honour of his patron saint; he began it in 1506, and finished it in 1519. Thirteen years of labour was thus devoted to its completion, for which he received seven hundred and seventy florins. "According to tradition, Vischer was miserably paid for this great work of labour and Art; and he has himself recorded in an inscription upon the monument, that 'he completed it for the praise of God Almighty alone, and the honour of St. Sebald, Prince of Heaven, by the aid of pious persons, paid by their voluntary contributions,'"\* The elaboration of the entire work is marvellous; it abounds with fanciful figures, seventy-two in number, disposed among the ornaments, or acting as supporters to the general composition. Syrens hold candelabra at the angles; and the centre has an air of singular lightness and grace. It is supported at the base by huge snails. At the western end there is a small bronze statue of Vischer, which we copy: he holds his chisels in his hand, and in his workman's dress, with capacious leather apron, stands unaffectedly forth as a true, honest labourer, appealing only to such sympathies as are justly due to one who laboured so lovingly and so well.

Sharing the palm with Vischer for perfect mastery in sculpture (the one as a worker in metal, the other in stone) stands Adam Krafft, whose works are still the principal ornaments of the city. To him were his fellow-townsmen indebted for the grand gate of the Frauenkirche, the series of sculptures on the "Via Dolorosa," numerous others in the churches and public buildings, but principally for the "Sacramentshauslein," in the Church of St. Laurence. This marvellous work is placed against a pillar beside the high altar, and is intended as a receptacle for the consecrated bread and wine in its service; a small gallery runs round the lower portion in which the "host" is kept; over this the sculpture ascends upward in a series of tapering columns and foliage of the most light and fanciful description, until it reaches the spring of the arched roof, where the crowning pinnacle "bows its beautiful head like the snow-drop on its stem," in the curve of the arch, gracefully completing a work which, for originality, delicacy, and the most extraordinary elaboration of design, is a perfect marvel of stone-carving. The foliations are so flowing and delicate, that it has given rise to a popular tradition that Krafft was possessed of some secret for making stone plastic. We have nothing so delicate in this country, unless it be some of the leaflets on the Percy shrine, and screen of Beverly Minster. Krafft's leaves are as thin and delicate, as crisp and free, as if moulded from nature in plaster of Paris, while the grand curves of his ornamental adjuncts are astonishing, when we reflect on the mass of stone necessarily cut away to produce these boldly-flowing enrichments. Krafft was born at Ulm in 1430, and died 1507. His father was the printer, Ulrich Krafft. He commenced this work in the year 1496, and completed it in 1500. In it we see the perfect mastery produced by a life of labour, and in front of it he has sculptured his own effigy, kneeling, mallet in hand, and supporting his favourite work. There is a touching simplicity in this union of the artist and his labours, made in these instances all the more impressive by its utter want of pretension. There is no affectation—no studied artistic or classical portrayal; we have simply the man and his work before us, appealing by their dumb native eloquence to that homage and love, which are their due by their own inherent greatness.

That works based on truth and nature will always possess this power, may be proved by the celebrity which attaches itself to a small work by a pupil of Vischer's, and is popularly loved by the Nurembergers, and is known as "Das Gänsemäuchen." It forms the central figure of a small fountain beside the Frauenkirche, and represents a country boor leaning against a small pillar, with a goose under each arm, waiting a customer in the market; from the mouth of each goose a stream of water descends. The figure is not more than eighteen inches high, and is, from the smallness of its size, compared with the greatness of its celebrity,

a general disappointment to those who see it for the first time. It rivals in celebrity the work of Vischer himself, and was executed by his scholar, Pancratius Labenwolf (born 1492, died 1563); the fountain in the quadrangle of the *Rathhaus* is also by him. The Goose-seller owes its popularity to its perfect truth and simplicity.

Another artist of this era, inferior to none in taste and delicacy of sentiment, was Veit Stoss. He was a native of Poland, born at Cracow in 1447; making Nuremberg the city of his adoption, and dying there in 1542.\* The same

exquisite grace and purity which characterises the works of Vischer is seen in those of Stoss. He devoted himself to sculpture in wood, and in this way is said to have furnished models to those who worked in stone, as well as to goldsmiths, and other artisans who required designs. "The Crowning of the Virgin," still preserved in the old castle at Nuremberg, has all the delicacy and grace of the missal painting by Julio Clovio. There is an exquisite repose about his works, only to be gained by great mastership in Art. At times a tenderness of



"THE ADORATION," BY VEIT STOSS.

sentiment singularly beautiful is apparent in these too-much-forgotten works. We engrave, as an illustration of this, one of the compartments of the "Rosenkranztafel," preserved in the same locality, and representing the "Nativity." The Virgin in the stable at Bethlehem, piously rejoices in the birth of the Lord, and is about to wrap the sacred infant in the folds of her own garments, having no other clothing. She has reverently

laid the babe in a corner of her mantle, when, penetrated with a sense of the divinity, she clasps her hands in prayer before the Infant Saviour; while her husband, Joseph, who holds the lantern beside her, feeling the same emotion, drops on one knee, and reverently lifts his hat in acknowledgment of the immortal One.

It is this fervent devotion, this pure, high, yet



"THE ENTOMBMENT," BY ADAM KRAFFT.

simple-mindedness, which gives vitality to ancient works of Art, and is to be felt by all who are not insensible to its agency in the time present. Another touching incident is seen in the sculpture by Adam Krafft over the grave of Schreyer,† representing "The Entombment." The dead body of our Saviour is being reverently lifted into the tomb; the sorrowing mother, loving as only mothers love, partially supports the

wounded body of her inanimate son; in process of movement the Saviour's head falls languidly on one side, and the dead cheek is again greeted with the fervent kiss of love, which still burns in the breast of the saintly mother. Who shall rudely criticise the perspective, the draperies, the absence of "scholastic rule," in this touching work of a true-hearted man? Not the writer of these lines! Let it be rather his province to vindicate for these old artists their due position, among the few forming that galaxy of the great and good, elevating and adorning human nature.\*

\* His grave is in the cemetery of St. John, No. 268.

† This grave, surrounded by sculpture, forms a little external chapel, at the back of the choir of St. Sebald's Church. We have already mentioned Schreyer as the originator of Vischer's shrine in that church.

\* Murray's "Handbook to Germany."

\* To be continued.



PHOTOGRAPHIC SOCIETY'S  
EXHIBITION.

THIS, the second exhibition of the Photographic Society, presents the state of the art with great fidelity. We do not feel ourselves in a position to say that we perceive any advance upon the specimens which were exhibited last year. Varieties there are,—and those of considerable interest. We perceive that some of the exhibitors have been zealously striving to overcome the defects of the art; here and there we see the difficulties successfully overcome, but we are not sure that many of the best effects are not accidental. This appears to us confirmed by the irregularity in the results obtained by even the most successful of the photographers exhibiting. Mr. Hugh Owen, Mr. Sedgfield, and Mr. Fenton may be named as most experienced, and certainly most zealous photographers; each of these gentlemen exhibited last year, pictures of equal beauty with any in the present exhibition. These remarks must not be regarded as being in any way disparaging,—we do not intend them to be so; but we earnestly desire that all our photographers should attend to their science, at the same time that they study the art. The peculiar influences with which they work—subtle powers of a mysterious character, influenced by the earth's position relative to their source, the sun, changing with every variation of the earth's atmosphere—and the still more peculiar variations in the chemical changes brought about by these radiations, which vary with every alteration in the colour of the medium through which they pass, and of the surfaces from which they are reflected, all show the extreme importance of a scrutinising search into the philosophy of this.

We see in the exhibition many most charming effects produced. We scarcely think them reflexes of the natural conditions. To express clearly what we mean, we must refer to a striking picture exhibited by Mr. Rosling last year,—it was a View of St. Paul's. The aerial effect was perfect,—it was St. Paul's seen through the light veil of mist which grows over London on a bright summer morning. What was the fact? The original negative picture was produced by long exposure on a very gloomy day.

It would be a most instructive thing if our travelling photographers would note the exact conditions of the atmosphere, and of the light, under which pictures were taken, and append such notes to the pictures exhibited. The Photographic Society, if it is to effect any good, should especially urge upon its members labours of this kind. Photographic pictures are very beautiful, but a large collection of them—all bearing the same mark of uncertainty, a conventionalism of doubt and difficulty—will cease to please.

This exhibition contains 664 frames of pictures. The marked advances are in the collodion pictures,—natural clouds and breaking waves being faithfully represented. Many of the large portraits are remarkable productions, though we believe they have been considerably indebted to the hand of the artist since the more delicate pencil of light has done its work.

Considerable attention has been directed to a series of copies of drawings by Raphael, in the Royal Collection at Windsor Castle, photographed for his Royal Highness Prince Albert, by Mr. C. Thurston Thompson. The application of photography in this direction is of great importance. In these productions every peculiarity of the artist is preserved with far greater fidelity than could possibly be done by the most skilful engraver; hence, as studies, these photographs are invaluable. The French have been before us in this line, and have for some time past published similar copies, from the drawings of Raphael and other great masters, to those now exhibited.

As usual, Mr. Hugh Owen's works are of great beauty, representing natural objects under the most pleasing aspects of light and shadow. His "Studies in Portugal" are really valuable to the Art-student.

Few photographers have been more eminently

successful than Mr. Rogers Fenton, and as usual he presents us in this exhibition with a considerable number of charming pictures.

The Rev. Mr. Kiugsley exhibits several of his wonderful microscopic objects, in which the minutest details developed by the microscope are most faithfully preserved.

Amongst other successful exhibitors we must, however, name Mr. B. B. Turner, Mr. Russell Sedgfield, Mr. Ponting, Mr. C. H. Waring, Mr. T. J. Backhouse, Mr. T. D. Llewellyn, Mr. Buckle, Mr. Stokes, the Count de Montizon, &c., &c.

Our professional photographers have not exhibited largely. Many of the productions of Mr. Mayall are very fine. Mr. Laroche exhibits several of his highly-finished portraits; and many of the works of Mr. Henneman are excellent. There are none, however, which please us more than those of Mr. J. G. Tunny of Edinburgh, whose portraits and landscapes are much to our taste. Mr. Hennah has also some very successful pictures.

Photography is now free of all patent trammels, the professional artist may thus pursue his investigations without the fear of legal proceedings, and in the full certainty that any discoveries which he may make he may employ to his own benefit. With this stimulus we can but hope to witness many important results in the next exhibition. The amateur we also hope will cease to remain satisfied with the processes taught in the text-books, and by new combinations aim at new effects, calculated to meet the difficulties which surround this beautiful art.

## ART IN THE PROVINCES.

EDINBURGH.—The Royal Scottish Academy pursues a wise and liberal plan—one that might advantageously be followed by another Royal Academy—of publishing annually a Report of its proceedings, so that the public, who feel more or less interest in every national institution, gains some knowledge of its position, its management, and its prospects. The twenty-seventh report has just made its appearance; it exhibits a most satisfactory statement of the working of the society, whose constitution is in every way of a popular nature, and whose affairs are conducted with complete harmony, and therefore with efficiency. The new Art-galleries for the use of the Academy are rapidly progressing, and are expected to be ready for the annual exhibition which takes place about this time of the year. Various important additions have been made recently to the pictures and works of Art which form the property of the society, and which are collected for the use of its members and the students, as well as additions to the library. The council remark in their report that the evening exhibition, at a reduced rate of admission, and the introduction of a cheap evening ticket for the season, have been found to answer their intended purposes, by bringing to the galleries a large number of visitors who, under other circumstances, would have been unable to attend; these acts have also been found to operate beneficially on the lower classes, by admitting them to an instructive and pleasing source of relaxation from their labours: the rooms were crowded every evening through the six weeks the exhibition was open last year. A silver medal has been executed by Mr. Wyon, from designs by Mr. Noel Paton, R.S.A., for the members, and for artists whose services or merits the Academy may be desirous of recognising by an honorary distinction. Bronze copies of this medal are recommended by the council as prizes to students of the Academy who may be considered worthy to receive such a mark of distinction. During the last year the institution had to regret the loss by death of several eminent literary and scientific men connected with it, among whom the principal were Lord Cockburn, Professors Jameson, Edward Forbes, and Wilson. Mr. David Laing has been appointed to the Professorship of Antiquities.

BIRMINGHAM.—The annual exhibition of the School of Artists closed on the 13th of January, the preceding fortnight being set aside for the admission of the working classes at a charge of 2d. each, and no fewer than 8,705 persons have availed themselves of the privileges so liberally conceded by the society. During the season the children of the following schools have been gratuitously admitted:—The Deaf and Dumb Institution, the Blue Coat School, the Graham Street School, and the Friends' Day School, Ann Street. The pupils of the School of

Design have also been admitted. The sales of pictures number seventy-five, realising the large amount of 1,338l. Of the purchases made were two pictures by J. W. Glass, three by J. E. Walker, the secretary of the society, two by Duffield, and others by F. W. Hulme, W. Hall, Henshaw, Such, J. Danby, Farrier, Henley, Eglinton, J. Callow, H. H. Lines, Vickers, Rolt, &c., &c. The prize-holders in the Birmingham Art-Union selected twenty-four out of the whole number of seventy-five pictures which were sold, including works by J. C. Ward, J. E. Walker, H. Harris, W. Callow, Deakin, Henley, Hughes, George, B. Williams, &c.

BATH.—The Bath Graphic Society, which, after existing under this title for four or five years, has now assumed another, the "Bath Society for the Promotion of the Fine Arts," held its first *conversazione* for the present season in the Assembly Rooms of the city, on the 16th of January. The contribution of pictures, both by local artists, and from the collections of gentlemen in Bath and its vicinity, was, we hear from our correspondent, both numerous and of good quality. In the rooms were examples of the works of Reynolds, Etty, Frost, Goodall, Poole, Constable, Willes Maddox, Sir E. Landseer, Mr. and Mrs. Duffield, A. Keece, Chambers, A. Cooper, Turner, G. E. Hering, J. F. Herring, R. Brandard, Barrett, Rayner, Lanec, Kidd, Corbould, F. R. Pickersgill, F. Stone, Muller, Copley Fielding, J. Wilson, F. R. Lee, Pyne, F. Tayler, &c., &c.

NEWCASTLE-UNDER-LYNE.—The first annual meeting of the Government School of Art established here, took place towards the end of the last year, but the report of the proceedings has reached us only now. The number of pupils attending the classes during the year was seventy-six: the income of the school, from all sources, amounted to upwards of 128l., and the expenditure to 150l., leaving, as is seen, a small deficit, which it was confidently believed would speedily be met. Mr. Williamson, who conducted the school through this first year of its existence, has removed to London, much to the regret of the Committee, and has been succeeded by Mr. G. Ryles.

NORWICH.—The students of the School of Art in this city gave an evening entertainment to their friends on the 7th of February, at which upwards of 250 persons were present. The pupils exhibited on the occasion a number of their drawings and pictures; engravings and illustrated works were lent by the friends and patrons of the school, to contribute to the amusement of the company. After tea and coffee were served, several speeches were made, by gentlemen interested in the welfare of the institution, setting forth what its progress had been, and what its future prospects are. The Norwich school is now under the directorship of Mr. Claude Nursey, who has recently removed thither from Belfast. The central school musters 137 pupils, and the out-door classes number 428, making a total of 565; and as three other schools are immediately coming under the instruction, it is anticipated that within the next two months this amount will be increased to 900. We believe that till a very recent period there never was a larger average number of students than from seventy to ninety. There are three local scholarships attached to the school; one of the annual value of 20l., founded by S. Peto, the late member for the city; a second of 15l., by the new member, Sir S. Bignold, and a third founded by Mr. E. Warner, the other present member for Norwich. In connection with the progress of Art here, we may remark that Mr. Nursey, assisted by many gentlemen of influence in the city, is endeavouring to resuscitate the "Fine Arts Association," and annual exhibition of pictures, &c., with every prospect of ultimate success.

WORCESTER.—The first annual report of the Worcester Society of Arts, established in May last, has been forwarded to us: the statement it contains must be highly satisfactory to those who have interested themselves in the foundation of the Institution. During the period of the exhibition of works of Art, it was visited by nearly three thousand persons, of whom upwards of eight hundred, chiefly of the humbler classes, attended in the evening, when the admission ticket was reduced to threepence. The donations and subscriptions for carrying out the object of the society reached 655l., and its gross income for the past year from visitors to the gallery and from other sources amounted to upwards of 740l.: the expenditure of all kinds to about 270l. The number of pictures sold from the exhibition room was 32 out of 211, a fair proportion, and realising 355l.; to which must be added one purchased for sixty guineas by the Society as a nucleus for a permanent gallery;—"Evening on the Lagoon of Venice," by E. W. Cooke, A.R.A. The "effects" of the Society at the present time consist of the above picture, the sum of 500l. a deposit account in the hands of their bankers, and the fittings &c. of the exhibition room.



## THE RESCUE.

FROM THE MEDAL BY W. WYON, R.A.

AMONG the numerous medals struck from the dies engraved by the late Mr. William Wyon, R.A., the principal engraver at the Royal Mint, were several he executed for those benevolent societies established in our various maritime towns for the purpose of aiding shipwrecked or drowning individuals; these medals are presented as rewards where especial heroism has been exerted on behalf of such unfortunates, and it seems scarcely necessary to add they are prized as much as if their owners had won them on the field of battle, for in many instances they are the reward of courage unsurpassed by that of the bravest warrior, and of dangers—voluntarily met and undauntedly overcome—more terrible than those which the soldier encounters in the hardest-fought engagement. There is no enemy more calculated to strike the stout heart with dismay, none so difficult to cope with, as the ocean “lashed into fury” by the tempest. In a country like ours, claiming to be the “mistress of the seas,” whose navies and argosies are found in every part of the world, navigated by thousands of her noblest sons, such institutions as these Shipwreck and Humane Societies ought to be far more liberally supported than we know them to be.

The medal from which the annexed print is taken was executed some few years since for the society established at Liverpool: the design is most appropriate to the subject, and admits of the following reading. The wreck has evidently taken place at sea, and not on the coast, for there are no indications of land: a ship, which most probably has escaped the ravages of the storm, has seen some of the survivors struggling in the waters, and has sent a boat to their assistance; two of the boat's crew are signalling, as it would appear, some of the unfortunate who are not brought into the artist's composition, while others are lifting a drowning woman out of the sea. But the most touching group is that in the front of the design, consisting of a fine stalwart seaman (himself one of the wrecked party, as shown by his position on some broken portions of the vessel, to which probably he owes his life) saving a mother and her infant: there is a beautiful expression of maternal love, and of thought on the part of the seaman, in the acts of the two elder figures; the woman, anxious for the welfare of her child before her own, raises it up that it may be saved first; the seaman would rescue both, and therefore holds her firmly by one hand while he takes the infant with the other.

The art of engraving dies for medals, and of the sister art, that of cutting stones in *intaglio*, such as seals, &c., are both of very ancient origin: the Old Testament contains early and frequent allusion to them, as in the thirty-eighth chapter of Genesis, where Tamar obtains a pledge of Judah, by requiring his signet; and again in the thirty-ninth chapter of Exodus, where we are told that the stones worn in the sacerdotal breastplate were to be “like the engravings of a signet, every one with his name;” it is thus evident that engraving, or working in *intaglio*, must have been well known at the periods here referred to. The Greeks also carried this branch of the Fine Arts to the same perfection which their genius and feeling for the beautiful enabled them to reach in all others to which they devoted their attention.

The art of engraving medals and coins is of far more practical importance than might generally be supposed. The study of such objects, when of an historical or national character, has proved of great assistance to the historian and antiquarian, and hardly less valuable to the man of taste. “To the former,” it has been observed, “medals often afford information that cannot be obtained by other means, in the inscriptions, legends, and allegories with which they are charged; while to the artist and connoisseur many of them offer not only exceedingly beautiful examples of Art, but, if their authenticity can be depended on, a series of medals is one of the best authorities that can be consulted for the state of the arts of design of any particular period.”

NOMENCLATURE  
OF PICTORIAL ART.\*

BY J. B. PYNE.

WHENEVER there occurs any want of a necessary impression in a picture, the light and shadow of which may be too far subordinated, rather endeavour to rectify that want by increasing the darks in preference to the lights. The last would be dangerous, and the former comparatively safe. Shade and ultimate darkness are not so measurable as light; they do not, like their opponent, hold the lantern to you while being measured.

Darkness is always, and under every circumstance connected with painting, most difficult to compute; whenever it enters into colour the pronouncing that colour becomes difficult. The primitive blue itself, being allied to dark, is somewhat difficult to judge of without other blues to test it by, while yellow and red offer no difficulty.

The tertiaries are somewhat difficult to pronounce distinctly, from the circumstance of blue or dark being a component of all of them, while olive having the greater amount (fifty per cent.) is the most difficult of the three. Amongst the quadrates, darker still than the tertiaries, the citrine russet is comparatively easy to pronounce, being on the light side of the scale, while it leaves the darker one russet, olive, a perpetual chromatic pons asinorum to puzzle the juvenile colourist.

These circumstances, apparently irrelevant in themselves, are really useful, as they rise out of the nature of darkness, and sanction the excess of shade in preference to light under the foregoing dilemma.

## DARK IN SUBORDINATION.

In carrying out still further this system of necessary subordination, and not for the purpose of diminishing but of increasing pictorial impression, or force, let it be supposed that a picture is required possessing a greater amount of light and brilliancy than any one now in existence. It does not seem altogether an insane thought that to do this it might be best to adopt for the higher lights white itself, as being actually lighter than attenuated colour; but no light itself being composed of colour, or colour being a decomposition of light, there is a necessity to use some colour in again producing it. And it will be found that an harmonious combination of light tints, in about the proportions of 3 yellow, 2 red, and 1 blue, all kept somewhat separate, with imperceptible transitions, will produce an impression of more light than a spread of the really higher white. The want of a true harmony, however, in the process will rather produce an impression of dulness than brilliancy. It follows then that a certain amount of colour is reproductive of light. This light being once obtained it again almost amounts to an obviously correct thought, that to secure and augment this light it were only necessary to oppose it with the ultimate dark; but no again. The bringing together this light with an exactly similar amount of dark, leaves light no longer master of the field, which it should be to create an impression of a picture “possessing a greater amount of light and brilliancy than any one now in existence.” In this instance then light having been set up as dominant, dark should be in subordination, and descend in no instance lower than very dark middle tint. In the greater number of failures in producing pictures of

ultimate lightness, the error lies in enlisting too much dark, producing a work of mere force, to the exclusion of first intention character, unity, and harmony.

Opacity, again, being a characteristic of light, transparency should be kept equally subordinate, and not permitted to rise to above two-thirds of its capabilities, quite enough for all the purposes both of force and opposition in a picture of ultimate light.

## LIGHT IN SUBORDINATION.

In establishing dark as the dominant principle in a work, the reverse of the above observations are only necessary. To the ultimate depths accompanied by the ultimate transparency, subordinate light and opacity. That is, light should not be suffered to rise to the top of the scale, and it should in its lightest parts be somewhat transparent. Colour should be kept so far subordinated as to never rise above the tertiary, or at furthest secondary harmonies. Consult Rembrandt as a first-rate magician in this treatment, although some of his pictures may have subsided into too dark a tone, even for dark pictures.

## TECHNICAL ART.

Taking the old term “technical” with its first definition “somewhat relating to Art or science,” (thus we have “technical terms,”) and its more indirect application to that poetry devoted to the rules or precepts of any art as helps to memory, it will hardly more than incorrectly help us to a true idea of what is intended by the present term, “technical Art.”

In the want of a term to represent and distinguish those qualities which are now found to separate high from low, classical from ordinary, imaginative from crude and unimaginative Art, it has been, perhaps, judiciously pressed into the service in a lateral but not disjointed sense. But whether judicious or not, the great arbiter in those things in a country without an Academy, the public, has appropriated it, and to take it now out of its hands would be as a war of a minute against eternity.

Technical Art now stands as antithesis to high Art.

Their two extremes would mark the greatest distance that can ever occur between intellectual and mechanical Art.

There is another great difference between the intellectual and technical as regards the Art. The first (in the present aggregate state of human intelligence) may not be brought under any generally intelligible or useful rules; while both precept and practice may be made to bear very directly on the other. This is, or ought to be, acquired by a student during his course through a painting-room or an academy; while that, arriving but to a few artistically intelligent organisms, results only from the mental elaboration of a life, the first impulses and powers in which mark an abounding thirst for truth, grace, and morally passionate conception.

It would be well before proceeding much further than a definition of the present subject, if it were possible to eradicate some very prevalent general errors at present entertained, with respect to the amount of executive perfection demanded by the higher and lower styles in painting. It is too generally considered—maintained by some high authorities—that the higher and sublimer flights in inventive, imaginative Art, may be conducted on pinions of a heavy, lumbering, and uncertain power; and it has even been asserted and believed, that technical and executive power are not only un-

\* Continued from p. 8.





# THE RESCUE.

FROM THE MEDAL EXECUTED BY W. W. R. A.

THE RESCUE. BY J. R. ROY. ENGRAVED BY A. ROFF.







necessary, but that they can find no appropriate place in the conduct of the higher order of works. If by this it be meant that any *great and ostentatious display* of the merely ornamental qualities may deteriorate, and that most seriously, from the requisite engrossing impression of the one great object of a really great work, it must at once be conceded as perfectly true. The article on subordination was written to enforce this point. But if it be meant, on the contrary, that no, nor any great amount of executive and technical power be wanted to carry out a great work, I feel obliged to dissent from such an opinion, and to give it an unqualified denial. It seems to be the continual and abiding lot of man (in his transition from error to truth) to be always "jumping out of the frying-pan into the fire." It is natural enough; and forms the gist of the adage, that a short jumper should only be able in jumping out of one to get into the other. In this instance, however, it is singular, that the length and not the shortness of the jump has been the very means of placing him in the fire. It must certainly be some other fire than that upon which rested the frying-pan; and this turns out to be the case.

A work is discovered then in which the technical and merely executive powers are carried on in so flagitiously impudent a manner, as to mar some otherwise very high claims on the admiration. Good sense no less than good taste are outraged; and the too sensitive connoisseur, instead of taking objection to this particular phase of executive display, votes—in his not altogether unexcusable petulance—a power in colour, light and shade, drawing, and execution, as totally inadmissible in a high-class work.

It will, nevertheless, be found, that the particular phase of, and not the things themselves, is in fault. And also, that no really great work can be cited, in which there is not at the same time high executive and other technical excellences.

It was at one time the prevailing opinion that Michael Angelo had no colour; at another that his colour was diabolically bad. Opinion at last found ground that it was at any rate appropriate, and recently that no other colour but that of the Last Judgment could have been given by genius to a similar work. This much may at any rate be said of that extraordinary production, that if the colour of the Last Judgment may be wanting in that particular quality, which, indulged in by other men, has earned for them the character of great colourists, it has a manly and imperious chromatic style of its own, that could not be changed without greatly damaging the grandeur of the whole work. This is no less true of the great picture, than that some of his smaller works on the ceiling of the Sistine are of such an appalling chromatic force and expression, as to successfully challenge for him the reputation of being one of the first colourists in the world, while their execution, and general technical resources, though perfectly unobtrusive, are of a might, a grandeur, and an intensity bordering on the creative, raising a furtive and indescribable impression of having been derived from any other agency than that of man.

It is only necessary to go through a few of the leading works of the few really leading men to find the same circumstance of either completeness or great mastery, high elaboration, profound knowledge or promptness and decision of application, pertaining to each and all of them. If we are deceived into adopting the contrary opinion, it is in consequence of mistaking a second for a first-rate work, and wasting time over

it in a greater amount of consideration than it may be worth.

It is in this class of superior second-rate works, that exists the wide, the almost boundless debateable ground, on which the battles of Art have been fought and refought to so little purpose, and for such a length of time, useless alike in their results both to Art and Art-producers.

But it is said, this class of Art has its high uses (high uses of that which has no elevation in it?), and that from it may be learnt all that may be had of technical instruction. It may be less necessary to deny this than to assert, that the all to be found in this class may be found in the highest; with this great advantage, that when there found, it is unaccompanied with that meretricious display, which at once constitutes its fascination and its vice. A fascination not to be resisted by the light and flexible tastes,—and a vice the more to be dreaded, as it is seldom again shaken off by a person once contaminated: and the danger to the Art-loving world, speaking of it generally, is, that with them it stands in the stead, and usurps the place of all that is true, natural, and great.

To place oneself as a student under the influence of this class is to more than waste time; as you cannot come away from it either clear-handed or clear-minded. It is worse than studying Euclid, or indulging in an associateship with the higher poets over the counter of a gin-palace, as this may be an act of necessity: but there exists no necessity for studying bad Art in order to become a good painter.

You cannot indeed push the claims of this class of Art further than high furniture. There are masses of it in this kingdom dispersed through country mansions, its most appropriate situation. There is too much of it in Germany, and unfortunately in public galleries; Holland is infested with it, and Italy is more than full. If there is any circumstance connected with our own National Gallery, more felicitous than another, it is that it is as yet not large enough to hold even its fair and just apportionment of the contaminating material. It had even better be still smaller, with a larger amount of good works, than be double the dimensions of any other gallery in Europe with its not more than usual quota of intrinsic Art.

It is difficult to guard against becoming fascinated with the finest instances of this second-rate class of paintings. In Italy, the present great storehouse rather than the nursery of Art, the instances are so numerous, and persistent, that one naturally, before thoroughly tiring of them, begins to select the best from among the bad, and to put it down as good. The occurrence from time to time of some one transcendent production in a gallery only disenthalls you from your declining and vitiating tendencies. This one mighty achievement recalls at once the errant judgment, and the mass of works around it sink again into absolute and presumptuous furniture; you can readily imagine the rest of the collection to have been brought in through the means of passages, staircases, and doorways, if not that the retrieving creation had descended to its place by some other means.

But to select a few more out of the whole mass of instances in which accomplished and high executive and technical power goes hand in hand with first-rate conception and invention, if it be possible to find an instance of the occurrence of one without the other. What can be more masterly, impulsive, and certain than the purely technical portions of the works of Raphael? From his

earliest crude time, to the latest, he is never found to falter, or pronounce a single trait with distrust or hesitation. From his finest heads, down through an infinite gradation of objects to furniture decoration and construction, he is equally at home and a master. It is equally true that it never challenges observation, nor thrusts itself forward of the personages of his drama, while they themselves would appear to derive no advantage from an adjunct of such high power.

Raphael's conceptions appear to have never lost in execution one iota of their first intention. Their ultimate appearance on canvas impresses you with the certainty of their being one and the same with his original determination. He threw off with a calm but dread certainty the personæ of his awful drama, in giving to the world the highest moralities capable of receiving illustration through Art in its sublimest phase. Such are the "Ananias," "Paul preaching at Athens," the "Transfiguration" in its primitive state, and some of his frescoes still—though in ruins—burning under a passionate harmony of colours, that give a high and supernatural glow to the Raphael rooms of the Vatican. With such results, such were the means of "the divine Raphael," in contradistinction to that phrensy of power which marks the execution of the other masters, in their descent from high to low Art. One great point in demonstration of the perfection as well as ultimate simplicity of the execution of this greatest of painters, lies in the circumstance, that in traversing the many galleries in which copying is permitted, you cannot challenge the memory of such a question or doubt being proposed by a tyro as "How is that done?"

Pass from Raphael to Leonardo da Vinci. With an execution more subtle than masterly, and an excess of minutiae and polish, he has more frequently than otherwise failed in realising the dignity of his first conceptions. An opinion very naturally arrived at, by comparing together, first his works in the mass; then his hesitation to place on the refectory walls the head of the Saviour; and lastly, his crowning work of the Logos. I must continue to think that the finest of the paintings of Leonardo, are those executed in his more purely Roman style, a little dryer in colour, and short of that ultimate minutiae and polish which has always given a littleness and triteness to his other attempts, great as they may be in other regards.

Amongst the sententious and involved language of Fuseli, there is to be occasionally discovered some one plain, simple, and unpretending assertion. Here is one of them,—"Minutiae destroys grandeur."

As far as a few words may help us, let this assertion be examined.

I have always had the greatest respect, not for the mode, but for the intrinsic weight and value of the writings of Fuseli, and although frequently dared to unravel some one of his stilted sentences, and failing to do so, have on the contrary more frequently found others, which defying easy solution at a first glance, have yielded ultimately a rich gleaming of high artistical meaning and import after a closer reading, though his writings, from their too great complication and mystery, are such as might have first tempted the American Emerson into pronouncing this extraordinary sentence, regarding the obscurity under which some high truths announce themselves: "One man shall not be able to bury his meaning so deep in a book, but time, and, like-minded men shall discover it."



If then minutiae destroy grandeur, the reverse would be equally true, *i. e.*, that breadth would produce it. Breadth of itself could not certainly produce it, though it would as certainly aid in its production, being one of its components, and inseparable from it in its highest developments. Conceded this point, it follows then, that grandeur is decreased by minutiae, and increased by breadth.

Here is another perhaps more cogent reason still, for keeping grandeur unalloyed with too much minutiae. By the aid of all the laws affecting and producing harmony, grandeur and mere minutiae will be found incompatible; totally opposed the one to the other, utterly co-repulsive and incongruous. Grandeur will not be allowed by many to descend within even the range of technicals; so much the more to our purpose: but allowing it to do so, it most certainly must stand at the very head of the column, while there is as certainly no one to dispute the place of minutiae as standing—it should have been said lying—at the base.

Analogously with colour, light and shade, composition, &c., it is allowed that no two qualities can be in harmony, unless the one contain at least a per-centage of that which constitutes the other. Grandeur being, therefore, at the head of the scale, and minutiae or detail at the base, it follows from these laws that they are of themselves in perfect opposition; being thus in opposition that they are mutually subversive of each other, until one shall have resigned so much of its antagonism as to bring it within the required proximity for harmony. As it would be as much against the rules of common sense as of those of Art, to sacrifice a greater to a lesser quality, it may be at once determined that the sacrifice of the lesser to the greater is imperatively demanded, by lowering minutiae to the superior claims of grandeur.

Had Leonardo da Vinci been more grand with less of minutiae? And does not the mischief become augmented in the extra polish of his manner?

In adducing further testimony, through other masters, in confirmation of the opinion that high executive power is not merely admissible, but essentially requisite in carrying out the higher works, it is easier to select single works from different masters than to supply a series from one, as in the cases of Raphael and Michael Angelo—as few men may be found so consistently great in their productions as they are, or who have moved the civilised world at large to pronounce on them so undivided an opinion—on the one for his “gusto terribile,” and on the other for his dramatic and natural force and expression: characteristics assigned them by the Italians under the epithets “Il divino,” and “Il terribile.”

But are we to stop with the mention of these names only, occurring at about the same period, spreading their lustre (though, unfortunately, not much of their influence) over a space of more than three hundred years? Is it humiliating to our artistic arrogance to be obliged to say that it would be unsafe to extend the list farther, in order to include the beauties of the next lower styles? Or should we, on the contrary, more justly congratulate ourselves in having thus many? It is no more from a disregard of the original, striking, and independent masters who followed, that I would limit myself to the first-named three, (unequal as I may think even these, with Raphael at the head)—than it is from any want of admiration of the powers (and original powers, too) of the writers before and after the time of Elizabeth, that I should

place Shakespeare and Chaucer at the very head of the phalanx of English poets: and as regards the amount of excellence produced within the given time, it is analogous with all nature, and as much as might be expected, though less than might be hoped. We should, therefore, rather consider ourselves fortunate, if three more such arrive to us by the end of that time which of itself shall obliterate all traces of walls and canvases made divine by Raphael, terrible by Michael Angelo, or sublime by Da Vinci.

It will be asked, however, “Where are the Carracci, Domenichino, Del Sarto?” “Where Titian, Veronese, and a hundred others?” who, it must be confessed, hold estimable places in the affections and estimation of the lovers of Art, but who, not capable of lifting themselves to the point of the pyramid where stand the immortal three, are to be found only on its lower and wider terraces, gradually extending as they descend, and furnishing exact accommodation for the higher numbers producing lower Art.

It is difficult in a picture of a single figure to realise that amount of impression to be arrived at by a more dramatic arrangement of some few, and only to be arrived at by taking—as the Greeks did—a personage representative of some particular noble, intellectual, or devotional character, of which it should stand as the future embodied type. It strikes me that the gentle and graceful Luini, a follower of Da Vinci (a master not known in this country, and who, like his original, completed few finished works) has done this in a picture now in the tribune of the Royal Gallery at Florence. For feminine grace, purity of expression, and high devotional aspiration, it stands isolated from all the female heads of this character now extant. It has far more of that beauty and grace (I think erroneously attributed to Raphael as his one crowning attribute) than any picture of the Virgin, or other female character of Raphael's in existence. Its want of commanding subject only prevents its ranking with the first pictures in the world, and is mentioned here as another instance of this union of the very higher qualities with first-rate executive and other technical unobtrusive power.

The picture has the very highest elaboration and finish, with less particulars or detail than marks the general character of the works of Da Vinci, and is altogether much rounder. The Florentines have paid it a high compliment by placing it in this room, if it may not with equal justice be said that the room receives a higher compliment by the presence of the picture. For the rest, it is not much spoken about generally, and may be considered as gently leaning in manner on the earlier Italian style, without merging in it.

In descending one grade from works in which the sublime has not merely been attempted but realised, it will most naturally be imagined that the class will be furnished from pictures by the immediate descendants from the first men named, and embrace subjects of a similar treatment and tendency. Those, however, are generally too far removed to sustain such a position; they wear merely the garb of greatness, have more attitude than natural action, more bombast than real dignity, and, to use a quaint simile, show too distinctly the ass beneath the lion's skin.

The first works of so unapproachably high a character inevitably found imitators, imitation was not to be resisted, public thirst and the Church called for *more, more*, and impulsive mediocrity upon what rules

were discoverable, or those handed down to pupils and followers, did their best in producing what they may have bettered in some style more original and congenial to their several natural modes of reading nature.

The next high class of works then is to be found in the first succeeding original thinkers, and in a style of a mixed character, sufficiently removed from the great style to give an additional poignancy to that very originality which constituted its charm and its intrinsic worth. In the best instances of this class then, as in the first, powerful technical resources are a general characteristic. It may be said, from the frequency of the union, that originality and invention challenge the presence at the same time also of high technical resources.

Away then at once with the notion that high works may be achieved by low means; it is not found to be the case in any other art or process of man, and may not be entertained but by either a prostrate or perverted state of the reasoning faculties.

If enough has been said to shake the opinion that “the highest technical powers are not compatible with the noblest line of subjects, not admissible, but on the contrary subversive;” and if the grounds assigned be sufficient to warrant the contrary conviction, that they are naturally demanded, naturally occur as twin emanations of the same vigorous intellect that first conceived such works, sufficient has been done: as the next and descending class, being in themselves more or less technical, more obviously call for the higher technic excellencies in support of their claims.

Such are a few of the finest instances of Nicolo Poussin, with the “Plague at Athens” as the crowning example; Titian, with the “Entombment” now in the Louvre, and the “Martyrdom of St. Peter,” as standing at the head; the first as “A 1.” and the second as “A 2.” These pictures being both in public, the “Martyrdom” being in the marine church of San Giorgio Maggiore, near Venice, have the power of challenging attention for themselves; though it requires some hardness of heart and more resolution, to abstain from ringing out an earnest eulogy on the “Entombment,” as an instance of unapproachable chromatic pathos, for while the judgment is forced to place it at the head of a lower class, the taste no less than the affections would give it rank with the first.

The case is, however, different in aspect to “The Plague at Athens,” by Nicolo Poussin, which, reposing on its own innate grandeur, in an out-of-the-way corner of the world (that of Mr. Miles, near Bristol), warrants the use of a few words to indicate its pretensions to the rank assigned it.

It is very generally remarked of the Poussins, that Nicolo—if he be not so—would have made the finer landscape-painter of the two. And to make that impression a conviction, it is only requisite to see this picture; as that which may be called its landscape portion is one of the finest things for grandeur and a threatening impressiveness, that man has ever introduced to the world, for the gratification of his fellow.

It is in the landscape portions of the works of Nicolo, that he not only ceases to be a disagreeable colourist (which he undoubtedly is as regards the flesh in his nude subjects), but in which he at once seems to emancipate himself from some unaccountable chromatic thralldom, and enter a domain in which a flood of power rushes to him as his own proper inheritance.\*

\* To be continued.



THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

THE first and second illustrations in this column are further examples of the celebrated pottery of Bernard



Palissy; they are beautiful specimens of a class of his productions less characteristic, perhaps, than the "Rustic Figulines," as Palissy himself termed the well-known pieces enriched with fishes, shells, plants, &c., though really more artistic and consistent in design. The interlaced strapwork and arabesque ornament, which in the

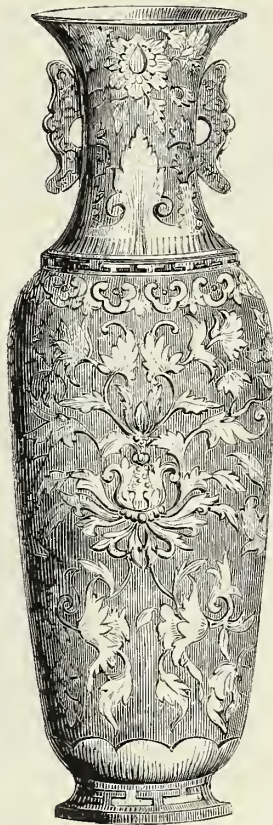


first of the examples are elaborately perforated, show that Palissy was one of the first ornamentists of his day; both the pieces are enriched with the brilliant enamels which were so complete a novelty at the period, and the discovery of which, as related by himself, forms such a romantic and interesting chapter of Art-History. The TAZZA



or BOWL beneath is an example of the ornamental enamelled pottery of Morocco, a peculiar species of ware, chiefly brought from Tangiers and its neighbourhood. It is brilliantly ornamented with green, yellow, and purple enamel colours, which are further enlivened by

circular patches of red sealing-wax, the Moors not possessing any bright red enamel. The next object is a Chinese enamelled VASE, enriched with brilliantly coloured foliage on a blue

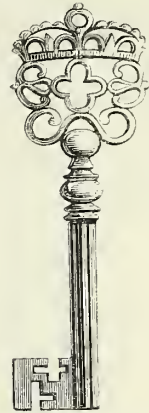


ground. We have next a recent Japanese bronze VASE, decorated with birds and foliage in low relief. The casting of the piece is most skilful, and the vase is scarcely heavier than one in

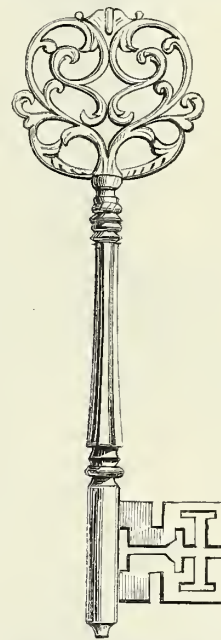


porcelain of the same dimensions (1 ft. 8 in. high) would have been. Its shape is simple and elegant, the handles even being made to harmonise with the general oviform outline. The bronze is very agreeably coloured.

This column contains three illustrations of ancient steel KEYS; they are probably all of English workmanship, the lower



one having been originally brought from Penshurst. During the seventeenth cen-



tury, to which period we refer these examples, particular care was shown in



locksmiths' work; veritable masterpieces, laboriously chiselled by the hand, being at that time of ordinary occurrence.



The enamelled filagree BRACELET in silver-gilt is a specimen of old Spanish or Portuguese workmanship; the flowers are enamelled in white, delicately veined or shaded, and the

the latter part of the sixteenth or beginning of the seventeenth century. The GROUP OF CHILDREN, or *Amorini*, in the centre of the page, is taken from an old Wedgwood-ware cameo,

thought to be from a design by Flaxman; it is an exquisitely fanciful and thoroughly decorative composition, in every respect worthy of that great artist; and, as a specimen of refined and



larger ones are set with rubies and emeralds, the effect being very chaste and elegant, as far as possible removed from the gaudy tinsel style so prevalent in modern jewellery. It is unfortunate

beautiful manufacture, is above all praise; it is, indeed, equal in delicacy of finish to the finest onyx-cameo. This particular composition is frequently reproduced on vases and other ornamental objects, being reduced in size as required by the particular piece. This variation in scale

is effected by a mechanical process easily accomplished in fictile materials. The next illustration is from a Persian glazed earthenware TILE, from the border of a pavement or skirting of a wall: it is beautifully enamelled with subdued tints, and offers a characteristic example of the con-



that filagree-work, which is so consistent, natural, and effective a mode of working the precious metals, should be so little esteemed in England; as it is calculated by its quiet richness to serve

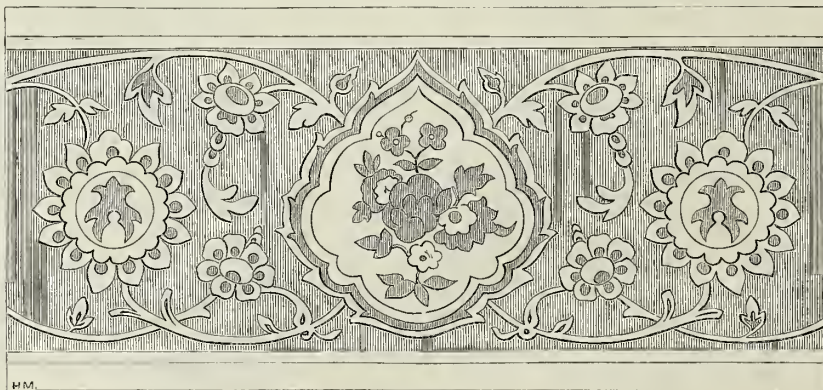


ventional floral ornament of Persia. Glazed tiles of this description have always been much in use in the East, their clean and polished surface, and their coolness renders them particularly adapted for the lining of apartments; they are still much employed in Spain, where they

appear to have been first introduced by the Moors. The floors and skirtings of the Alhambra exhibit many beautiful varieties. There are likewise many examples of Italian Majolica-ware tiles of the *cinque cento* period, exquisitely painted. The Dutch tiles, so much used in the



as an admirable foil, or contrast, to gems and enamel. The carved sandal-wood CANDLESTICK is of Venetian work of the beginning of the eighteenth century. Our next cut is a Book-



last century for the lining of fire-places, bring us to our own country where, at present, the beautiful productions of Minton and other manufacturers seem likely to give fresh vogue and an increased range of application to ornamental tile-work. The last cut on the page is

another BRACELET in silver-gilt, richly enamelled, and set with pearls and garnets; this is likewise of Spanish origin. It is probably of the latter part of the seventeenth century; and, though not quite so refined and delicate in detail as the former specimen, is, perhaps, distinguished by



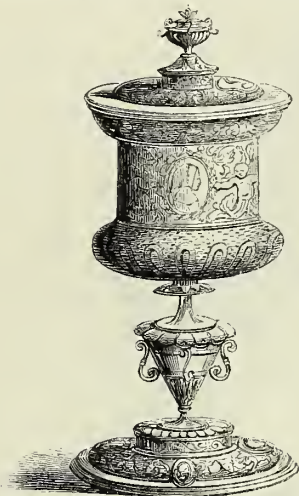
CLASP in silver-gilt filagree-work, surrounding raised heart-shaped plates or bosses of niello-work, and is most likely of Genoese origin, of

a more vigorous and effective style: the forms are well arranged, and the transparent enamel-colours, amongst which green, red, and white

predominate, are in just sufficient quantity to enhance and give value to the metal, without overloading it with tinted ornament.



The exquisite little CUP or VASE here engraved is in silver-gilt, set with a number of cameos in onyx, some of which are antique, and others apparently of Italian *cinque-cento* origin; the



cup itself is most likely of Augsburg work, dating about 1530; it is enriched with arabesque ornaments in excellent taste and spirited execution. Beneath, is an INCENSE-BURNER of



modern French manufacture, the material iron, inlaid or "*Damasquiné*" with silver, and the style an imitation of the Saracenic. The VASE



next in order is an example of oriental taste in the employment of the most precious materials; it is of recent Indian work, made of the purest alabaster hollowed out from the solid; the orna-

mentation consists of delicate scroll-work and leaves in pure gold inlaid, the flowers and buds are of rubies and emeralds. Our next illustration represents a magnificent PLATEAU of "Raffaello warc," now more frequently designated by its Italian name *Majolica*. The pre-



Franco, a celebrated painter employed by the Duke of Urbino, Guidobaldo II., to make designs for this truly princely manufacture. The arrangement of the painted drapery in the upper part, and the disposition of the terminal figures underneath, clearly show that the piece was

sent specimen is of unusual size, being about 21 inches in diameter, and is of the very finest period of the manufacture, dating about the year 1550. The vigorous arabesque ornament, painted in "*grisaille*" on a blue ground, is believed to be from the designs of Battista

intended to be placed in an upright position, to serve as an ornament of a dresser or buffet; at the same time the distribution of the various details over the surface is so well managed that there is no want of balance when placed in a horizontal position. The style of the ornament



is pure renaissance arabesque, and there could scarcely be a more characteristic example of the peculiar version of the "grotesque" style. The large "Marine" VASE is a successful modern revival of the "*Majolica*" pottery; it is the production of Messrs. Minton, who have per-

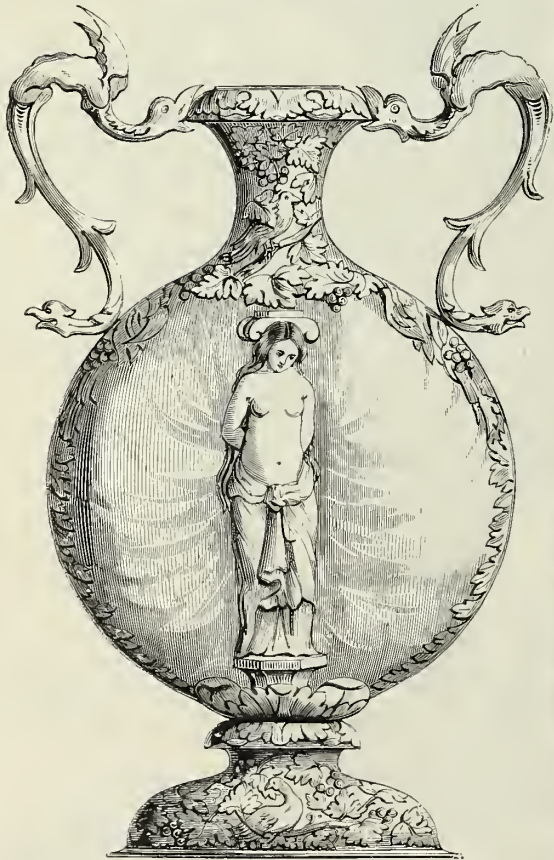
fectly succeeded in imitating the various enamel colours used by the old Italian potters. The body of the vase is coloured blue, and the infant Tritons, shells, seaweeds, &c., are enamelled in their proper tints. There is an agreeable mingling of playful fancy and quaintness in this work.



The BOTTLE engraved below is an instance of the intuitively graceful and consistent design of the Hindoo artisan ; it is composed of lead or pewter, blackened or oxidised on the surface, the pattern round the upper part



of the neck and stopper being produced by a delicate inlay of silver. The Museum contains many other specimens of this peculiar and striking manufacture, especially three immense vases recently presented by His Royal Highness Prince Albert. The next subject is an oval or discoidal-



shaped VASE formed of segments of nautilus shells, mounted in silvergilt : this is probably of Flemish workmanship of the first half of the seventeenth century. The chasing of the metal mountings is very spirited, the masses of vine leaves and tendrils giving great richness to

the general effect, which is enhanced by the contrast with the delicate pearly surface of the shell, an opposition of materials much affected in goldsmiths' work of this period.



tian or Bolognese palace, and is believed to be by Giovanni Bologna. The rich and fanciful design is only equalled by the vigorous execution of the work, which, although cast by the method called "à

The third illustration in this page is one of those admirable works of the greatest period of Italian Art ; it is a large bronze KNOCKER, originally affixed to the gates of some Vene-

la cire perdue," has been finished by an elaborate process of chasing. We have next a noble VASE in polished red porphyry mounted in *ormolu*. There is little doubt but that this piece is of Italian origin, and



that the ruins of ancient Rome have supplied the material of which it is composed. The Eternal City is still a vast quarry of precious marbles ; many a huge porphyry column, once the costly ornament of her

proud porticos, having been broken up into mere fancy ornaments for the saloon or the mantel-shelf, whilst many another still lies shattered and prostrate under the accumulated *débris* of centuries of decay.



LETTERS FROM THE  
MANUFACTURING DISTRICTS.

BIRMINGHAM, February, 1855.

IN addition to their designs for Braithwaite's sanitary burners, mentioned in my last communication, Messrs. Messenger & Co. have lately brought out a patent corrugated railway and ship lamp, which is a great improvement upon any thing of the kind yet introduced to the public. The invention consists essentially in the corrugation of the metallic sheets, or plates, of which the various parts of railway and ship lamps are made, by which greatly increased strength and durability are secured, without material increase of cost. The frequent and sudden changes of temperature to which these lamps are exposed, together with the rough treatment almost inseparable from their use, have long suggested the necessity of devising some method of strengthening them, without, if possible, increasing their weight and cost. The extraordinary mechanical properties of corrugated plates have already been satisfactorily demonstrated by their various applications, and the above firm have succeeded in so adapting the corrugated metal to the construction of railway and ship lamps, that they can secure any required strength in any direction, by a judicious arrangement of the corrugations. Those which apply to railways include the different signal lamps, while the ship lamps are appropriately formed for the mast head, star-board, port, &c. And, in addition to the above improvements, copper rivets are substituted in place of the ordinary soft solder; consequently, the maximum amount of strength is secured; and, with the accurately focussed lenses, and doubly silvered reflectors, a completeness and efficiency is given to these lamps which it is believed has never before been approached.

A branch School of Design has been lately commenced in connection with these works. The inauguration lecture was delivered by Mr. Wallis, head master of the Birmingham School of Design.

The Board of Trade Department of Practical Art, with a view of rendering the Museum of Ornamental Manufactures, which they have for some time past been engaged in forming, as useful as possible, have determined to exhibit a selection from their acquisitions, in connection with the Government Schools of Art in the provinces. The first exhibition, which is fixed to be held in this town, is expected to take place at the end of this month, under the direction of a committee selected from the managers of the School of Art, from the Institute of Council, and from members of the Corporation. The exhibition will comprise works of gold, silver, bronze, and iron, niello and filagree work; jewellery, arms of a decorative character, and other similar articles of Art-manufacture. In addition to the specimens selected from the museums of Marlborough House; several contributions will be added from the Royal Collection, including the numerous collections known to exist in our own neighbourhood. The students now in the school in New Street, and who have been connected with it for the last nine months past, and also those who at any former period have for twelve consecutive months attended the classes, will moreover be invited to contribute specimens of manufacture produced by themselves, not only to show their ability as designers, but to evidence the amount of influence exercised by Art-instruction, in extending their capabilities as workmen. To the student exhibitors whose contributions, in the opinion of competent examiners, afford evidence that the instruction in the school has been usefully employed, the committee propose to award a certificate of merit; and in cases where students have gained free scholarships or medals, these honours will be detailed upon such certificate, which is intended as an honorary distinction for skilled artizans who are either now studying in, or have passed through the school, and whose works in their respective branches of industry afford satisfactory evidence that the Art knowledge obtained has

been usefully and successfully applied. The students will be admitted to the exhibition without charge, and will be permitted to make drawings in it.

Messrs. Hardman & Co., of Great Charles Street, in this town, have just completed a magnificent brass chandelier, thirty-two feet in length, for the central hall of the new Houses of Parliament. It is constructed to carry eighty-four lights, which are arranged in triplets, of the form of clusters of acorns. There are two tiers of lights, the upper tier containing twenty-four, and the lower sixty. The chandelier, which was designed by Sir Charles Barry, was placed in its destination prior to the re-assembling of Parliament.

I find there is another establishment here, besides that of Mr. Fearn, which professes to deposit brass to any thickness by the electro-process, upon any other metal. Messrs. Pershouse, Johnson & Morris, have a patent for improvements in depositing alloys of metals, which consists in the addition of carbonate of ammonia to the ordinary cyanide solution. They profess to get different shades of colour, of an adhesive nature, and to retain the polish upon any surface, undiminished, provided the immersion is not continued too long. I witnessed some very successful results which I understood were preparatory to bronzing. H.

## ART IN CONTINENTAL STATES.

PARIS.—The architectural and sculptural ornaments in the square of the Louvre passed through a cleaning process by scraping, towards the end of the Empire; they are now again to undergo another restoration, but by another method, by being washed and brushed; this of course is a process that is necessary to render them conformable in colour to the new portions now building.—The frost has suspended all stonemasons' work, but the ornamental and interior decorations are going on in the different buildings of the Rue de Rivoli, Palais de l'Industrie, &c.—The paintings are beginning to be delivered at the new building for the Exhibition; the first work presented was a drawing by a lady. The grand question at present is the catalogue or catalogues, which it is said will be in several volumes; indeed, little is known or made public; the newspapers scarcely make mention of any of the proceedings. An announcement has been made that no view or reproduction of the building, by prints or otherwise, will be allowed, the society reserving to themselves the sole power so to do; this is a strange monopoly of a public building, and of a Universal Exhibition. Great fear is entertained that space will be wanting in the building; the Hyde Park Palace covered 90,000 metres, the Champs Elysée are only 40,000, not including the building on the Quay intended for the machinery; it is expected another gallery or two will be necessary.—Baron Wappers has been elected *membre correspondant* of the Institute section of the Fine Arts.—M. Leon Coignet has placed in the Hôtel de Ville one of the compartments of the ceiling, representing "Winter;" the paintings are to be five in number, and are to decorate the *Salle du Zodiaque*.—The Fine Arts have sustained a loss in M. Paulin Guérin, an historical painter of talent; his best picture is in the Luxembourg Gallery, and represents the "Curse of Cain;" he was of the "David" period.

BIEBERICH.—Professor Emil Hopfgarten is at present engaged on five colossal statues, which are intended for the Protestant church now being built in Wiesbaden. They represent Christ and the four Evangelists, and will ornament those parts of the church which are without painting. The statues of the Saviour and of Saint Luke are finished; they are nine feet high, and evince powerful conception and profound sentiment.

NÜRNBERG.—The permanent exhibition of the Albert Dürer Union is very mediocre. The works are principally by local artists, and those of Munich, and, notwithstanding the character of the exhibition, every acknowledgment is due to the exertions of the management to restore to their ancient city some of the prestige which it formerly enjoyed. The best works are, perhaps, "Scene on the Coast at Hastings, in England," by Bamberger; "A Party on the Neckar," by Salzer; "Andorf, near Wendelstein," by Zimmerman; "The Death of Luther," and "Luther and Melancthon," by König; "A Cloister Garden," by Karst; with a few others.

## MEXICAN ANTIQUITIES.

A COLLECTION of Mexican antiquities is now open for public inspection at No. 57, Pall Mall, consisting of more than five hundred reliques. With some exceptions these curious and interesting objects were found in the city of Mexico, in the year 1849, when the army of the United States approached the city and threatened its destruction. It was in the course of constructing defences round the city that these antiquities were discovered. They were dug up in abundance when the ground was broken for the formation of the trenches, and they passed directly into the possession of the present proprietor, Mr. Charles Bedford Young. In Prescott's "Conquest of Mexico" it is stated that the foundations of the cathedral in the great square of Mexico are entirely composed of sculptured images; so numerous were they when the cathedral was built; and scarcely can a new cellar be dug without turning up many relics of barbaric Art. The material of which these objects are composed is terra-cotta, all red or black, and it is a remarkable co-incidence that Bernal Diaz, the historian of Cortes' expedition, and one of his captains, states in his letter to Charles V., when detailing the domestic arrangements of the Mexican sovereign, Montezuma, that "he was served upon earthenware of Cholula, red and black." Cholula was "the potteries" of the empire; it is about twenty leagues distant from Mexico, but is now uninhabited and abounding in broken pottery. In order to account for the presence of these relics in the places in which they have been found, it is supposed that they have been concealed in pits dug purposely for their reception, to preserve them from desecration by the Spanish invaders; for, like all devotees of a barbarous mythology, the Mexicans regarded their idols with the utmost superstitious awe. At first sight the visitor is at once struck with a similarity to Etrurian remains, and also with many instances of design bearing relation to that of our Egyptian remains. The quality of the Art is generally coarse. The designs, though unmistakably representing known animals and reptiles, are yet rude; but there are many degrees of quality in the various objects, some of which, especially certain of the small vessels, are as fine in manufacture as the finest Etruscan vases. Of the mythology of the Mexicans little is known; but it has been ascertained that they believed in a Supreme Being, and their innumerable idols represented evil spirits that they found it necessary to propitiate. Among the discs the most remarkable are a circular tablet representing the Tonalpoualli, or "Solar reckoning," a rare specimen we believe. Among the idols, images, and grotesques, are many designs which remind us of Greek and Roman masks, and there are three figures suggestive of the Egyptian Isis, Anubis, and Typhon. The figures are small, but the similitude is striking. Others, male and female, have every variety of attribute, accompaniment, and costume; the head-dresses of some are grotesque and poudrous, some wear an attire made of feathers, others wear lappets, and others are variously circumstanced with reptiles and animals. It is remarkable how frequently snakes occur in connection with these figures. Indeed in looking over this curious and highly interesting collection, we may fancy relations with the entire mythological cycle, comprehending even the monstrous and sensual extravagances of China and India. The vases are very extraordinary, and strikingly original to those acquainted only with the antiquities of the Old World; the ornaments are all in relief, there is nothing of the beauty of form or the poetic myth of the Etruscan vase; but we believe them to be more significant of mythological history, if we could read them. Local antiquaries are unable to throw any light upon their history.

It is right we should give to Mr. B. Nightingale, a well-known antiquary, his due meed of praise in connection with this interesting exhibition. We understand the able preface to the catalogue was written by him, and that his antiquarian knowledge mainly contributed to the arrangement of the contents of the gallery.



### THE ENCAUSTIC TILES OF MESSRS. MAW & CO.

THE three illustrations here introduced from the productions of Messrs. Maw & Co. differ in some respects from those which have appeared in our two preceding numbers; they are less elaborate in pattern, and less varied and brilliant in colour, but are equally distinguished by good taste in design, and in application and arrangement of tints. The border in the first example is greatly enriched by the bright blue, which affords a good contrast to the quiet colours of the other parts. The comparative flatness of the second pattern is relieved by the black lines in the border; and in the third example, the deep chocolate lines surrounding the centre, and at the extreme edge, constitute an effective finish to the whole design. In our first notice of these tiles, we spoke of the prints being executed by the process of chromo-lithography: Messrs. Leighton, Brothers, from whose press they are issued, inform us this is an error; they are printed by that known in the trade as "Block Colour-printing." It has, we understand, a great advantage over chromo-lithography in the cheapness of production, arising chiefly from the printing being effected by steam power. But whatever the means used may be, the result is certainly most successful, both as regards accuracy of design, evenness of tint, and brilliancy of colour.

### THE "REUNION DES ARTS."

ONE of the agreeable periodical meetings held under the above title, took place at the rooms of the Institution, No. 76, Harley Street. These "réunions" have been held now for some seasons with, we believe, that success which is necessary to the permanence of any similar institution. We are continually lamenting that in the profession of Art nothing succeeds but that which is to a great extent exclusive, that is, resulting from party movement. This is much the character of the Graphic—from the meetings of which institution ladies are excluded; and those "conversazioni" which have been attempted with a view to socialise artists more with the outside world have been comparatively failures, because painters of a certain position do not visit them; each is interested in some very exclusive coterie of his own. Some years ago an "Institute" was established, professedly as a common centre for the meeting of all classes of the profession, and the patrons and lovers of Art; but it was not sufficiently exclusive to meet the views of a certain class of painters, and became, consequently, a failure. The character of the institution in Harley Street merits a better fate; and it is to be hoped it will supply the desideratum of which the real friends of Art have dreamt but have never seen realised. We do not much like a French title for such an institution; the name is liable to misconstruction. The combination of music and painting is a new idea in meetings of this kind, which seems by the public to be well received, as the rooms are always crowded by a brilliant throng; upon the occasion of which we speak there were exhibited a series of twelve cartoons, and many small oil-sketches by Herr Götzberg, who was many years director of the picture gallery and academy of the Grand Duke of Baden. These cartoons, which are large, were executed for the Aula of the University of Bonn, by order of the Prussian Minister of Public Instruction, in full appreciation of his merits. This artist excels in the ideal, according to the evidence of fourteen coloured sketches which have been executed in fresco for the Baden government. The subjects are derived from the German popular legends, and they are executed in a manner to meet their mystic poetry without caricature. The backgrounds where architecture occurs, are composed from existing edifices in the environs of Baden. One of these cartoons we may especially notice. It is very large, perhaps fifteen feet in length, and contains a numerous course of figures. The composition seems to

describe the progress of religion and civilisation in Germany. The centre is occupied by a presiding impersonation, enthroned on each side of whom are two Evangelists, with St. Peter on the left, and St. Paul on the right. The right compartment of the cartoon alludes more immediately to Protestant Germany, as Luther and other characters associated with the history of the Reformation are conspicuous. Grouped immediately beside the evangelists and saints are many of the early fathers of the Church, and towards the extremities of the composition, other celebrities of a later period. In drawing and effect this cartoon is much superior to the others, although the drawing in all is so masterly that it is to be hoped this accomplished artist will obtain employment sufficient to induce him to remain among us. Among other contributions we observed a graceful composition by Foley, entitled "Hospitality;" it is destined for Wimpole Hall, the seat of Earl Hardwicke; there were also interesting portfolios of the works of Mr. Fowler, Mr. Hanhart, &c., &c.

### PREPARATIONS FOR THE PARIS EXHIBITION.

In addition to the reports of proceedings and of intending exhibitors from various places in last month's *Art-Journal*, we now add a short summary of what is to be sent from the whole remaining places.

BRADFORD has thirteen exhibitors; of whom six will show worsted stuff, alpaca, and mohair goods; one, carpets, being the largest and most enterprising manufacturers of the various sorts of carpets in the world; three only will show damasks, which would seem to indicate an indifference or indisposition to encounter their rivals of Saxony on the part of the Halifax manufacturers, which we cannot but think somewhat regrettable; there is also one exhibitor of specimens of iron; but in addition we think the Lowmoor Company might have sent our allies, in a friendly way, a few specimens of the iron projectiles they are so busy preparing for our enemies in the Crimea.

HUDDERSFIELD has twelve exhibitors, almost all of its peculiar description of woollen and mixed woollen goods, fancy trowserings and waistcoatings.

LEEDS also, out of twenty-one exhibitors, has a dozen sending woollen cloths, which, we have no doubt, though the manufacturers of Sedan and Elboeuf make excellent cloths, will bear the palm as to solidity and price, and sustain the old reputation of our English broadcloths.

From various other parts of England there are also fifteen exhibitors of flannels, blankets, linseys, and other woollens. And, from various parts of Scotland, twenty-two exhibitors of tweeds and plaids.

PAISLEY has nine exhibitors; five sending cotton thread; two starch; and only two shawls, surely showing a great backwardness to produce, in the lists, a great staple of the district, for which, though represented from Glasgow also, it is surely the interest of Paisley to preserve a prominent reputation.

ARBROATH has eleven exhibitors, nine of whom send canvas, sailcloth, tarpaulin, ropes and twine.

From different parts of England we have, in addition, a number of exhibitors of various articles, some of which will require mention hereafter. There are two of silk; sixteen of shoes, hats and caps, &c.; seven of furniture and decorations; five of painted glass and earthenware; one, the manager of the Manchester Blind Asylum, shows a typograph, very simple in its working, by which the blind are enabled to convey their thoughts to paper, in either printed or raised characters, and which has been further perfected and cheapened since it very worthily received a prize medal in 1851.

MACHINERY is represented by one hundred and forty-six firms, including nearly all the well-known firms in the different branches, and showing an immense range of those various great and wonderful contrivances which place the construc-

tive ingenuity and engineering skill of England in the first rank; so that, in the excellent and effective building which our neighbours and allies have constructed specially for the purpose, we shall show, at rest or in motion, every variety of spinning, weaving, and other manufacturing machinery, locomotive and railway machinery, marine engines and appliances, hydraulic and other forces, and a great variety of other useful and skilful mechanical contrivances.

AGRICULTURAL IMPLEMENTS and machines will also be represented by twenty-five firms, including all the leading and well-known makers; and their show will probably strike and astonish our neighbours, as much as any part of the English Exhibition.

LONDON gives nearly a hundred and fifty dealers or manufacturers, exhibiting so great a number of the articles already enumerated, with others, that it would be impossible for us to detail them at present. Many of them we shall probably both describe and illustrate afterwards.

The committees, since the end of January, have begun to take action in regard to their arrangements at Paris. The secretary for Manchester was, we find, as belonged to the metropolis of English industry, first in the field there; and was soon followed by Bradford and other places. Doubtless, the counters and cases adopted and erected by the Manchester committee, will serve as useful precedents for the other textile industries. A great deal, in fact, depends upon these fittings, and their fitness for the display of the various goods, with the general elegance and appropriateness of their effect. We fear that, partly from the greater tact and habit of our French neighbours in such constructions and arrangements, partly from the additional difficulty to English exhibitors of having these matters attended to at a distance and in a foreign place, partly, we may add, from the indiscreet arbitrariness of the authorities of the Board of Trade, who only deign to instruct and to ordain, but not to consult with the different committees, it is scarcely to be expected that the English portion of the exhibition will, in this respect, equal the French.

### THE BOARD OF TRADE

has, indeed, published a circular on this point, with the addresses of several contractors in Paris, and even the designs and prices of one. These designs are certainly superior to the plans of counters and cases suggested by the authorities at Marlborough House; and the addresses cannot fail to be of use to intending exhibitors. Still, we would advise them to see into the matter of price as much as possible for themselves. We have reason to know that the prices of the only contractor named in the circular, who gives his prices, are much higher than those of other contractors not named, who are quite as good, and probably better. Have the Marlborough House redtapsists some pique at the contractors specially recommended by the Imperial Commission, namely, the Company which owns the Exhibition Building, that they studiously forget them in their circular list? We should have expected to have seen them at the head of the said list. At all events, the exhibitors will find themselves, if they only take reasonable precautions, pretty well safeguarded by the practical knowledge and ready aid of the officials of the Imperial Commission.

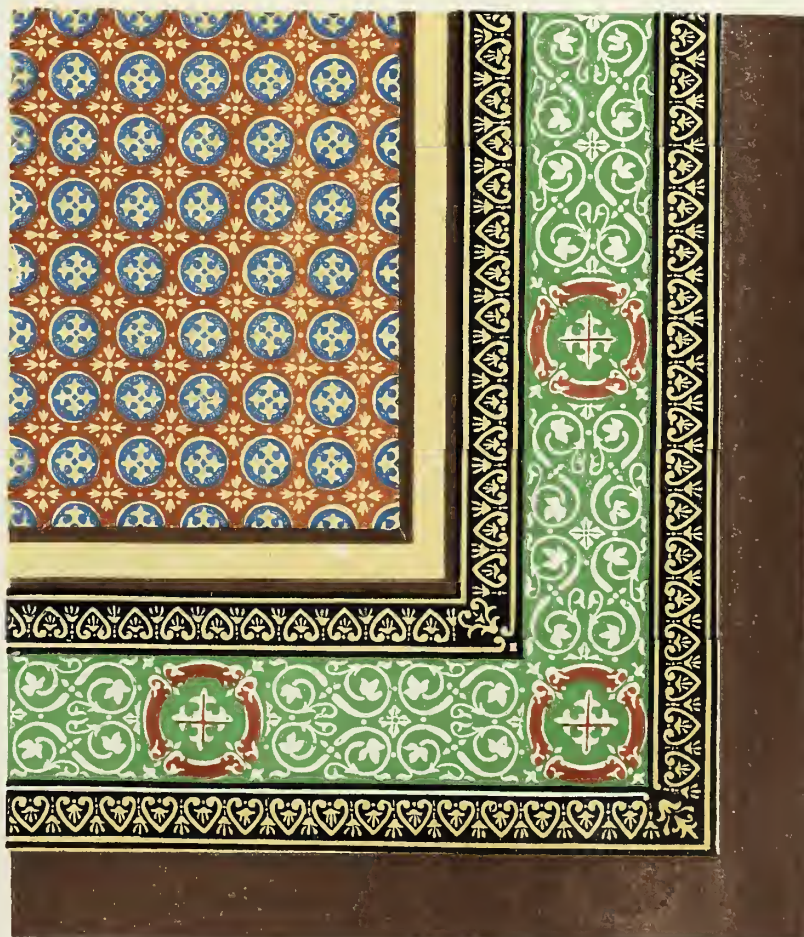
The board has also appointed Messrs. Lightly & Simon, of 123, Fenchurch Street, as its agents to receive goods for shipment to Paris, which are to be transmitted through Dunkirk. It has also published instructions as to the mode of addressing and consigning the packages, with a statement of the allowance for freight, &c., to be made out of the sum voted by government for this exhibition, in favour of goods shipped direct by the exhibitors themselves from ports north of Chester, or in Ireland, and which will not thus obtain the advantage of free shipment from London, which is guaranteed to all goods for exhibition. It would have been also for the advantage of such exhibitors had "the Department" furnished the addresses of the *agents* in the northern French ports, who, by article 43 of the Imperial regulations, are designated by the Imperial Commission to undertake, at fixed





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Leighton Brothers.

1854.—Designed by H. B. Garling, Esq., Architect, M.I.B.A.







charges, the requisite custom-house formalities, and to forward the articles to the building.

Mr. Henry Cole, we understand, has been or is likely to be named Government Commissioner at Paris for the exhibition. Mr. Cole by his labours in connection with the London Exhibition of 1851, in connection with the Society of Arts, and several public objects of indubitable importance, certainly merits such an honorary distinction, and we shall be glad to find that our information on this point, coming from an excellent source, is, we hope, correct. Though we deem it right and due to the public interested in this important matter, for the worthy conducting of which government has voted so liberal a sum as 52,000*l.*, that we should freely lay bare the errors in its management, and the ignorant punctilios of routine which cause hurtful confusion and delays, and look especially unbusiness-like in an industrial enterprise; it is much more pleasant to us to record steps taken with practical good judgment, though they have not, it is true, been numerous enough, or to express our satisfaction, as in this instance, in regard to an honorary distinction fairly bestowed.

Captain Fowke, R.E., the new secretary of the Board in place of Captain Owen, has not had much opportunity yet of proving his aptitude for the post. He began his duties by paying an initiatory visit to Paris, and making a first acquaintance with its ancient and modern lions.

The Board has taken possession of the house in Paris, and has located there one of its officials to receive English visitors; but the rooms have not yet been apportioned to the committees.

The whole of the English and other foreign space in the building has been turned over from the north to the south side, which will of course render the light not so good and the heat greater; while the French exhibitors have been transferred to the north side. This will not however alter in any degree the arrangements of the plan of the English space, as the position is in all other respects the same; though it will confuse the plans of one or two other states.

The whole of the building is now floored: that portion of the counters (common rough deal tables about three feet high) to be laid down by the Imperial Commission are under construction: the goods have begun to arrive, some being there before the end of January; the officers of the commission have taken possession of the building, and removed into their offices there; and in a week or two, it will be thronging with exhibitors and their workmen, in full train of preparation, fitting out their displays.

[BIRMINGHAM. — We have received from another correspondent ample particulars of the preparations at Birmingham for the ensuing Exhibition, in the following remarks.]

As will readily be remembered by those persons who have paid attention to the growing taste for displays of the products of industry, Birmingham had the honour of first demonstrating in an unmistakeable manner the practicability of an exhibition of manufactures being self-supporting,—that the desire for publicity on the part of the manufacturers was on the increase—and that they were prepared to challenge the most rigorous and minute examination of their productions; conscious of their strength and their independence, they were determined to place before the public their works, and to show who really were the fabricators of objects of utility or ornament which were to be seen in daily use, or were adorning their dwellings. It is almost needless to state how much the Royal Commission of the Exhibition of 1851 owed to the experience gained by the Birmingham exhibition of 1849; suffice it to say that it was invaluable and important, that it has been cordially acknowledged and not forgotten; and the local manufacturers in turn, profiting by the lessons there learned, were no second-rate auxiliaries to the great Industrial display in Hyde Park. On the present occasion they have not been unmindful of the call made upon them by the commissioners of the French Exposition for 1855, and nearly 100 contributors from Birmingham and the district will participate in showing what can be done by the manu-

facturers of that celebrated *locale* of metal working. It may not, however, be concealed that the reduction of space, which amounted to about two-thirds of what was asked for, operated rather unfavourably, by causing the withdrawal of a few contributors, and somewhat damping the ardour of those who remained: it is, however, not at all improbable that in the end this will be productive of solid benefit, in causing a more careful selection of articles to be sent than under the condition that the entire quantity of space asked for should be granted. It will be satisfactory to know that the majority of contributions sent from Birmingham will be of an Industrial character; they will show, in a peculiar manner, the chief characteristics which distinguish English manufactures, viz., their substantiality—that they are made not only to sell, but to wear—and that those who buy them will have their money's worth for their money; they will demonstrate to Frenchmen how much they lose by the interposition of their fiscal duties, which exclude from their country articles for every-day use, made as such things should be, cheap in themselves, but cheaper far in their enduring qualities. It will be the means of showing that the stores of iron with which England is so bountifully supplied are used with no niggard hand; that our mechanics are skilful, and that their inventive powers are far above average, though repressed until recently by an obnoxious patent law. According to Mrs. Malaprop, comparisons are "odorous," and as we are now doing all manner of kind things to France, and France to us, we would not for the world try to introduce a single discordant element; we however ask our readers if in all their experience in a Parisian hotel they ever found on their bedroom door a lock that afforded anything like security, or one that could not be picked with a bit of crooked wire, in connection with metal fittings which were not correspondingly inferior: if on entering a *café* to enjoy a cup of coffee, they did not find the cup twice as heavy and three times uglier than any cup they had ever seen in England: or, in taking their seats at a table d'hôte, if they were not struck dumb with astonishment at the earthenware plates, whity-brown in colour (intended to be white), ponderous from their weight: as for the cutlery, the less said about it the better! Did they purchase a bronze figure, a candlestick-lamp, or time-piece, doubtless they found that on their arrival at home there was visible the worst of possible fitting, a nut wanting, a stripped screw, or some defect or other which presented itself to their sight. It is in common things, and the excellence in fitting, that the worth and superiority of English manufactures will be shown. Nor is this denied by Frenchmen themselves, for we find M. Chevalier, in a series of letters upon the Exhibition of 1851, expressing himself as follows:—"Cast iron, or malleable iron and steel, are seen everywhere; look at the tools here, from the lever to the plane, from the spade to the file—cast a look at all the domestic utensils—take to pieces a machine, and examine one by one its various parts, how strong and solid." Again, "There is one punishment I would inflict on our prohibitionists, and which would be a fair retaliation—it would be to interdict them the use of English razors; it would be bringing some part of the prohibition home to themselves, if on their return from England they were forced to make presents to their wives and daughters, not of English needles or scissors, but needles and scissors of French fabrication." It is satisfactory then to know that upon the ground of substantiality the Birmingham contributors take their stand, and it will undoubtedly be to their advantage that they have done so. It is however equally satisfactory to learn that in Fine Art, as allied to manufactures, there will be just enough of it to show that even this has not been neglected among us in connection with metal working, the specimens shown being produced under disadvantages to which the Frenchman is a stranger. The very excellent report of Mr. R. N. Wornum, appended to the first Report of the Department of Practical Art for 1852, shows how that in Paris the production of a bronze work undergoes six stages, or passes through no fewer than six hands, before it comes before the public to purchase. There

is first the modeller, who having completed his model submits it to the manufacturer, who gives it what is called the "public sentiment"—should the subject be composed of a figure and foliage, two modellers are employed, one to produce the figure, the other the foliage; then comes the caster, then follows the chaser, after which comes the fitter, and lastly the bronzer: each of these various individuals is able to pick up the work where the other leaves it, and to work with intelligence. The demand for such objects is extensive in France, and therefore justifies a division of labour which England, considering the limited demand, would not admit of. Some contributions of this class from Birmingham will safely challenge comparison. Chief among the contributors in this field we may without hesitation place Messrs. Elkington, Mason, & Co., who are preparing objects of an ornamental character of the highest class, alike in the deposit, and by the ordinary process of bronze casting, consisting of single figures and groups, with reproductions of many of the most celebrated works of antiquity. They will exhibit an original application in the form of an exquisitely modelled and cast bronze chimney-piece; their ordinary table services, &c., will display that solidity and finish which in so peculiar a manner distinguish everything emanating from their establishment, maintaining the proud position which they have attained through the extensive application of the electro-deposit system. In the same class the displays of Mr. G. R. Collis; Cartwright, Hiron & Woodward; Prime & Son; Wilkinson & Co.; B. W. Goode, &c., will amply maintain the character of the display. The town has long been celebrated for its buttons in metal, a somewhat more extensive range of materials have now been embraced; the contributors will include in their number the celebrated firms of Hammond, Turner, & Sons, William Aston & Co., Dain, Watts & Manton, Chatwin & Son, Smith, Kemp & Wright, &c.; these will exhibit their buttons, in iron, brass, zinc, covered with various kinds of cloth, of glass, bone, horn, and wood; Messrs. Allen & Moore, in addition to buttons, will send medals, matchboxes, inkstands, &c. Steel-pens will be represented by Josiah Mason, John Mitchell, and Myers & Co.; it is matter of regret that the extensive establishments of Hinks, Wells & Co. and Gillots have not given evidence of their whereabouts; probably, however, they and others will exhibit through Parisian agents. In gas-fittings, general cabinet-brassfoundry, &c., we miss from their accustomed places in the van some of the leading houses in the trade, viz., those of R. W. Winfield & Son, Mr. William Potts, Simcox, Pemberton & Sons; John Hardman & Co., a tower of strength in themselves, are to have a magnificent display of their mediæval metal work for civil and ecclesiastical purposes. Mr. Messenger is at his post, Messrs. Ratcliffs of St. Paul's, Mr. Philp and Messrs. Salt & Lloyd are contributors of chandeliers for gas and candles, &c., the latter firm carrying war into the enemy's camp by exhibiting moderator lamps, a trade which for a long time it was imagined must be confined to France and could not be successfully carried on in this country. Messrs. Tonks & Son, Josiah Woolridge, will with others represent cabinet brassfoundry; what may be called properly stamped brassfoundry will not be adequately if at all represented. Mr. Marrian will exhibit naval and military brassfoundry.

There will be an almost total want of contributions in glass, if we except those of Messrs. Chance, which however do not embrace objects of ordinary household use; their contributions will consist of window glass of all kinds, obscured, enamelled and stained, glass shades, and a dioptric lighthouse top, remarkable as demonstrating to the Parisians what we are capable of doing; previous to the Parisian Exposition of 1849, nothing of the same kind had ever been attempted in England. Though not a direct contribution from Birmingham it is understood that Messrs. Osler's production in glass will occupy a permanent place. It is matter of regret that papier mâché, so excellent as it is of English manufacture as opposed to the French, is likely to be very imperfectly



represented; two contributors alone appear, Messrs. Turley, and Messrs. Fotherape Showell & Co. Messrs. McCallum & Hodgson have unfortunately been excluded through the limited space placed at the disposal of the Birmingham committee, by the officers of the Board of Trade. Some very original studies in colour, and copies of water-colour drawings, produced by the chromo-lithographic process of printing, will be exhibited by Mr. Thomas Underwood, whose works have now achieved somewhat more than a provincial reputation. The naval and military arts will be sufficiently illustrated by Messrs. Westley, Richards & Son; Mr. William Greener, who will contribute guns, rifles, revolvers, &c., while Mr. Charles Reeves will exhibit swords and bayonets, produced by his patent process. Very numerous are the contributions in needles and fish hooks, which are sent by many of the most celebrated makers. Notwithstanding the imagined possession of a method of raising iron goods in France, which our manufacturers are not supposed to know, two of the largest firms in the town, viz., those of Messrs. Griffiths & Browett, and Messrs. Hopkins & Son, invite competition, and will be large exhibitors—Timmins & Son contribute tools of all kinds, which will show the vast superiority of such articles over those produced by continental countries. Mr. Caleb Bloomer, the extensive anchor maker, contributes specimens of his anchors. Messrs. Kendrick & Son, of West Bromwich, will occupy a very large space with their hollow-ware, cisterns, &c., &c., enamelled by their patent process. In saddlery and saddlers' ironmongery, Mr. William Middlemore, Messrs. W. & G. Ashford, and Messrs. Dugard, will exhibit some excellent articles. In brace and girth webbing, made up into braces, belts, &c., the contributions of Messrs. Carpenter & Co. and Mr. Taylor will be good. In purely Fine Art one only exhibitor appears, namely, Mr. Peter Hollins, who will send a statue or group. The value of the contributions from the district will be much enhanced by the very complete collection of the various ores of iron collected and arranged by S. H. Blackwell, Esq., of Dudley. Ten applicants for space for the exhibition of machinery appear on the list; among these will be found the names of Thornton & Sons, who exhibit railway ironmongery. Abel Morrall will show his needle-making machinery in operation, and Morris Lyons will contribute his electro-magnetic apparatus for electro-deposit purposes.

It is a matter of serious regret that the glass contributors are so deficient; they were certainly a source of great attraction in the display in 1851, whether as regards the crystalline purity of the material, elegance of form, or brilliancy of the coloured specimens.

The total number of exhibitors amounts to 92, originally they numbered 105; the application for space approached to nearly 7000 feet, that awarded did not exceed 2500 feet; no wall space was granted, that having been appropriated to the display of textiles; wall space has, therefore, to be created. It seems to be exceedingly questionable how far the intended arrangement of hanging various coloured fabrics and textiles as backgrounds to metal-work will suit; as, however, the space assigned for the exhibition of the industry of England is limited, it would appear to arise out of the necessities of the case. We may not forget that the relative positions of the countries are now changed; we now, in the Exhibition of 1855, take the position of the French in 1851; we are simply guests: the result will show in how far we have been fairly dealt with. Much of the exhibiting space is necessarily deficient in light, owing to the great breadth of the galleries; but this must be put up with, and other inconveniences, which will occur, must be equally endured. It is to be hoped, however, that the arrangements of the officers of the Board of Trade will reduce these as much as possible; they are charged with the responsibility of the undertaking, and it will be their duty and interest to make matters as smooth and pleasant as possible; much of the success of the English contributions depends upon them, and they will doubtless do their best.

A.

## PICTURE SALES.

THE season of picture sales has commenced this year somewhat early, and with a collection which, in some degree, tests the feelings and capabilities of purchasers and speculators at the present time—one, it might be presumed, most inauspicious for the indulgence of luxuries. We therefore felt some curiosity to ascertain what effect political affairs might have upon the prospects of Art just now, and whether we should find buyers as anxious to offer the extravagant prices for pictures they for the last three or four years have paid for them. To judge from the crowd of persons who attended the sale-room of Messrs. Foster & Son on the 15th of last month, when a portion of the paintings collected by Mr. Birch, of Birmingham, and a number of other English works, the property of a dealer, we understand, were sold, we have little hesitation in saying that the "picture-market" is not on the decline. The "old stocks," to adopt a commercial phrase, are still in demand, notwithstanding every new year contributes a vast accession to those in hand. Specimens of our best artists are still eagerly sought after, and large sums—we may say, in some instances, ridiculously large sums—are forthcoming for their acquisition. Without any desire to prejudice the exertions of our painters, or to damp the enthusiasm of collectors, it is yet our duty to offer an opinion that the time cannot be very far distant when the latter will find they have often "paid too much for their whistles."

The "picture-market" is not in a sound and healthy condition; to this fact many who, like ourselves, are behind the scenes, and know what is going on, can testify. Without imputing anything morally wrong to either sellers or buyers, it may be our duty ere long to set forth "the why and the wherefore" of this condition.

We could not avoid noticing, at the private view of the pictures sold by Messrs. Foster, how many of them seem to have lost their brilliancy of colour since we last saw them; some of these works are but a few years old, and yet they appear as if a century had passed over the once brilliant canvases. Is this the effect of the medium with which modern artists paint? if so, their names may certainly go down to posterity, but their pictures will scarcely survive the next generation, to show our children's children what those works of Art were on which their grand-sires so profusely lavished "untold wealth."

Mr. Foster, Senior, prefaced the sale by observing that not the slightest reservation of price was placed on any picture, and that the highest bidder would become the purchaser under such circumstances: he pledged his word to this fact; adding, that if he thought there was likely to be any unfair doings, he would instantly leave his rostrum, for no auctioneer had a right to compromise himself for one or two individuals against the whole community. Mr. Birch's pictures were first submitted for sale: the collection is well known to be genuine, and the result of the sale, which we append, justified the belief: there were twenty in all, and stood thus in the catalogue:—

"Rydal Water," J. B. Pyne, 92 guineas; "The Slave Market," W. Muller, 195 guineas; the artist sold this excellent picture for 15*l.*; "A Classical Landscape," F. Danby, A.R.A., 115 guineas; "The Hall Table Fruit," G. Lance, 76 guineas; "The Tambourine Player," 120 guineas; "The Road through the Wood," J. Linnell, 415 guineas; "Mountain Peasants descending the rugged path," P. F. Poole, A.R.A., a small picture brilliant in colour, 240 guineas; "Dolly Varden," W. P. Frith, R.A., 200 guineas; "Beating for Recruits," T. Webster, R.A. 355 guineas; "The First Earring," Wilkie, a duplicate of the picture in the Vernon Gallery, 295 guineas; "Nimrod," J. R. Herbert, R.A., 190 guineas; "Head of the Saviour," by the French painter P. Delaroche, admirably engraved by Blanchard, 265 guineas; "An Affray in the Pyrenees with Contrabandista," C. Stanfield, R.A., exhibited at the Academy in 1853, 435 guineas; "Returning from the Haunt of the Sea Fowl," W. Collins, R.A., a charming little bit, 185 guineas; "Spezzia Bay," an

upright landscape, most classical in composition, quiet and tender in colour, Sir A. Callcott, R.A., 500 guineas; "The Lock," J. M. W. Turner, R.A., engraved in the *Liber Studiorum*, 600 guineas; a most extravagant sum for a picture which, according to our judgment, never possessed any of the best qualities of Art, except in the painting of the sky, the only portion of the work from which we can now form an opinion of what it originally was;—"The Fleur de Lys," a small circular picture by Etty, of the period 1848, 700 guineas; another outrageous price: the work sparkles like a diamond with colour, but there is nothing attractive in the sentiment, and the drawing is most defective;—"The Lock," J. Constable, R.A., the picture engraved in the *Art-Journal* for January, in the series of woodcuts illustrating the life of this artist, 860 guineas; it is in admirable preservation, and is well worth the money it realised. "Waiting for the Deer to Rise," Sir E. Landseer, a small picture about 2 feet 3 inches by 1 foot 9 inches; (the subject is repeated, and extended in, if we mistake not, the larger work entitled "The Drive,") the first bidding for it was 500 guineas, it soon mounted to 780 guineas, at which exorbitant sum it was knocked down: verily the age of "Landseers" is not yet passed. MacIse's fine painting of "Alfred in the Tent of the Danes" closed Mr. Birch's collection; the first offer for this was 500 guineas, the last, 690 guineas; *ninety guineas less than the preceding work fetched*: will the two pictures bear comparison either in mind or matter? we trow not.

Of the thirty paintings included in the latter part of the sale, a few only need be noted, though there were among them some excellent examples of T. Faed, J. D. Harding, D. Roberts, R.A., F. Stone, A.R.A., Creswick, R.A., F. Danby, A.R.A., Etty, R.A., Leslie, R.A., E. W. Cooke, A.R.A., Callcott, R.A., Bonington, Sant, Muller, E. Goodall, A.R.A., G. Hering, F. R. Lee, R.A., and A. L. Egg, A.R.A. The highest prices were realised by Egg's "Quarrel between Dorothea and Pistol," a composition full of humour, admirable in colour, and firmly painted, 235 guineas; Roberts's "Dumblane Castle," a small picture of excellent quality, 90 guineas; Callcott's "Water Mill—Windsor Castle in the distance," 140 guineas; "A View on the Thames near Erith," E. W. Cooke, fresh in colour, the water free and lively, 80 guineas, a very inadequate price for this capital picture; "The Lattice," Etty, 91 guineas; "Sweet Anne Page," Sant, 92 guineas; "The Thistle," F. Stone, 85 guineas; "Schevening-Beach," E. W. Cooke, 96 guineas; another excellent work, sold much beneath its value; and T. S. Cooper's "Summer's Noon," exhibited at the Royal Academy last year, 330 guineas.

The catalogue issued on this occasion forms a new feature in picture sales, by being illustrated with wood engravings from the principal paintings. However excellent this innovation may be, it is right to notice that it may lead to forgeries of the subjects; an artist was seen in the auction room during the public view, colour box in hand, and colouring the wood-engraving in the catalogue from Frith's picture of "Dolly Varden." It may caution amateurs against cheap "Dolly Vardens."

Perhaps no picture-sale has ever drawn a larger number of visitors during the two days of private view and the three days of public view as this collection. On the day of sale the room was crammed to repletion. This confluence of visitors arose, unquestionably, from the confidence that not merely fine, but undoubtedly true, works of the various artists were on the walls. It is nevertheless a vain hope that the purity and integrity of public sales will be maintained; the auctioneers are menaced, since the success of the French Exhibition last year, with a flood of importations of foreign modern pictures. The only protection that purchasers at such sales can derive, is to demand of the auctioneer his personal guarantee of the names of the artists; when this is declined, the purchaser will encounter the risk with his eyes open. We shall direct attention to all sales of such pictures in the columns of our journal, though, unfortunately, such notice may appear too late to prevent imposition on the public.



A MEMORY OF  
MARY RUSSELL MITFORD.

WE cannot remember when first we made acquaintance with the lady whose name we have just written, and whom it seems almost impossible to believe we shall never see again. How hard and bitter it is to realise the fact that one we have known *always* we shall know no more: that the breath of life has indeed passed away, and can never more give voice to words of kindness and of sympathy; that the patient hand shall never again transfer the heart's warm feelings, or the working brain's best thoughts, to the page that wings its way to all near and distant places of earth.

Miss Mitford was long with us, and we desired that "long" to be *always*; it seems as though we knew her in our earliest spring days,—that she accompanied our first footsteps through sunny English lanes, when the larch put forth its buds of tender green, and small creeping, as well as bright-winged insects mingled with the half-formed leaves and undeveloped buds that whisper to the wayfarer when summer is at hand. She echoed the first song of the cuckoo; and knew the hiding-places of the shyest birds; she delighted in the soft lyrics of the gentler trees: the wooing breeze whispering amid the shrubs of her garden was *Æolian* music, and when the wind awoke the great harp of the forest she triumphed in the sound; but the power of feeling *both* did not prevent her soft, womanly nature from acknowledging and cherishing the sympathetic life of the smallest fibre that springs from its parent earth into life and sunshine.

We have sat beside her in the spirit, beneath the shadows of old but polished beech-trees, and heard the squirrel frolic among their boughs, while the guarded oaks and liberal hawthorns, the abiding elms, the perfumed limes, the graceful lady-birch, and gummy firs, acknowledged her their Queen.

We feel as we had lived at Aberleigh, and never does a greyhound cross our path but it brings a memory of "Mayflower." In the summer-time, when the parterres of palace and of cottage are alike heaving with perfume and with beauty, to this day, we associate all the perfume and all the beauty with Miss Mitford's garden at "Three Mile Cross," which—small, and, in the ordinary sense, "of no account"—was known to all the world.

Did ever cornfields bend beneath the golden grain like those that will wave over her pages as long as the English language exists? Were ever fields so fertile as those *she* cultivated in "sunny Berkshire?" What lanes and hedgerows! How invigorating the breezes that stirred her leaves! What gushes of melody poured from out her woods! How matchless was her cricketing! she understood the "innings" better than the players; and all that came within her sphere—dogs, horses, gypsies, lovers, ploughboys, trampers,—grew bright in the sunshine of her sympathy, and luminous in the phosphoric light of her happy spirit.

Her rustics were sometimes rustic almost to clownishness, but never coarse or vulgar: consequently her rural life is sufficiently tinged with the poetry of her own nature to prevent the "grosser particle" from disturbing her sunshine. This may, and perhaps does, deteriorate from the *strength* of her pictures, though it adds so much to their beauty.

There is little doubt that "Our Village" will live and afford pleasure to all lovers of rural English life, when "Belford Regis" and Miss Mitford's "Memories of the Old Poets" are forgotten. Her plays were considered remarkable for the no very complimentary fact that "they were written by a woman;" but after reading them again lately, though we cannot claim for them a first place in our dramatic literature, we feel that they possess passages of rare beauty, and there are both strength and dignity in the conception and working out of the perfect dramas, which entitle them to be again placed upon the stage.

Miss Mitford, although educated at 22, Hans Place, Chelsea, was so essentially "country of the

country" that she never seemed like herself in the metropolis. There she became nervous and excited; her popularity, however proud she was of it when she thought it over in the quiet of her own cottage, bewildered and disturbed her at the time; to repeat one of her own phrases, she was "put out;" it was more perplexing than the loss of her "Black-velvet bag," and she rejoiced more than ever after her few visits to "great Babylon" in the fresh air and liberty of her beloved neighbourhood, and in the companionship of a father, whom she loved with the most filial devotion, though his worse than thoughtless extravagance had reduced his only child to depend on the labour of her brain for the necessities of life, and the luxuries of her humble cottage and garden. She has detailed her early losses, and passed lightly over the struggles of her life in the introduction to her last, and probably her best fiction.

When "Rienzi" was produced, she fancied it might realise another fortune—it was not so however,—it was a great triumph "for a woman," but we doubt if its profits much more than covered the expenses of her journeys to London, and the demands which society made upon her during her residence amid "the motley."

In the introduction to her Dramas and her Dramatic poems, which Hurst & Blackett published last summer, and which contains an excellent likeness of their author by her friend Haydon, and vignettes of Three Mile Cross and Swallowfield, Miss Mitford writes playfully and truly of the state of the drama some sixty years ago, when the seed of her dramatic taste was sown, and the first stone laid of the popularity which has survived her existence.

"It was during the five years, from ten years old to fifteen, which I passed at a London school that my passion for the *acted* drama received its full development." She then states how one of the teachers in the school, herself a poetess, who in those days had published, taught her to admire the drama, and worship John Kemble; and in after years Doctor Valpy, the learned and excellent master of Rugby School, fostered his young friend's dramatic affections.

Coteries since "long ago," have had an earnest desire to "tell or see some new thing," and then as now, literary society was broken into as many small *cliques* as any other "society"—aristocratic, or artistic, or theatrical—but all had or conceived they had a claim upon Mary Russell Mitford. She was of a good county family, and the lady-dramatist was *fêted*, by some who at that time had never recognised authorship as presentable—they fancied they did her honour—she thought them "dull, but kind."

Then she was claimed by the "literary world," who generally "London bred," are inclined to think that whatever comes from the country smacks of rusticity; and those who "secured" her for an evening thought themselves fortunate. She was accompanied on one particular occasion to our house, by her old friend Mrs. Hoffman, with whom she was staying during the production of "Rienzi:" of course she soon became the centre of a circle.

Some whispered their disappointment because she was so short, others thought she should have been "tall and tragic;" a witty girl compared her to "Sancho Panza in petticoats," and another whispered abroad her discovery, that Miss Mitford's turban was ticketed—"only four and sixpence!" But when a friendly hand removed the label and showed it to the wearer, her unrepressed burst of most musical laughter, the radiance of her sunny face, the perfect enjoyment she evinced at her own forgetfulness, followed by the declaration that she had just bought it in Cranbourn Alley, to get rid of the importunity of a fair Israelite, who declared she *ought* to have a turban, confirmed her popularity, and she rolled through the evening as happily as if she had known all the days of her noble life those who were so fortunate as to be then near her.

And "noble" in the best sense of the word her life surely was; most brave and noble, self-denying and ever cheerful; her education, properly so called, had been as different as any thing what can be in its privacy and refinement from what is considered female education

now-a-days,—when our unblushing and unbanned young ladies rush to some favourite "college," to hear some favourite lecturer upon some favourite science which they cannot understand, and which would do them no possible good, if they could. This is not a page whereon to discuss the merits of the two systems; the new and the old; both in their degree faulty, and the girls of the present day are not yet the women of the future, so that, perhaps, we cannot judge how the new system may work; but it will be an advantage to the young, as well as to ourselves, to look back to such a career as Miss Mitford's for example rather than precept. Though she wrote little about woman's duties, her practice of them was heroically perfect; born to inherit some fair possessions, *fêted* and caressed, and taught to consider what she would be hereafter as a settled point, her father's improvidence led to the exchange of a stately house, for an humble cottage; placed again by a lottery turn of the wheel of fortune in independence, *that* was frittered away in the same heedless manner; and then without a thought of self, without a single selfish regret, she devoted herself to the care of her parents, and poured forth the treasures of her accomplished mind to procure the comforts her father had sold, not even for a "mess of pottage!" The treasures of Art were shut away from her by circumstances, and so, with the sweetest wisdom she entered into close and endearing communion with the beauties of nature. We should never tire of recapitulating what Miss Mitford, while ministering to the wants and wishes of the head of her small household, accomplished for *rural England*; and all the abounding and abundant happiness she poured forth upon the laud by her fruitful and faithful pen, when half the young women of the world would have bewailed themselves as ill-used, and because they had not what they were born to, denied themselves and others the enjoyments still within their grasp.

Hereafter, perhaps, we may have more time to render Miss Mitford the homage it is a melancholy pleasure to pay to one of such varied talents, and such great industry, and do pilgrimage to her "shrine," where, had walls but tongues, we could learn much, and live over again the delightful hours she numbered with her friends. It may be truly said that all who knew her loved her; the next best thing to an hour's chat at Swallowfield was one of her "speaking letters."

Mary Russell Mitford was born at Alesford in Hampshire, on the 16th of December, 1786, and died at Swallowfield, January the 10th, 1855. She was buried on the 18th in Swallowfield churchyard, under the broad elm-trees, so beautifully referred to in the introduction to her dramas. Her funeral was, at her express desire, as simple and unostentatious as her life; and the Christian pastor who had administered to her the last Sacrament of the Saviour in whom she trusted, read the funeral service, amid the unrestrained tears of many who had loved her long and dearly. Miss Mitford's Memoirs and Correspondence is committed to the care of, we hope, a *judicious* editor: her letters were fresh and fragrant as her village scenes, and are scattered far and wide among her many friends.

Aye, many friends she surely had; and she deserved many: they had augmented her enjoyments, and solaced her troubles through life; and, at the close of her long and useful career, they had not fallen off, but they had increased in number and in affection. The good clergyman to whom we have referred was ever at her side—a comforter: the gentleman (a citizen of London) to whom she dedicated her Dramas was always at hand—a helper and an adviser: and it cannot be amiss to mention that her closing days were cheered, and her labours recompensed, by a communication from the FIRST LADY of the England she loved so well, conveying a desire that on her bed of death, all needful comforts or wished-for luxuries should be supplied to her: and they were so supplied, out of a sum of money that accompanied the wish, expressed by one whose example inculcates consideration, duty, and virtue in the cottages as well as in the palaces of the country over which—happily and by God's good providence—she rules.

A. M. H.



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—The Royal Academy elected on the 10th of February the engraver, Mr. Samuel Cousins, to the vacant membership. This is a subject for satisfaction, in so far as it puts an end to the *vacata questio*, by which the Society has been long disturbed. Engravers are now eligible to "full honours." The talent of Mr. Cousins is indisputable: but it is quite as certain that, as a mezzotint engraver, his practice is not in the highest branch of his profession: and the choice of the Academy cannot but in a degree augment the depression under which, unhappily, *line* engravers suffer in this country. But it will be clear to all who give thought to the subject, that when the Academy resolved on the admission of engravers, they ought to have increased their number, in order to accomplish such a result without prejudice to the painters and sculptors who are associates. If but one additional member was to be elected, it ought not to have been Mr. Cousins; when such artists as Mr. E. M. Ward, Mr. Frost, Mr. Poole, Mr. Danby, Mr. Elmore, Mr. Egg, Mr. S. Cooper, Mr. W. R. Pickersgill, Mr. Foley, Mr. Goodall, and three or four others—were candidates seeking and waiting for the promotions they have so ably earned and so well merited. The rejection of such artists as those we have named—ten or twelve in number—will unquestionably strengthen the very general impression that the Royal Academy, as it now exists, is not desirous of admitting into its body artists whose genius overshadows the shortcomings or fallings-off of those who are in possession of the high places. If the Society persist in refusing any addition to their numbers—determining that it shall in 1850 consist of exactly the same amount that it had in 1760—according to the ordinary course of events, it will be twelve years before these gentlemen become members,—to say nothing of other great minds that must influence Art before that period has elapsed. No one will for a moment hesitate to declare these ten artists to be worthy of membership: each holds a foremost place in Art; and receives the homage of every country in Europe. It would be invidious to particularise: but one may be named as by universal accord ranked among the greatest painters of modern times—the works of Mr. E. M. Ward during several years past, last year especially, received the unqualified admiration not of the public alone, but of the artists. How then can the Royal Academy hesitate to augment their body from forty to fifty? If only mediocrity waited at their doors, some augmentation might be advisable: but when ten, twelve, or it may be fifteen men of genius, of character, of industry, ask admission and are, year after year, refused it, there must be something rotten in a system which leads to consequences to the last degree pernicious.

**ROYAL ACADEMY.**—Mr. S. Hart, R.A., professor of painting, delivered his first lecture on the evening of the 15th inst., too late in the month for us to do more than allude to it; in our next we shall hope to be able to devote space to its consideration.

**MACHINE ENGRAVING.**—Messrs. Bradbury & Evans have submitted to us some specimens of medallion engraving, in line, by machinery, similar to those we have occasionally introduced into the *Art-Journal*, and, we presume, produced by a similar process, though, certainly, with very considerable improvement in delicacy and closeness of line. These specimens are certainly very beautiful and most accurate; the latter quality was often deficient in the machinery of Mr. Bates, the originator of this kind of engraving. Messrs. Bradbury & Evans announce they are ready to undertake any kind of copying medallions, and historical and ornamental subjects *in relief*, by their new process, one admirably adapted for this description of illustration.

**ENGRAVERS AND PUBLISHERS: ACTION AT LAW.**—In the Court of Queen's Bench, during the last month, a case came on for hearing before Lord Campbell and a Special Jury, in which Mr. H. Graves of Pall-Mall sought to recover compensation from Mr. Charles Lewis, the eminent

engraver of "Landscers," &c., for a breach of contract. It appeared that the plaintiff had purchased from Sir Edwin Landseer the copyright of his celebrated picture "The Colley Dogs," for the purpose of having it engraved, and he subsequently contracted with the defendant to engrave the picture, he agreeing to complete the plate within one year, or as near thereto as possible; this proviso being necessary from the condition imposed by Sir E. Landseer, that the plate should be completed within two years from the sale of the copyright, during which time he was to lend the picture to the engraver. The picture was sold to Mr. Blake-more while the plate was in progress, and the two years having expired, he demanded to have the picture delivered to him, which was accordingly done, and as the plate was not then complete, the defendant was unable to fulfil his contract, which it was contended he ought to have done within the limited time, and which he had very far exceeded before the picture was claimed by Mr. Blake-more. When the case was called on, it was suggested that some arrangement might be come to, and Sir Edwin Landseer was consulted as to the time which it would take to finish the plate. Eventually a verdict was taken for the plaintiff for a sum of money, which was to be reduced if the defendant completed the plate in four months, Mr. Blake-more, the proprietor of the picture, having consented to allow Mr. Lewis to have the picture for that purpose.—Lord Campbell said he was very glad to find that so satisfactory an arrangement had been come to; and as the plate, which every one admitted was a most beautiful one, was now to be completed, *he hoped he might be allowed to subscribe for a copy.*

**EXHIBITION OF ART FOR THE "PATRIOTIC FUND."**—Under the patronage of Her Royal Highness the Duchess of Gloucester, and of a host of titled ladies of the highest rank, an exhibition will shortly be opened to the public, consisting of contributions of pictures, sketches, and drawings, by distinguished amateurs and artists. Mr. Gambart has, with the greatest liberality, offered the committee the use of the Fine Art Gallery, 121, Pall Mall, free of any charge, for five weeks during the season, for this purpose. The proceeds of the exhibition and sale are intended to be given to the Patriotic Fund.

**THE ARTISTS' BENEVOLENT FUND.**—The anniversary dinner of this valuable institution will take place on Saturday the 31st of March: the Right Hon. the Lord Mayor will preside on the occasion. The event will, therefore, be one of no ordinary interest. The Lord Mayor—Francis Graham Moon—for upwards of a quarter of a century influenced and promoted the cause of Art and artists more than any other British subject: from his establishment issued a very large proportion of the best engravings of modern times, from the works of the most accomplished and popular of our English painters. He retired from business some two years ago, esteemed and respected by all the artists with whom he had been for so long a period associated—having rendered public services in connection with the Arts second to those of no publisher, living or dead. Having been raised to the highest eminence attainable by a citizen of London, he is now called upon again to serve the cause with which he is so closely identified; and we cannot doubt that he will be largely supported, not alone by his friends and fellow-citizens, but by all lovers of Art. The institution is one which every artist is bound to assist: it consists of two branches,—that which bestows money in charity upon all cases that demand pecuniary aid, and that which enables members to guard against the perils of penury arising from sickness or old age, or any of the accidents of life. At the present moment, when applications upon the funds are likely to be more numerous and urgent than heretofore, the "state of the times" renders activity and zeal more than usually needful. On all accounts, therefore, we hope the meeting of its friends and supporters on the 31st of March will be large, that the efforts will be of magnitude corresponding with the necessities of the case, and that the Lord Mayor will find his long services to Art and artists thus acknowledged.

**THE GREAT EXHIBITION IN PARIS.**—It is our intention to report fully the approaching exhibition in Paris; and to give, in several monthly parts, numerous illustrations of the most important and suggestive objects of Art-industry therein contained. This announcement may suffice to inform British and foreign manufacturers that we are ready to communicate with them on the subject, with a view to engrave such of their productions as we may consider it desirable to publish in the *Art-Journal*. As heretofore, these engravings will be issued without cost to the manufacturer: we therefore claim the entire right of selection.

**GALLERY OF ILLUSTRATION.**—Two new and very graphic scenes have just been added to this interesting dioramic representation: one a picture of the desperate Battle of Inkermann, and the other a view of the great storm in the Black Sea. These paintings form part of the series of the events of the war in the East, and are most creditable to the artists, Messrs. Grieve & Telbin. The picture of the storm is particularly excellent, and the illusion is rendered almost perfect by the motion of the canvas, and the mimic thunder and lightning.

**THE LION IN LOVE.**—A correspondent has kindly refreshed our memory concerning the subject of this piece of sculpture, engraved in our last number. It is so long since we read the fables of Æsop, we had quite forgotten that Mr. Geefs must have borrowed his idea thence: but the sculptor has taken an artist's license in his representation of the woodman's daughter.

**MESSRS. JENNENS & BETTRIDGE** some time since received a commission from Her Royal Highness the Duchess of Kent, to manufacture, in *papier-maché*, a fire-screen, as a new year's gift from the Duchess to the Queen and her Royal Consort. The screen consists of three folds, the centre one ornamented with the initials V. and A. in mother-of-pearl, inlaid by a patented process of the manufacturers, and surrounded by a wreath of oak-leaves, beautifully painted from nature. The other folds are decorated with wreaths of Scotch heather, also painted from nature. These designs are in accordance with the suggestions of the royal donor. The framework of each fold is tastefully ornamented with a novel combination of the rose, shamrock, and thistle, in burnished and matted gold.

**COLOURED PHOTOGRAPHS.**—It will be remembered by many of our readers that Mr. Hill of the United States some time since announced the discovery of a process by which coloured radiations impressed themselves in corresponding colours upon a metal tablet; in fact the production of Photographic pictures coloured by the sunbeam itself. From the circumstance that the process has never been published by Mr. Hill, it was almost forgotten. We have now before us, however, a letter from the Rev. Mr. Clarke, of Westhill, Greene Co. in which he states that ill health has been the cause of the delay on the part of Mr. Hill, who is, however, now desirous of publishing his discovery, but he is anxious to secure some remuneration for it, before he gives it to the public. Mr. Clarke states, the "impressions are taken in their natural colours upon the common daguerreotype plates, and they are of unfading beauty. Once fixed upon the plate, any ordinary amount of rubbing has no effect upon them, except it be to brighten them and thus develop their beauties more fully. In fact they cannot be effaced from the plate, but by the dissolving powers of chemical agents. The results have been the admiration of scientific men, photographers, and all who have seen them, including a committee of the United States Senate." Mr. Clarke continues, "Mr. Hill has finally concluded to divulge to the world the secrets of a process by which he has obtained results of such permanent beauty, so soon as he has taken the proper precautions to secure for himself and family a due proportion of the pecuniary benefits of a discovery, which has cost him years of anxiety and labour, and in the pursuit of which he has sacrificed both his health and his means." Mr. Hill proposes to secure himself by patent in this country, unless a certain sum be obtained by subscription with which to reward him for his labour.



## REVIEWS.

LIFE OF WILLIAM ETTY, R.A. By ALEXANDER GILCHRIST, of the Middle Temple, Barrister-at-Law. Published by D. Bogue, London.

We happened to hear, a long time since, that a biography of Etty was preparing by a gentleman well qualified for so important a task, and our interest was excited by the intelligence which had reached us. A perusal of the two volumes Mr. Gilchrist has published does not, however, justify the expectations we had been led to form: with such a subject, and with such materials as he seems to have had in his hands, he should have produced a better book; or, to use his own phrase, have "constructed" a better "narrative." Allowing for certain common-places of language, and peculiarities of phraseology, and ungrammatical modelling of sentences, which render some passages difficult to understand—in short, if one is indifferent to the style in which a narrative is written, this is readable enough in its way, but it is not a biography of an artist like Etty such as we would have; we want less of the man than we have here, and more of the painter, though the two characters should never be separated—more of the philosophy of his Art, and less of the ordinary incidents of every-day life. It is evident Mr. Gilchrist has been embarrassed by his materials, so far as his materials go, and has not made a judicious use of them: he might, had he known how to dispose of them effectually, have compressed the "life" into one volume instead of two, and made it worthier of his subject.

In the simply-told, yet not less eloquently expressed, autobiography with which Etty favoured us in the year 1849, and which Mr. Gilchrist refers to in several places as the "*Art-Union* Biography," (a glance at any page in which it was published would have told him the title of our work was then the *Art-Journal*), we had a faithful picture of the man, and of his feelings as an artist; we learn little more from his biographer. Etty might speak of himself, and he did so, modestly and ingenuously; others might discourse of his works, but to do this as it ought to be done, the mind should be in harmony with the subject, and should receive some reflection from the rich, varied, and glowing hues which the painter put upon his canvases: but neither "nymphs" nor "graces" seem to rouse the pen of Mr. Gilchrist above the level of ordinary description where he essays to write of a picture; only now and then he breaks out into the imaginative, and fancies he discovers something poetical, but he soon relapses into what an artist might call the "neutral-tint style."

From one so wedded to his art as was Etty, we should have expected to find in his letters from Italy—whither he went chiefly to study the glorious colourists of the Venetian school, which had so powerful an influence on his after practice—some reflections and opinions of the great works he travelled there to see. It may be that he put those on record, but we find nothing of the sort in the epistolary fragments Mr. Gilchrist has brought forward: we read of his copying certain pictures, and making studies of portions of others, but scarcely a paragraph of artistic criticism, nor of that enthusiastic feeling which must have been roused at the sight of walls brilliant with the productions of Titian, Tintoretto, Paolo Veronese, &c.; if his biographer found matter of this kind in the mass of letters which he seems to have had at his disposal, and has purposely suppressed it, he has not done justice to the subject of the memoir, and those who venerate the painter, as we do, owe Mr. Gilchrist but small thanks for the omission. Surely six months and more passed in Italy and France must have produced, in his correspondence, something besides the "gossiping fragments" Mr. Gilchrist has extracted from Etty's letters to his relatives and friends.

Etty was an artist of great, though not original, genius; his strength lay in the poetry of his compositions, and in his colouring—especially of the undraped female figure: Mr. Gilchrist tells us by what process the mind of the painter fixed itself on this class of subject almost to the exclusion of every other.

"At first,—Etty used in private to relate,—while knowing little of Art, or of his own capacities, ere London or Academy had been seen, he had thought to paint *Landscapes*.—"The sky was so beautiful, and the effects of Light and Cloud. Afterwards, when I found that all the great painters of Antiquity had become thus great through painting Great Actions, and the Human Form, I resolved to paint nothing else. And finding,—this was later—"God's most glorious work to be WOMAN, that all human beauty had been concentrated in her, I resolved to dedicate myself to painting—not the Draper's or Milliner's work—but God's most glo-

rious work, more finely than ever had been done'—a resolve he in the end did much to fulfil."

Etty left behind him a series of "Aphorisms and Remarks, made and collected in the course of my Life and Practice." We extract two or three by way of exemplifying that his practice did not always square with his principles:—"Let your principal attention be to the Form: for without that, the best Colouring is but a chaos."—"FORM must, above COLOUR, be attended to."—"Drawing is the soul of Art." It is in these qualities of Form and Drawing that many of his pictures are deficient, and their other excellencies scarcely compensate for the absence of this primary principle of good Art.

The last chapter in Mr. Gilchrist's volumes is devoted to the style and character of Etty's pictures, and especially to a defence—which, we think, and the world thinks too, we believe, scarcely necessary—of his devotion to the nude figure, and to a refutation—equally unnecessary—of the charges brought against the artist for the indulgence of his taste; charges that have been urged so far as to associate his works with those of an immoral tendency, and the artist himself with immoral conduct. Mr. Gilchrist has ably vindicated both from accusations that could alone have birth in corrupted minds. The painter only inculcated the same doctrine as Goethe taught, when the philosopher wrote,—"*Accustom yourself to the free contemplation of Nature! She will always awaken serious reflections. And the beauty of Art will hallow the sentiments that arise from it.*" A man who could express such thoughts as the following, in a letter to his niece, is not one whose acts were likely to have belied his sentiments:—"Oh that I could have seen my country when her brows were crowned with gems, like what our abbeys, our churches, and our cathedrals once were! When schism had not split the Christian world into fighting and disputing fanatics; when the dignity of Christ's holy temple, and of his worship, were thought improved by making the Fine Arts handmaid thereto; and the finest efforts of the soul of man were made subservient to His glory!"

Our complaint of Mr. Gilchrist's biography is, that we do not see in it enough of the *inner* life of the man and the painter; his outer life, his academical pursuits and constancy, his wanderings at home and abroad, his social meetings, and his family intercourses, are not all sufficient to interest us;—as we before said, we looked for something more than these; we do not find it and are disappointed: possibly others may not feel as we do; if so, these volumes will afford them entertaining though desultory reading.

THE CEILING OF THE SISTINE CHAPEL. By MICHAEL ANGELO BUONAROTTI. Published by P. & D. COLNAGHI, London.

While for many centuries thousands of devotees have made pilgrimages to Rome, to do homage to Papal supremacy, and to the shrines of saints and martyrs, not a few, within the last three hundred years, have travelled thither to see what man hath wrought in this city of temples and palaces of bygone ages; among these glories of ancient Art, the foremost is, beyond doubt, the ceiling of the Sistine Chapel, in the Vatican, painted in fresco by Buonarrotti, by command of Julius II. When we consider the vastness of this work, its multiplicity of subjects, grand in design and magnificent in conception, and the limited time, only about twenty months, in which it was executed, it must be regarded as one of the most extraordinary achievements the ingenuity and the industry of man ever accomplished. It has a world-wide reputation, though its wonders are known only to a comparatively few. A gentleman of taste, and who possesses the means not only of ministering to it himself, but of making others sharers of his enjoyment—Mr. Harford, of Blaise Castle, near Bristol, undertook the task of having a drawing made of this *chef-d'œuvre*, under the direction of Mr. L. Gruner, of London, and printed in chromo-lithography, at the press of Winkelman, of Berlin. It is most elaborately and delicately executed—one of the most highly-finished examples of this kind of printing we ever saw; and we have little doubt, for it has never been our good fortune to visit the Vatican, of its being a faithful representation of the original series of frescoes. These have been engraved at various times, both as a whole, and in parts, but we do not remember to have before seen a coloured copy of the designs; in fact, a fac-simile of the ceiling as it exists: this print is therefore to be coveted. We may add that Mr. Harford has not engaged in this undertaking with a view to pecuniary profits, as these, if any, are to be handed over to the Artists' General Benevolent Institution: hence there are two strong motives why the lover of Art should give the work his support:—the excellence of the print itself, and the recollection of the good which its sale may ensure to others.

CURIOSITIES OF LONDON. By JOHN TIMBS, F.S.A. Published by D. Bogue, London.

If Mr. Timbs has spared neither labour nor research in the compilation of this volume, he has been remarkably chary of the paper on which it is printed. There are eight hundred pages, small in size, and in small type, all so closely packed together that it is almost impossible to open a page and read it fairly through. Now this is the more tantalising because it is really a very amusing book; the amount of information which it contains concerning every street and building in our huge metropolis is something extraordinary; we can quite believe the author when he tells us he has been employed during upwards of a quarter of a century in collecting his materials, aided by nearly fifty years personal recollections of London and its vicinity. The alphabetical arrangement of the work greatly facilitates especial references; in this respect it is superior to any other similar publication we know: we may not inappropriately call it a well digested and comprehensive "Topographical and Historical Dictionary of London." Mr. Timbs has long been associated with much of the popular literature of his time, but he will leave behind him no more interesting result of his diligence and experience in the "craft" of book-making than this, whose only fault is that it is not more "handy."

THE CRAYON. Published by STILLMAN AND DURAND, New York.

The Art-spirit of America is waking into life and energy, and developing itself in a variety of ways; it has now attained such a point of healthy, vigorous vitality, as to require an organ of its own by means of which the world may hear of its existence, and may mark its progress. Such an instrument will be found in the columns of the "*Crayon*," a weekly publication, devoted, as the name implies, to the Fine Arts. We have received three or four of the earliest numbers of this serial, which seems to have in it all the elements of success. There are some excellently written papers in the several numbers—to some of which the names of artists of reputation in the States are affixed—and much agreeable artistic chit-chat. English literature of a similar kind is, as it should be, laid under contribution, and acknowledged; for the younger must still learn of the elder. With so strong a desire as America feels to obtain distinction in all that appertains to intellectual matters, and with her strong impulses and aptitude for acquirement, she cannot be slow in attaining her object. Such a periodical as the "*Crayon*" will help forward this consummation by diffusing a knowledge of those principles which aid in enlightening a nation, and of those facts and things which have made other countries great, and have sustained their exalted position. It is, therefore, with much pleasure we welcome another hearty labourer in the cause we have ourselves so long endeavoured to promote.

VIEWS OF THE CRYSTAL PALACE AND PARK, SYDENHAM. From Drawings by eminent Artists, and Photographs by P. H. DELAMOTTE. With a Title-page, and Literary Notices by M. DIGBY WYATT. Lithographed, Printed and Published by DAY & SON, London.

Of all attempts which have hitherto been made to set forth, by means of pictures, the wonders of the existing Crystal Palace, this is, beyond measure, the best. Such commendation is, however, but comparative, and does not justice to the work before us; we will say then it is a very beautiful volume in its illustrations, and highly instructive in the letter-press descriptions which Mr. Wyatt has introduced. The principal subjects, or, at least, those which will interest most, are the views of the Courts: they are drawn with exceeding delicacy and with strict attention to detail; and, being printed in two or three tints, are thus rendered very effective: but why not print all in colours (where such are necessary to the complete elucidation of the architecture) as two of the Courts—the Pompeian and the Italian—are printed? And why destroy the illusion of past ages by the introduction of *tall* ladies in shawls and mantillas, and *tall* gentlemen in frock-coats, Oxonians, Chesterfields, and "registered paletots?" These may do very well at Sydenham, because they are parts of the living and breathing world all around; but in the silent though eloquent picture, they seem to us a mockery: here they appear intruders upon the solemn grandeur of ancient Egypt—the very sphynxes look outraged at their presence—and amid the restored magnificence of Assyrian pomp. In the Roman Court these interlopers have been judiciously kept almost out of sight; there is little here to disturb the dream of enchantment that rises up from arch and column, and graceful sculptures. How easy it would have been for the artists who



have otherwise so well done their work, Messrs. Delamotte, Bedford, &c., to have enlivened their subjects with a few figures of the respective nations of antiquity, which they might readily have procured from authentic sources: Egypt, Nineveh, Greece, Rome, and the mediæval ages, would then have stood before us in their own proper persons, and not as they now do, denationalised by obtrusive introductions. Such are the only exceptions we take to this tastefully illustrated publication.

**THE POCKET PEERAGE OF GREAT BRITAIN AND IRELAND.** By H. R. FORSTER, of the *Morning Post*. Published by D. BOGUE, London.

A neat, compact, and portable rival of the more bulky volumes of Burke and Dod: we do not happen to have seen Mr. Forster's "Peerage" before, but the title page informs us that this is the fifth year of its publication. The connection of the author with the acknowledged daily organ of the aristocracy and fashionable world well qualifies him for the task he has undertaken, and which he has adequately performed: in this task we find he has been aided by those whose names occupy so prominent a place in our national community; the title page expresses that the volume is "revised by the nobility." We may therefore conclude it is as free from inaccuracies as any work of such a nature can be, and may be relied upon as containing all necessary information respecting our titled classes, almost down to the period at which we are writing. The aristocratic heroes of the Crimea have not been forgotten by the author; those who have fought and died at Alma, Balaklava, and Inkermann, as well as they who have lost their lives by sickness and wounds, are duly chronicled in this small but well-arranged volume.

**LADIES OF THE REFORMATION: MEMOIRS OF DISTINGUISHED FEMALE CHARACTERS.** By the Rev JAMES ANDERSON. Illustrated by JAMES GOODWIN, J. W. ARCHER, &c. Published by BLACKIE & SON, London, Edinburgh, and Glasgow.

We do not like the title to this volume of feminine martyrdom. Why was it not "WOMEN OF THE REFORMATION?" The distinction of rank implied by the title sounds *feeble*, when the magnitude of the subject is considered. The history of female heroism is in itself one of the most elevating of all histories; it does not go forth into the battle-field; or spring armed cap-à-pié, into the gulf, but it never fails: and when it takes the Sword of the Spirit and the Cross of the Saviour as its emblems, it becomes sublime in its singleness of purpose. No woman in Sacred record betrayed her Saviour. No woman turned back or denied Christ. When we consider this, we wonder that Mr. Anderson has recorded *facts*, we had almost written, *timely*: he has adhered to his text; but in no one instance, has he been moved to eloquence, or warmed into enthusiasm. However, the "facts" and authorities are well and clearly given, and the *poetry* of those facts is supplied by the illustrations; these are full of expression, and reflect great credit on the reading and artistic feeling of Mr. James Goodwin, who has contributed over thirty of the historical subjects. They are for the most part beautiful examples of Art, and do infinite honour to the artist. The landscapes and various "remains," are from the pencils of Messrs. Archer, Humphries, Johnson, Jewitt, &c., and form a valuable addition and adornment to the several "histories;" these are divided into the women of the English and Scotch reformation, with records also of those who were distinguished in the Netherlands, as faithful to the last. The book is neatly got up, and worthy a place in every protestant library.

**MISCELLANEA GRAPHICA: A COLLECTION OF ANCIENT, MEDIEVAL, AND RENAISSANCE REMAINS; IN THE POSSESSION OF LORD LONDOROUGH.** Illustrated by F. W. FAIRHOLT, F.S.A. Part III. Published by CHAPMAN & HALL, London.

The third part of Mr. Fairholt's publication (we have already noticed the others as they appeared) opens with two coloured examples of "enamelled plates of the thirteenth century," which the author considers to have once formed portions of the decoration of the arcades of an altar-piece: they represent respectively the figures of David and Solomon, in gold on a deep azure ground, which ground is decorated with ornamental devices in gold, and with a border of rich and various colours. On the second plate are engraved a number of ancient rings, all of them, more or less, extremely curious: one, for instance, a "Hebrew betrothal ring," has on it the model of a square building with a steep roof, dormer windows, and moveable

vanes. Another, of a similar character, is surmounted by an octagonal shaped building with a dome: rings of this kind are denominated "Temple rings." The third plate exhibits five drawings from "German drinking cups," of the sixteenth century, and the early part of the seventeenth century: the forms of these are most singular; one takes that of a windmill, another of a bear, another of a lantern, and the remaining two of the female figure. The fourth plate introduces to us "hunting and warders' horus," of about four centuries back. This publication, when complete, will be highly interesting to the antiquarian.

**STUDIES FROM NATURE.** By DR. HERWANN MASIUS. Translated by CHARLES BONER. Illustrated by C. HASSE, of Leipsic. Published by CHAPMAN & HALL, London.

A fresh and healthy mind Charles Boner has the happiness of possessing, whether it manifests itself in original writings as in his "Chamois Hunting in the Mountains of Bavaria," or in his translations from German authors, like Dr. Masius, whose mind is as free from affectation as his own. If we were to classify the Doctor as would a naturalist, we should say he belongs to the *genus* "White, of Selborne," his descriptions of trees, birds, &c., bearing a close resemblance to those in White's well-known history, though they are not, like the latter's, confined to the growth of a single locality. The first part of the book treats of the trees of Northern Germany; the second to the habits and character of birds; and the remaining parts to divers reptiles, beasts, and fish; and these are so agreeably discussed that the translator says truly enough:—"The book must please—its winsomeness is irresistible. For though it may have lost in the translation, there is so much of grace in every thought, that, be the garb what it may, its native comeliness will still appear." How it may read in the German we know not, but Mr. Boner's translation reads pleasantly enough and most poetically. The woodcuts, especially of the animals, are good; they are engraved by Mr. Buckner, of Dresden, of whose work we gave some examples a few months since: a charming little volume this is, altogether, for the young.

**THE TASK: A POEM.** By W. COWPER. Illustrated by BIRKET FOSTER. Published by J. NISBET & Co., London.

Considering the utilitarian character of our times, it is, perhaps, well for the poets of the last generation or two that the arts of the painter and engraver have been invited to keep them in public remembrance, for it is just probable that without these aids, even such as Cowper would now live only in name. A change has come "o'er the spirit of our dream" since he wrote his "Task;" dreams have become stubborn realities, fiction is lost in solid facts, and the "task" of the living—and a burdensome, wearing task it is—is to endeavour to keep pace with the unceasing restlessness and energy of the age, and to maintain our footing in the pathway allotted to us: there is little time for repose, still less to stand still and ponder over the beauties, and extract the sweets, of which, in spite of the roughness of the journey, the world is yet full, if we had but the opportunity of appreciating them.

We wonder what the bard of the Ouse would say to this exquisite edition of his favourite poem, could he see it. Such a lover of nature as he was, how his eye would have lighted up at Mr. Foster's delicious bits of landscape, simple, truthful, and poetical as the liues they illustrate; fragments of rural life and scenery lovely enough to entice the most ardent admirers of man's works and of crowded streets from the "confusion of tongues," and the long avenues of bricks and mortar, into the quietude of the country, where

"at least he would possess  
The poet's treasure, silence, and indulgence  
The dreams of fancy, tranquil and secure."

We have often had occasion to commend Mr. Foster's landscape compositions, but we have never seen his pencil more charmingly exercised than on this beautiful volume; nor must we exclude from our praises the work of Mr. E. Evans, who has engraved the designs, on wood, in a first-rate style of excellence: we think, however, the tint of the paper on which the whole is printed rather too dark; it should have been more of a cream-colour, as less heavy.

**HILDRED THE DAUGHTER.** By MRS. NEWTON CROSSLAND. Illustrated by J. GILBERT. Published by ROUTLEDGE & Co., London.

The well-known author of this charming volume has developed a new attribute; she has long been

associated with every advantageous movement, and known as a highly moral writer, but now she has spoken forth her religious opinions without forwardness or concealment, and managed so skilfully that the most worldly minded must confess that "Hildred" is not only Mrs. Crossland's bravest and best story, but the most interesting she has ever written; it is perfectly free from cant, and full of human sympathy, and of heroic, yet sound, principles. It is a noble book, and would do honour, both by its conception and execution, to any author of this our time.

**LEGENDS OF MOUNT LEINSTER.** By HARRY WHITNEY, Philomath. Published by P. KENNEDY, Dublin.

We notice this unpretending little volume, because what may be called "fresh" legends in connection with Ireland are literary curiosities, and deserve to be chronicled as such: the jewels are set after the ordinary fashion, and not by the most skilful hand; but they are bright and sparkling; and will form a pleasant addition to any library where matters connected with the Green Isle are considered of importance. The sketches of more modern date are curious enough, though certainly on the "liberal" side of the question; but there is a kindly flow of genial good-humour which more than atones for the "party feeling" that so frequently mars a good and generous object.

**OUR LORD BEARING HIS CROSS.** Published by HERING & REMINGTON, London.

There is neither painter's nor engraver's name appended to this print: the first we believe it would not be easy to supply with certainty, as the subject is taken from the altar-piece of Magdalen College, Oxford; and the artist of the work has never been satisfactorily determined: it has been attributed to Guido, to L. Caracci, but, we believe, is now generally assigned to the Spaniard, Morales, called *Il Divino*; it was brought from Vigo, in 1702. It is indeed a beautiful composition, full of deep devotional feeling, realising to its utmost extent our conception of the "Man of Sorrows." The engraving is worthy of the subject, and that is all that we need say of it, although we could add much more, so favourably are we impressed with this profoundly solemn and attractive work.

**DOZING BY THE OLD PUMP.** Engraved by J. HARRIS & C. QUENTRY. A FORAGING PARTY. Engraved by J. HARRIS & W. SUMMERS, from Pictures by W. HUGGINS. Published by E. GAMBART & Co., London.

Nobody would guess the subjects of this pair of prints from their titles. The first is a group of fowls—we are not sufficiently conversant with the *ology* of these feathered creatures to determine their breed, but they are evidently of a good race—standing in a semi-somniferous mood in a sort of close. The "Foraging Party" consists of a noble game-cock, his female companion, and a fine pointer pigeon: the two former, somewhat unlike the tribe of wandering Zingaris, have strayed from the barn-door, instead of towards it, and are busily occupied in picking up whatever grains of comfort they can find by the wayside. The drawing and colouring of these respective groups are perfectly true and natural: they make an exceedingly pretty pair of subjects from natural history.

**DAS NURNBERGER GESELLENSTECHE ROM JAHRE, 1446.** Published by H. SCHRAG, Nuremberg.

The local antiquities of continental towns are not unfrequently the only records of important points in their history; they also illustrate the peculiarities of manners and customs in past ages, with a truth equal to the writings of a Froissart. Of such a nature is the very curious delineation preserved in the town hall of Nuremberg,—devoted to the last tournament held by the townsmen of that remarkable old city. It is executed in stucco, on the ceiling of the corridor leading to the principal apartments in the upper floor, and was finished in 1621. The figures are nearly life-size, and in very high relief, being executed with much spirit. As a study of costume and armour they are of great value; while as a local record they possess much curiosity, for they represent the Nuremberg patriots of the day, the descendants from whom, in many instances, still reside in that city. This copy has been executed with much fidelity, and adds another to the list of curious and valuable monuments of the city which its publisher has from time to time given to the world; indeed, he has done more in this way for the old city than any other in it, and his example might be well followed elsewhere.



## THE ART-JOURNAL.



LONDON, APRIL 1, 1855.

## MEDIEVAL BRICK-WORK.

BY THE REV. EDWARD L. CUTTS, B.A.

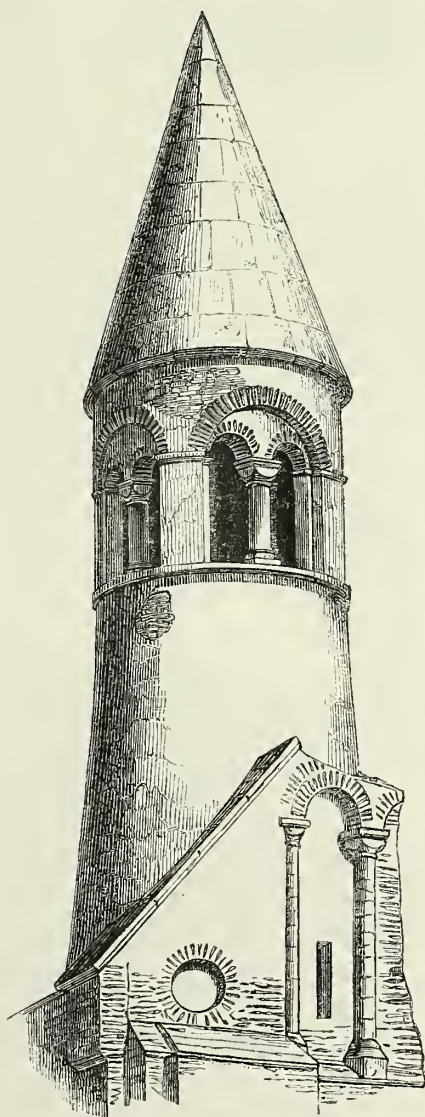
UNTIL very recently the belief was universal, and it is still very general, that brick was discarded as a building material from the end of the Roman period, down to its re-introduction from the Low Countries in the latter half of the fifteenth century. And to this general error in belief as to the question of fact, may probably, in great measure, be attributed the general error in opinion as to the question of taste, that brick is too poor a material to be used in any grand style of architecture, and one which especially refuses to adapt itself to the requirements of Gothic architecture. Now, brick is, in most parts of England, the cheapest building material which can be obtained; in the metropolis, and in most of our towns, it is almost the only material which economical considerations leave to the architect for building the streets of houses and shops, amidst which so large a proportion of our people live. The prejudice against brick has, therefore, a very pernicious influence upon our town architecture. There are very many persons who have imbibed something of the revived taste for medieval Art; and would gladly introduce something of it into the architecture of their houses and places of business. But economical considerations compel them to build of brick; and having the idea that their favourite style is incompatible with brick, and caring little for the Italian or any other style in which our architects do use brick, they eschew the architect altogether; and allow the contracting builder to erect their buildings in the old unsightly deal-box-with-square-holes style of the seventeenth and eighteenth centuries. Their churches people are determined to have in Gothic style; and they imagine that, therefore, they must be of stone; and since the total cost of a new church is generally limited to a comparatively small sum, the indulgence in the expensive material starves every other feature of the building; the mere shell costs so much that there is little left for constructive decoration, or for good internal fittings.

We are about to endeavour to show that brick is not so base and mechanical a material as is popularly imagined; and since the popular error seems to arise from its supposed disuse by the architects of the better periods of mediæval Art, we shall take some pains to show that, although the Gothic builders may have preferred stone, yet that they did use brick much more frequently than has been supposed; we shall give some instances of the way in which they treated it; and a few remarks upon its use in modern Gothic architecture.\*

The Roman builders, who were very thoroughly acquainted with the practical part of their profession, seem to have had a high opinion of brick as a building material. They used it extensively in their great works, even where stone was the natural material of the district. Even in their

stone walls they were accustomed to lay a few horizontal courses of brick, at intervals of about six feet, which served to bind the wall together; and which, moreover, produced a variety in the texture and colour of the wall, to which neither classical nor medieval architects were indifferent.

The reason of the Roman builders' high opinion of brick-work is sufficiently evident on an examination of the remains of their buildings; for the brick core of one of their walls, thanks to the hardness of the brick and the tenacity of the mortar, is more hard and indestructible than solid rock. When, however, these solid walls have been overthrown, and covered for long years with the humid soil, it is found that the chemical action upon the mortar has destroyed its tenacity, and the bricks may be separated from it as clean as when they were first bedded. In the great seats of the Roman power, the ruins of the overthrown buildings formed quarries of building material, of which the architects of future times availed themselves in building up the great buildings of the medieval towns which occupied the sites of the old Roman stations; apt types of durable fragments of the old Roman institutions, which were built up into the fabric



TURRET ON SOUTH TRANSEPT, ST. ALBAN'S ABBEY.

of the medieval society. The abbey church of St. Alban's presents a well-known instance. Matthew Paris records that the stones and bricks were collected from the adjacent ruins of Verulam for the re-edification of the abbey church; these materials were used by Abbot Paul, about the end of the eleventh century, in the building of the great central tower, the transepts, and part of the nave of the existing noble fabric. The peculiarities of this building are described and illustrated in a work upon it by the Messrs. Buckler, architects. The accompanying wood-cut, which illustrates very

admirably the way in which the Norman builders treated brick, is copied from one of the Messrs. Buckler's plates.

The great Roman station of Colonia similarly furnished bricks to the architects of the public buildings\* of medieval Colchester. The tower of Holy Trinity church, which presents some of those peculiarities of construction which are generally supposed to indicate Saxon workmanship, is of brick and flint rubble, with brick coigns and arches. This building is interesting as exhibiting two distinct periods of Saxon brick architecture. The belfry arch is surmounted by a gable, and upon this gable, at a subsequent period, was erected the west wall of the present tower. The west door of the tower has a picturesque triangular-headed arch, built of the flat brick. The vast keep of the castle, built probably by Eudo the Dapifer in the last quarter of the eleventh century, is constructed in great part of brick; its arches are turned with brick; the coigns of its buttresses to two-thirds of their present height are of brick; and bonding courses of brick are introduced at intervals in the ashlar with which the greater portion of the exterior walls is faced, in imitation of Roman work; the principal door and the windows have ashlar dressings.

The massive ruins of the church of St. Botolph's Priory present a western façade and nave arcades of brick-work. The half-ruined tower of St. Martin's church is a mass of brick-work; its deep red walls, toned down by lichens, and clothed with bushy ivy, forming a very charming subject for the artist. And nearly every church in the town has a great quantity of old Roman brick used in its construction.

We have spoken of the brick in these buildings as Roman; no doubt the greater part of it is, for the peculiar red mortar is still adhering to portions of it; but it may still be a question whether some of the more perfect bricks used for the coigns and arches may not have been made at the time of the medieval erections to eke out the Roman material. Since tiles for roofing and flooring were universally made, there could be no difficulty in making these bricks, which are merely larger tiles; and we shall presently see that bricks were probably made in the twelfth century, and certainly in the thirteenth, fourteenth, and fifteenth centuries.

The present church of St. Martin's, Canterbury, has a quantity of Roman brick used in its construction, the relics probably of the venerable Romano-British church which Ethelbert restored for the use of his British queen Bertha, in which St. Augustine and his missionaries commenced their ministrations among the heathen Saxons.

In the Saxon church of Brixworth, Northamptonshire, a locality in which stone abounds, a considerable quantity of Roman brick is used. The arcade between the nave and a north aisle was built of it; the aisle is now destroyed, and the arches, filled in with rubble walling, form a very picturesque feature in the exterior of the church, as the reader may judge from the annexed representation.



BRIXWORTH CHURCH, NORTH HANTS.

The old church within the precincts of Dover Castle, a late Saxon or early Norman building, has its round-headed doorways and windows arched with brick, besides quantities of it used as rubble in the walls.

The doorway of Britford church, Wilts, is similarly turned with bricks of the Roman fashion.

\* Namely, the castle and churches; down to the end of the fourteenth century, there was not a single private house in Colchester of any other material than timber.



The Norman tower of the once fine church of Great Tey in Essex is built in great part of Roman brick; quantities of it are introduced as rubble; the coigns, the arches of the windows, two rows of arcading with which the faces of the tower are ornamented, are of brick, and the stair turret is arched with brick; towards the summit of this stair turret the builder has curiously introduced one of the old hollow hypocaust flue-tiles to form a loophole. A little thirteenth century building at Maldon in the same county, which was formerly a hospital dependant upon the neighbouring Abbey of Bileigh, has a picturesque gable pierced with three lancets, built of Roman brick of unusually fine texture and colour. Similar bricks are worked as bonding courses (*more Romano*) into the thirteenth century walls of the parent abbey. And it would take too long to tell of all the churches in that county which present a greater or less intermixture of brick, the relics probably of the Roman buildings\* which once studded that stoneless district. Usually they are only intermixed with the rubble of the walls, but not unfrequently they are formed with picturesque effect into a relieving arch over the stone arch of the windows or doorways.

Our examples, it will have been observed, are principally drawn from the county of Essex; it is very probable that others of the stoneless counties will furnish, to a careful inquiry, examples equally numerous and interesting. Similar instances of the use of Roman brick in medieval buildings occur on the continent.

But the medieval builders not only used brick when it was thus at hand in the ruins of the old Roman buildings scattered around them, they also made bricks for themselves.

There are numerous instances in Germany, France, and Italy, of medieval buildings built of coeval brick, to which we shall refer in a second paper; at present we confine ourselves to the English examples. The buildings which remain of Coggeshall Abbey in Essex, present a very curious instance of medieval brick-work. It is possible that some of the bricks used as rubble in the walls, and some of the plain bricks used as coigns may be of Roman manufacture, since there are traces of a Roman station in the neighbourhood; but the jambs of the doorways and windows, the groining ribs, and other features in the buildings, are formed of moulded bricks, which were undoubtedly fabricated at the period for the purpose. It is probable even that the place where they were made, and the kiln in which they were burnt, have been recovered. A parcel of ground in the neighbourhood has been known for many years by the significant name of Tilkey, (*i.e.* tilekiln); and about a dozen years ago, in digging into the ground an old kiln was discovered; unfortunately it fell in and was destroyed, but it is described as having had its fireplace arched with tiles, (the thin medieval bricks), the fire-grate was of long iron rods, and broken moulded bricks like those used in the Abbey were found about it.

Although the arrangement of the cloister buildings of a Cistercian monastery was invariable, it is not possible to make the existing remains of Coggeshall Abbey fall in with the conventional plan; they were therefore probably part of the abbot's lodging, or some other of the dependent and irregularly situated buildings. These existing remains are worthy of a somewhat detailed description. The oldest portion of them is a pointed brick arch, supported on one side by a respond with plain chamfered edges, and on the other by a massive circular brick pillar, two and a half feet in diameter, surmounted by a carved stone capital of transition-Norman character; the bricks of the circular† pillar may possibly be Roman, but more probably they are of coeval manufacture.

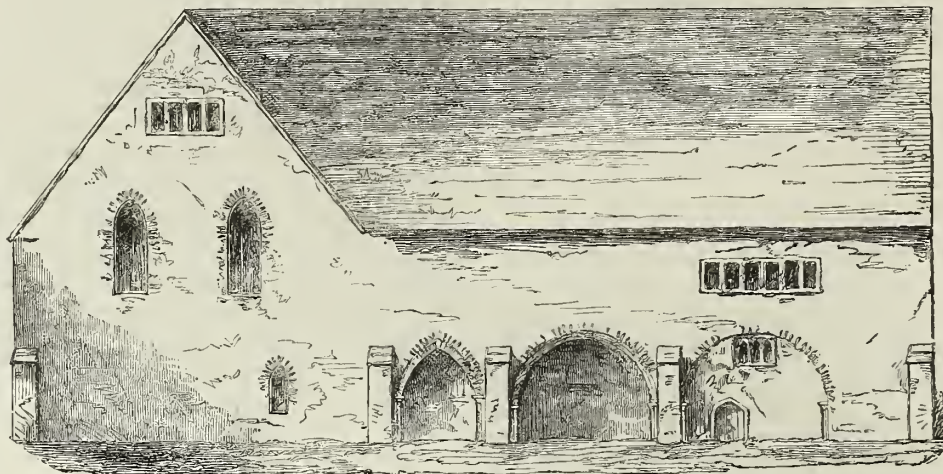
\* The Roman villas seem frequently to have had merely the foundation of the walls of masonry, the superstructure being of timber; their ruins would, therefore, usually furnish only a small quantity of brick to the medieval builders of the village churches.

† Circular bricks (probably of Roman manufacture) are used in the newel of the turret stair of the north transept of St. Alban's Abbey-church, and in the newel of the stair of the north-west tower of Colchester Castle.

This fragment, which runs east and west, perhaps formed part of the arcade of the abbey church.

The remaining buildings are all of about the end of the first quarter of the thirteenth century; they consist of a long building of two stories, with an open ambulatory attached, of whose picturesque elevation we here give a woodcut; a detached building locally called the

Monkhouse; and a little thirteenth century Chapel, said to have been built by the monks for the use of their tenants in the adjoining hamlet, of which we shall give a woodcut in our next number. The details of these buildings we shall have occasion to describe more fully when we arrive at that portion of our subject. There is another unique



COGGESHALL ABBEY, ESSEX.

specimen of medieval brick-work in the same neighbourhood; the monks turned the course of the little river which ran near their abbey in order to obtain a head of water for the abbey mill, and over this artificial river they constructed (in the thirteenth century probably) a bridge of three pointed arches of brick.

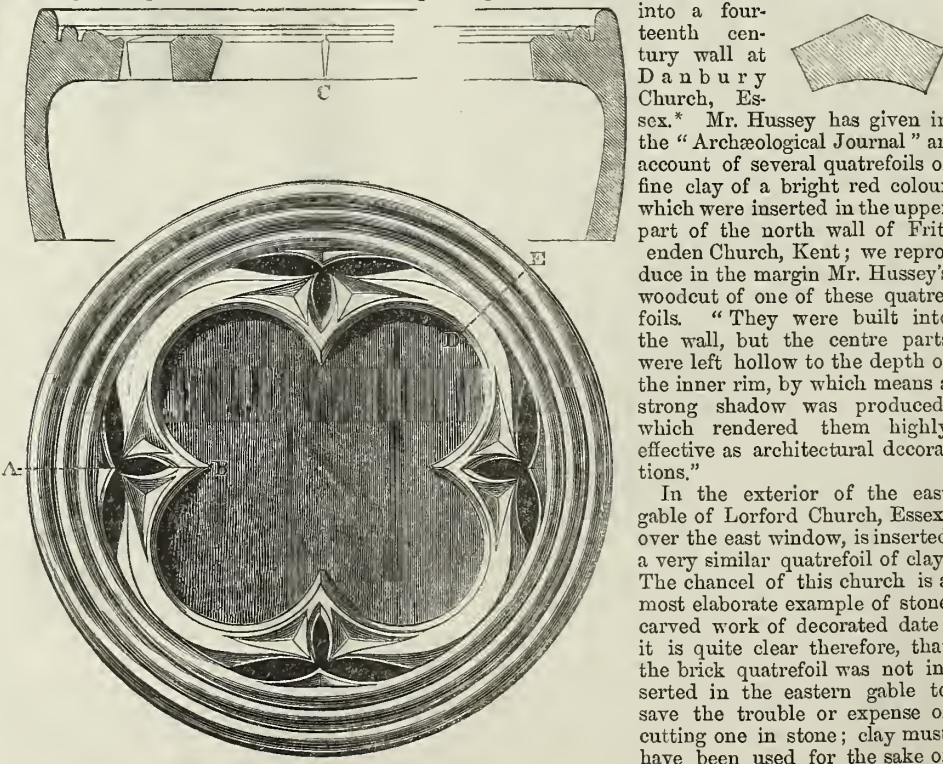
The tower of Letcombe Basset church, Berkshire, is built of brick with stone dressings, the stone-work and the date of the construction are of the thirteenth century, and (according to the Glossary of Architecture) there is every reason to believe that the brick is of the same date.

Little Wenham Hall, Suffolk, is a very interesting example of a domestic building of

a century-and-a-half later; the dressings of the building are all of stone.

The large and fine chancel of Holy Trinity Church, Hull, a building of the fourteenth century, is also built of brick, with stone dressings. Further research into this subject will probably multiply examples.

And it was not only in plain cubes, as a cheap building material, that brick was used by the medieval builders. We have already seen that it was moulded for the jambs of the windows and doorways of some of the buildings of Coggeshall Abbey. A few pieces of medieval brick of the shape represented in the cut, have been found built



FROM FRITTENDEN CHURCH, KENT.

into a fourteenth century wall at Danbury Church, Essex.\* Mr. Hussey has given in the "Archæological Journal" an account of several quatrefoils of fine clay of a bright red colour which were inserted in the upper part of the north wall of Frittenden Church, Kent; we reproduce in the margin Mr. Hussey's woodcut of one of these quatrefoils. "They were built into the wall, but the centre parts were left hollow to the depth of the inner rim, by which means a strong shadow was produced, which rendered them highly effective as architectural decorations."

In the exterior of the east gable of Loford Church, Essex, over the east window, is inserted a very similar quatrefoil of clay. The chancel of this church is a most elaborate example of decorated date; it is quite clear therefore, that the brick quatrefoil was not inserted in the eastern gable to save the trouble or expense of cutting one in stone; clay must have been used for the sake of its colour.

From the middle of the fourteenth century there is a series of buildings in brick-work of the Flemish (*i.e.* modern) shape, many of them of great magnitude and architectural pretensions, in which the capabilities of brick-work are much more fully exhibited than in these earlier examples. We prefer, however,

brick; it is usually quoted as the earliest example of medieval brick-work known in England; it is in the early decorated style of the reign of Henry III. It has been amply illustrated by beautiful woodcuts in Dawson Turner's "Domestic Architecture." The bricks of which it is built are not of the old Roman type, but more nearly resemble the Flemish bricks introduced

\* See "Archæological Journal," vol. v., p. 26.



to reserve these later examples for discussion in a second paper, together with the foreign examples to which they are akin.

Having then now enumerated all the more important early examples which we have been able to discover, let us now examine them a little more minutely, in order to discover how these old builders made their bricks, and how they used them. The Roman brick was in shape a large flat tile, varying a little in all its dimensions, even in the same building, but usually averaging about 1 foot long by 11 inches broad, and  $1\frac{1}{2}$  thick. The clay of which it was formed was a strong clay, such as the brick-makers call tile clay; it was well tempered, and well pressed, and well burnt, and formed a heavy tough brick, indefinitely durable, and of a good deep red colour; sometimes, indeed, we find Roman bricks so close in texture and so fine in colour, that they resemble porphyry rather than brick earth.

The earlier medieval-manufactured bricks were made after the Roman fashion; the bricks at Coggeshall Abbey for example, which are beyond doubt of the thirteenth century, are of the same shape and the same texture and appearance as the old Roman brick. The large bricks used as coigns are about  $12\frac{1}{2}$  inches long,  $6\frac{1}{2}$  inches broad, and  $1\frac{3}{4}$  to 2 inches thick; some are 9 inches long,  $6\frac{1}{2}$  inches broad, and 2 inches thick. The moulded bricks are of various sizes; a quantity of thin tiles are used in among the rubble. But the bricks of which Wenham Hall is built, of late thirteenth-century date, are more nearly of the Flemish shape, they are  $9\frac{3}{4}$  inches long,  $4\frac{3}{4}$  inches broad, and  $2\frac{1}{4}$  inches thick, and are of a lighter red than ordinary modern red brick. The bricks at Trinity Church, Hull, are of a good dark red colour, about  $10\frac{1}{2}$  inches long,  $5\frac{1}{4}$  broad, and 2 inches thick. The fifteenth-century bricks in the quadrangular mural tower at York, called the Red Tower, are about 10 inches long, 5 inches broad, and  $1\frac{3}{4}$  inches thick, varying a little in their dimensions; they are of a good deep red colour, but not of good texture, and some of them have yielded considerably to the weather. In a fifteenth-century wall at Waltham Abbey, the bricks are 15 inches long and  $3\frac{1}{2}$  inches thick.

Mr. Ruskin's description of the bricks of which the eleventh-century church of Murano is built, is worthy of transcription here:—"It is composed for the most part of yellow brick. This yellow is very nearly pure; much more positive and somewhat darker than that of our English light brick; and the material of the brick is very good and hard, looking in places almost vitrified, and so compact as to resemble stone. Together with this brick occurs another of a deep full red colour, and more porous substance, which is used for decoration chiefly, while all the parts requiring strength are composed of the yellow brick. Both these materials are cast into any shape and size the builder required, either into curved pieces for the arches, or flat tiles for filling the triangles; and what is still more curious, the thickness of the yellow brick used for the walls varies considerably from two inches to four, and their length also; some of the larger pieces used in important positions being a foot and a half long. With these two kinds of brick the builder employed five or six kinds of marble, &c.," viz., for pillars around the eastern apses, and for a band of decoration in coloured marbles which runs along the eastern walls.

The use of brick did not necessitate any departure from the usual modes of construction in the general features of the building. The Saxon tower at Colchester has no "long and short work" at its angles, but its belfry arch and its triangular-headed doorway resemble similar features of the same date executed in stone; the Norman keep at Colchester is on the same plan as the White Tower, London, and is not dissimilar in its details; the west front of St. Botolph's Priory church, at the same place, presents an elevation quite similar in its design to other fronts of the same date, viz. three circular-headed doorways, a wheel window in the gable, and a façade covered with arcades of intersecting round arches; the Hall at Little Wenham is just like other early decorated manor-houses; and

the brick buildings of the fifteenth century resemble those of stone. But in the details the use of brick enabled the architect to introduce some picturesque effects, especially by polychromatic arrangements of the rich red of the tile with the colours of the stone, and marble, and mortar.

As an instance of this we give here a sketch of a window in the Norman tower of Great Tey church, Essex; the reader must exert his imagi-



GREAT TEY CHURCH, ESSEX.

nation to give the proper colours to the black and white of the woodcut. The voussoirs of the arches are of stone and red Roman brick alternately, divided from one another by broad grey mortar lines; the head in the tympanum of the containing arch is of stone, the shafts are of dark mottled Purbeck marble, the capitals are of grey-stone, with a couple of tiles with thick mortar joints for the abacus. The effect of the window is very pleasing; the Byzantine tone which it has is owing entirely to the use of brick; the church itself was a cross church of very good English Romanesque.

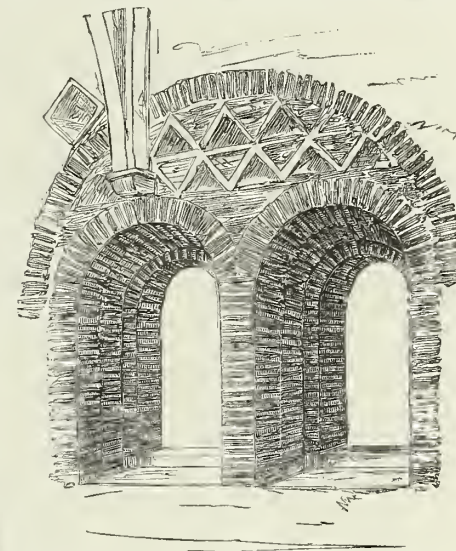
We have already mentioned the interesting little brick thirteenth-century Chapel at Coggeshall, Essex; we may here note a few of its details. Its walls are of flint and tile rubble, the coigns and the dressings of the windows are of large Roman-shaped bricks,  $1\frac{1}{2}$  to 2 inches thick. The building is a simple parallelogram, with four pointed lancets in the side, and at each end a triplet of lancets beneath a containing arch. The angle of the window splay internally has a roll moulding built of bricks. The accompanying cut represents a section through the jamb of the west window, shewing the external mouldings, and the roll at the internal angle of the splay.



The next woodcut is a section through the mullions which divide the lancets of the western window; the dotted lines across the section are intended to assist us in describing how the bricks composing the mullions are made, and how they are bonded; the transverse line shows how in one course an exterior and an interior brick are used, which would require two moulds; but in order to form a bond to these, some of the courses are formed of two "side" bricks, indicated by the perpendicular line in the section, which might both be cast out of the same mould. These courses are not laid alternately; it was desirable that there should be as few divisions as possible in the face of the mullion, therefore the bonding courses of side bricks are only occasionally introduced at irregular intervals. The string-course which runs round the interior of the building is semi-circular, formed of a brick a foot long and two inches thick, with a rounded edge projecting a couple of inches from the wall. The only portion of stone-work is a round trefoil-headed niche at the east end of the south wall, which was probably intended for a credence table; the double piscina and three sedilia adjoining are of brick. The interior appears to

have been plastered all over, and painted with a masonry pattern in red lines; in the spandrels of the east window are remains of a foliage pattern, painted red; and in the niche of the middle seat of the sedilia are traces of a head surrounded by a cruciform nimbus.

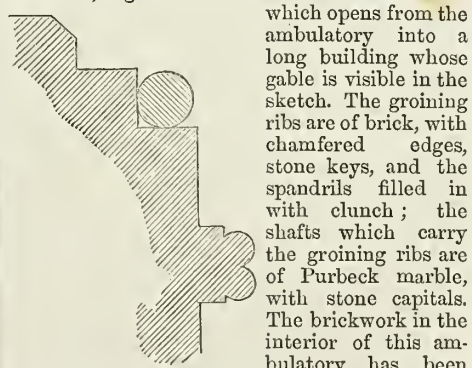
Another of these buildings, locally called the Monk-house, is built, like the Chapel, of flint and brick rubble, and has rude bonding courses of brick, the coigns and window-facings are of brick; the interior of these windows has a wide splay three courses of brick in depth; the radiating lines of these bricks, brought into prominence by the width of the mortar-joints, make a very picturesque piece of workmanship. The accompanying view of one of the belfry windows of St. Alban's Abbey Church, will give the reader a good idea of the picturesque effect of windows treated after this fashion.



BELFRY WINDOW, ST. ALBAN'S ABBEY CHURCH.

Internally, this building has an arcade of brick pointed arches running round three sides (the fourth is modern) beneath the windows.

The covered ambulatory, of whose exterior appearance we have given a sketch (p. 102), is a portion of the same buildings, and presents several features worthy of study in connection with our subject. Its arches and doorways are of brick; two of the doorways are of two orders, with continuous roll mouldings in each, formed of moulded bricks; we give a section of the mouldings. The third doorway and the open round arches, seen in our little sketch (on p. 102), have pillars of moulded brick with stone capitals, and a plain brick arch. The next section is that of the left hand jamb of the door in the sketch already referred to, together with that of an interior door



which opens from the ambulatory into a long building whose gable is visible in the sketch. The groining ribs are of brick, with chamfered edges, stone keys, and the spandrels filled in with clunch; the shafts which carry the groining ribs are of Purbeck marble, with stone capitals. The brickwork in the interior of this ambulatory has been covered with plaster, and painted over with masonry pattern in red hues. In the side opposite to that seen in the sketch is introduced a doorway of stone, with a pointed trefoil arch, and very nice and rich early English mouldings. This doorway, and the Purbeck shafts, prove that the



builder did not use brick so extensively because no better material was to be obtained.\*

The conclusion which we wish to draw from the antiquarian facts above narrated is, that though stone may be the better material for Gothic, as for all noble architecture, yet that brick is quite admissible as the material for Gothic buildings, either with stone dressings, or with dressings of moulded brick. We have quoted authorities, partly to satisfy a numerous section of the Gothic-loving public who will admit nothing in the practice of modern Gothic architects for which they cannot quote a precedent, partly to show to those who have a more just appreciation of the value of such precedents, how the old builders, to whom we are to still look as our masters in Gothic art, treated the material. But our ultimate appeal is to the educated eye and mind of the artist. The educated eye we are sure will be satisfied with the aspect of brick Gothic, properly treated. Take an artist to some of the relics of Gothic brick-work, and he is enchanted with the delicious deep red, toned down with lichen, and with the picturesque texture of the wall. But the mind must be satisfied too, and here is the real obstacle to the introduction of Gothic brick-work. People have so long been accustomed to see brick used only for the modern poor, slight houses of our town streets, while stone has been used for all the public buildings of greater pretensions, that their minds have come to associate brick with poor meagre work. There is in this country, comparatively, so little of Gothic-work in brick, that people have come to think that the two are incongruous. We have endeavoured to show that, among the great Roman builders, brick was in high estimation; among the medieval builders of northern Italy, it was in common use; among the medieval builders of England it was sufficiently used to show that they did not despise it. Brick is quite compatible with Gothic-work: brick is not necessarily poor and meagre work. The reader must carefully erase these two popular errors from his mind before he is in a condition fairly to form a judgment on the application of brick to modern Gothic architecture. Brick is, in fact, artificial stone. Nature has, in some places, turned the earths into masses of stone in her great laboratory, by the processes of pressure and heat, and we cut up these masses into small cubes to pile up into the walls of our buildings. In brick-making we take the earths themselves, and cut them up first into the sizes we desire, and then convert them to stone by artificial pressure and heat; and some of our artificial stone will bear comparison for durability and beauty with much of nature's stone. The builder of Murano did not scorn to take pieces of this red artificial stone to form one of his colours in the ornamental band of coloured marbles with which, as with a zone of jewels, he surrounded the east end of his basilica.

We have seen that the medieval builders did not confine themselves to the Roman type of brick, either in dimensions or colour. The Byzantine artists of Murano used yellow bricks of various shapes and sizes; the early English monks of Coggeshall copied the Roman bricks around them; the early Decorated builder of Little Wenham Hall used a lightish red brick cast into a convenient shape very like the modern shape. These instances seem to prove that the medieval artists practised the principle we shall advocate, that any kind of clay may be used which will give a durable brick of an agreeable colour. Much of our modern brick does not satisfy either of these conditions, it is not durable, and it is of a bad colour—"brick-dust" colour is a common artistic epithet and does not imply anything complimentary. Both these defects are owing rather to the process of the manufacture than to the quality of the clay. This is not the place for entering upon the technicalities of brick-making, but we may briefly report that from the enquiries which we have made into the subject we feel convinced that the majority of our brick-fields might turn out

a good durable brick, quite suitable for the purposes for which we require them, at a price very little greater than that of the bricks which they now make.

It does not appear to be indispensable to alter the shape of the brick from that in common use; as a matter of artistic effect they would perhaps be better a little longer and wider, and thinner in proportion; and this alteration in form would have the still more important advantage of being associated in the spectator's mind rather with the venerable brick-work of the ancients, than with the bad modern work which has brought brick into disrepute.

We should be very much disposed in building a wall entirely of brick to use larger bricks or tiles, made of stronger (tile) clay, and more of the Roman shape, for coigns or dressings. The objection to them would be that they warp a good deal in the kiln, but this defect might be made of no consequence by the use of a thicker bed of mortar.

The great objection to the use of moulded bricks is that they warp so much in the kiln that when put together they do not form a true edge, and the labour of dressing them down to a true line makes them too costly. For our own part we are disposed to think that this desire for perfect accuracy of workmanship is carried to a pernicious extent at present. After a mason has chiselled a piece of moulding to the required form, he spends another half-day in removing the marks of his tool and reducing it to a perfectly smooth and true surface. We believe that all this additional labour is at the very least thrown away; inasmuch as it does not in the least improve either the durability or the appearance of the building. We are disposed to think that it is worse than thrown away; for that it tends to give mechanical tameness to the building. We are very much mistaken if the tool marks are not an addition to the beauty of the work, first from the direct effect of their play of light and shade upon the eye, and indirectly from their conveying to the mind the idea of the human labour which has wrought the stone,—they are the autograph authentication that it is not machine work, but that human wit and human labour have been bestowed upon every visible portion of the surface. Half the stone-mason's time then, and a very considerable portion of the cost of his work, are spent in diminishing the effect of the building by over-elaboration.

This is hardly a digression, since we are discussing the modes of reducing the cost of producing good buildings. And it is explanatory of the suggestion which we are about to make on the use of moulded bricks. We do not think that their irregular contraction in drying is an objection to their use, or that it is necessary to incur the expense of dressing them to a true edge; the cause of the trifling irregularity would be at once evident and satisfactory to the mind; and we are disposed to believe that the irregularity would, therefore, not in practice be displeasing to the eye. The mind has a marvellous power of carrying out a suggestion given through the eye; the pictorial artist constantly makes very large demands upon this faculty,—demands proportioned in kind and in a degree to the material in which he works; the architectural artist may venture to trust to it in a far greater degree than he does at present. Old medieval work is singularly irregular; the measurements are, as a general rule, observed approximately, instead of with the scrupulous accuracy of modern work; and the details exhibit a happy carelessness of execution, instead of the sand-paper finish of the modern workman. An old building is to a modern one what a good and careful architectural sketch is to a builder's measured elevation; and we strongly suspect that the more artistic effect of an old church over a modern copy of it, does not depend only upon the picturesque touches of the hand of time, but also upon the original artistic freedom of the builder's hand.

We are compelled, though somewhat abruptly, to break off this subject, one of no small interest; at some future time we may be able to resume Mr. Cutts's communications.

## THE ROYAL PICTURES.

### FIRST LOVE.

Jos. J. Jenkins, Painter. S. Sangster, Engraver.  
Size of the Picture, 2 ft. 3 in. by 1 ft. 7 in.

AMONG the Art-treasures collected by the Queen and her Royal Consort are a few charming examples of our school of water-colour painting—one that not only takes precedence far before all others, but it has now reached such a point of excellence as to sustain a most favourable comparison with oil-painting, in those qualities for which the latter has generally been considered pre-eminent, namely, depth of tone, richness of colour, and durability; while in transparency and in delicacy of tint, it is, without question, superior to the oil medium. It is almost within our own recollection, when pictures in water-colour were little more than sketches slightly washed over with thin colours, the shadows put in with indian ink or neutral tint; in fact, they presented the appearance of an *aqua-tinta* engraving. Paul Sandby, Girtin, and more especially Turner, were the first to raise the art from this low state, and they showed how possible it was to produce the most beautiful representations of nature from a few simple materials contained in a box of colours.

It will be presumed, from these brief remarks, that the picture of "First Love," by Mr. Jenkins, is of this class; and a most admirable drawing it is, in composition, treatment, and colour. The subject scarcely requires interpretation.

The youth has laid down his instrument, the notes which he has probably accompanied with a song of sweet and passionate words, and he is now gazing upward to see how they have been received by his fair listener. She has heard and felt them as one hears and feels "melodious eloquence," when the heart is in harmony with the theme; and the answer will come presently—in soft but fervent whisperings—when those graceful fingers have plucked, unwittingly, every petal from the delicate rose-bud they hold.

The picture, from its peculiar treatment, is not an easy one to engrave effectively; the light falls full on the stone terrace-wall, and on the white dress of the lady: hence the difficulty of detaching the one from the other when transferring colour into black and white; the sky, though blue, is also light, and has increased the perplexities of the engraver; Mr. Sangster, has, however, managed to overcome them very skilfully.

Mr. Jenkins was formerly a member of the New Society of Painters in Water-Colours, but seceded from it in 1847, and is now a member, and the secretary, of the Old Society. The class of subject to which he has principally devoted his powers is derived from ordinary incidents and situations that appeal directly to the common sympathies of our nature, and in almost all instances he has the rare merit of being at once his own historian and illustrator. The scenes of the majority of his graceful conceptions are laid in France, especially on the coast and in the western districts, where the costume of the inhabitants has more of picturesque quality than any on our side of the Channel. Near the *quasi* English town of Boulogne is the small fishing village of Portal, which, until he visited it, was so little known, that Mr. Jenkins may almost be considered as its discoverer. The expressive sunburnt countenances and the bright-coloured dresses of the people of this busy place, are now familiar to the visitors of the Loudon Art-exhibitions, not only from the many clever groups and single figures in which this painter has represented them, but also from the works of his many imitators. Again, during his prolonged excursions into the remote and little-frequented parts of Brittany, Mr. Jenkins has had opportunities of familiarising himself with the manners and habits of the people, which has thus enabled him to produce a number of beautiful characteristic sketches, the results of studies made during these wanderings. He has been for some time past, and still is, occupied in collecting materials, with a view to publication, for a "History of Water-colour Painting," tracing its progress from the drawings of Paul Sandby, and others, down to the present period.

This picture is in the collection at Osborne.

\* Quantities of stones, with transition Norman and very excellent early English mouldings, are lying about the ruins.





JOS. J. JENKINS. PINX.

S. MANSTER. SCULPT.

FIRST EDITION

FROM THE COLLECTION OF THE HON. LORDS OF THE TREASURY

PRINTED BY J. JOHNSON, ST. PAUL'S CHURCH-YARD.







## THE NATIONAL INSTITUTION.

EXHIBITION, 1855.

OF the summer group of exhibitions this is always the first to open its doors. The private view took place on Saturday, the 9th of March, and the public were admitted on the following Monday. The number of works exhibited is five hundred and twenty-seven, including some sculptural productions by Felix Miller, the first, we think, of this class of art that have been exhibited within these walls. We observe, that the Institution gains strength in the accession of names new to the catalogue, and, what is most gratifying, is the marked improvement of those artists who from the infancy of the establishment have contributed to its exhibitions. Of many of these we have, from year to year, marked the progress—sometimes leaning to the trick of Art; at others, brightened by the freshness of Nature; but always energetic, because they were certain of having their works exhibited. A few years ago they were in obscurity, but they have now a name and a position, both of which are well merited, but which they never could have attained through the ordinary channels of exhibition. As in every other similar collection, there is a large sprinkling of mediocrity; but there are, withal, other pictures that would do honour to any exhibition. We confess that we had strong doubts of a successful result from the proposed sale of space—the grand condition in the *parva charta* of this Institution. But with a mixture of evil the good has been paramount; it has sustained, and matured into excellence, artists who might otherwise have been doomed to strive daily for daily bread, and only dream of reputation. Here, as elsewhere, we see indifferent pictures hung upon the line: but, year by year, they have diminished in number, while, elsewhere, the line is crowded with the same names without diminution in number, but not without diminution of quality in the works to which they attach. The force of the exhibition lies, as usual, in landscape. It were to be wished that the manner and subject of some of these were not so entirely identical with those heretofore exhibited. The improvement in figure-pictures is more obvious than in the other works, and some of the subordinate subjects are strikingly original, and equal to the best productions of any school. Nos. 3 and 5 are pendants, by JAMES E. LAUDER, and entitled 'Jeanie' and 'Effie Deans'; also No. 375, 'Sir Tristram teaching la belle Isonde to play the Harp,' which evince a change in the manner and feeling of this artist, the more remarkable that it is so sudden. We cannot help sensibly and instantly feeling two things in these pictures—these are the fallacies of effect and of flesh colour; the forms are those of life, while the colour is that of death. Much is expected from the execution called "clever," but this always suggests a surface of paint, and the conviction grates upon the sense. Yet much honour to him who breaks new ground. We could have wished to have seen the costume rather early British than merely conventional. King Arthur would agree with us that these hosen were not of his time. No. 4, entitled "Interior at Kerlandi, near St. Pol de Leon, Brittany," by ALFRED PROVIS, is one of those small interiors, of which the painter exhibits also others—all remarkable for masterly painting, and equal, without hardness, to the ultimate *finesse* of the Dutch painters. It is only to be regretted that they are sometimes too hot, and the figures are too often mixed up with an infinitude

of chattels. 'The Fresh-water Fishes of England,' No. 7, HENRY L. ROLFE, is a large composition, in which the most ample justice is done to the subject, from the salmon of thirty pounds down to the infinitesimal tittlebat—the jack, the perch, the barbel, and especially the tench, in his mailed coat of golden scales, all are painted with inimitable freshness. In 'A Thunderstorm,' by E. WILLIAMS, Senior, the sky is a study of great merit; and No. 42, by the same, a 'Scene on the Coast—Isle of Wight,' with its two effects of moonlight and of a fire under the cliff is really a production of extraordinary vigour. No. 20, 'The Coast Side,' ALFRED MONTAGUE, is a view of that kind to which this painter gives much interest. He exhibits also No. 253, 'Amiens,' and No. 285, 'Harfleur,' with some others. No. 23, 'The Gipsy Family,' HARRY HALL, with good execution realises in many points the subject, but the scene is, perhaps, too open, and the vagabond pater familias has rather the air of a suburban dog-stealer than a gipsy wanderer. 'A Suow Scene,' No. 24, by W. PARROT, is original and powerful; and No. 29, 'Kate Kearney,' WILLIAM CRABB, a study of a single figure, is brilliant in colour and effective in treatment. 'A Break in the Clouds,' No. 33, ARTHUR GILBERT, appears to be a view on the Thames somewhere below bridge. The principal object is a hay-barge, the breadth of the canvas being occupied principally by water, which is painted with great success, as showing a limited expanse under the effect of wind, and, at the same time, repeating the light in the sky; yet, successful as this is, the force and argument of the work is in the sky. Another work by this painter is No. 472, 'Tranquillity,' a production in which the sentiment is charmingly felt. R. S. LAUDER, R.S.A., exhibits from 'The Fair Maid of Perth,' No. 45, 'The Gow Chrom and Louise,' a picture of sterling worth, which enables the spectator to look beyond the canvas into the mind of the painter. The simplicity of the work is its art: it is brilliant without the slightest approach to a vulgar plenitude of colour, and the lines and substances of the composition are beautifully systematised. The Gow is hurrying along, supporting Louise, and if there be anything to be desired it is, that the group were less stooping, and that Louise were less matronly. No. 331, "Imogen," is by the same painter; she is entering the cave, but the work is rather a study of rocks than a figure picture. It is a passage of much natural grandeur, and the two other landscapes by the same hand are eloquent in natural truth. No. 54, 'A Coast Scene,' CHARLES DUKES, presents a group of three figures, well drawn, firmly painted, and coloured with much sweetness. In the picture by H. DAWSON, No. 62, 'A Fresh Breeze,' the opposition effected by the boat against the break in the sky is a commonplace incident, but it is here managed with more than usual skill. There is truth in the heave of the water, but there is not on its expanse a spot whereon the eye can rest, the whole surface being a fret-work of wind crests, which is true as to the windward, but not as to the leeward side of the wave. The sky is a charming essay, but this is a part of his work in which this artist is especially eminent. The water tells of the "fresh breeze," but the boat is silent thereanent—verily, craft painting is a craft of itself. 'Mrs. W. G. Taunton,' No. 69, is a portrait by BELL SMITH; the features are brilliant in colour, and agreeable in expression—it is, indeed, a work excelling in every way all the antecedent efforts of the painter in the same department of art.

The subject pictures, No. 275, 'A Rest by the Way,' and No. 289, 'In Maiden meditation fancy free,' &c., are also by this artist. No. 72, 'The Salmon Trap,' THOMAS S. SOPER, is a close scene, showing a river flowing over a rocky bed; it is larger and more earnest in manner than any recent work exhibited under this name. R. R. MCILAN, A.R.S.A., exhibits a large picture of historical interest, entitled 'The Battle of Stone Ferry.' The subject is a memorable passage in the history of the 71st Highlanders, who were the sufferers in this fearful tragedy. In 1779, a party of this regiment was detached from a redoubt at Stone Ferry, in South Carolina, to reconnoitre, with instructions to retire before the enemy. But, instead of retreating, they attacked a force of two thousand men, by whom they were hemmed in; and of the fifty-six men and five officers, only seven of the men remained on their legs at the termination of the combat. We see, accordingly, at a certain period of the battle, a few of these brave men sustaining over the bodies of their comrades the attack of a grim host bent upon their destruction to a man. In its incident and characters, the composition is most ingenious and happy; and in energetic and appropriate action and intense expression, it cannot be too highly eulogised; and it must be allowed that in surface, colour, execution, and in the veracity of the minor components of the work, it is far beyond anything that the artist has heretofore produced. No. 82—'A Salmon Trap on the Llugwy'—is a passage of Welsh river scenery, by F. W. HULME. As a subject it is effective, and brought together on the canvas with the finest feeling. Every touch in the rocks is descriptive of something we can understand, and the trees are drawn with a grace and painted with a lightness which promise that they shall yield to the gentlest breeze. The same artist exhibits also No. 315, 'A Walk by the Conway'—a picture containing passages of nature strikingly beautiful. In a picture (No. 86) by W. C. THOMAS, entitled 'A Russian Dealer of the Gostvinordor,' the fur round the man's neck is a most seductive reality; and No. 89, 'Viola,' a small study of a single figure, by FRANK WYBURD, is an instance of most patient execution. No. 104, 'Kilchurn Castle, Loch Awe'—JAMES DANBY, is a sweet, mellow, and tranquil interpretation of a sunset amid the northern lakes and hills. Colour and atmosphere are the charm of the picture, which is constituted of but a few broad masses, which were nothing without the story and sentiment of colour which predominates in breadth, undisturbed and unbroken by any important detail. In painting this phase of nature, the artist is original and, in a great degree, fortunate. The picture seems to have been rapidly executed. In dealing so largely with powerful colour, it is necessary to be impressed with the utmost veneration for truth. Near this picture hangs another passage of Highland scenery, more matter-of-fact in its description, and without pretensions to luxurious colour. It is entitled, 'Sport in the Highlands,' No. 107, WILLIAM UNDERHILL. It is a large composition, presenting a group of a pony, two sportsmen, dogs, and game, very judiciously arranged for effect. The quality principally sought, to be realised is substance; and in this the artist has succeeded to admiration. The pony, the sportsmen, and their appointments, are all palpable; but the sportsmen never shot those hares with that culverin, or three-pounder wall piece, that lies across the saddle-bow. It is



undoubtedly a powerful work, but if we look at the extremities and heads, it is too free in execution. No. 114, 'Showery Weather at Lynmouth, North Devon,' E. C. WILLIAMS—affords a view of a section of the scenery of a very picturesque coast. The composition is full of incident and judiciously-distributed material, and the proposed effect is very successfully rendered. Another effect painted by the same artist is not less true. It is No. 262, 'A Windy Day on the Thames.' No. 123, 'Woodcutters in Alnwick Park,' JAMES PEEL—proposes an unmitigated breadth of daylight and sunshine. As we do not see the castle, the view, we presume, looks towards Belford or Wooler. The foreground is intersected by the little river Alne, on the banks of which lies the felled timber. We have seen more successful pictures exhibited under this name. The next number is 'The Rendezvous,' J. D. WINGFIELD—a study of a single figure of the time of 'Old Noll' and the Roundheads, simply and firmly painted. No. 128, 'The Present,' FREDERICK UNDERHILL—tells how a present of game was sent to the lady of a certain Manor House, who reads at the door the letter by which the present was accompanied. In feeling and manner this picture resembles 'Sport in the Highlands,' but it is more careful. Another work by the author of 'The Present' is No. 137, 'Charity,' powerful in effect, decided in touch, but careful, withal, in drawing. And next to this hangs a scene 'In the Highlands of Perthshire,' ALFRED W. WILLIAMS—a large picture. A disposition of masses very skilfully dealt with in their oppositions and associations. The foreground is a section of rough and broken moor land, backed by majestic mountains robed in mist. It is a subject of much grandeur, and the spectator is penetrated with the peaceful sentiment with which it is ended. The screens in the first room contain some minor works of merit, and we regret that we can do no more than give the titles of a few of them. MRS. DUFFIELD's 'Flowers,' geraniums, roses, and all the brightest of these children of the sun, are charmingly painted. No. 174, 'Summer Time,' SARAH F. HEWETT, is an attractive picture. Nos. 187 and 197, both fruit pictures, by MRS. V. BARTHOLOMEW, are full of the freshness of nature. There are also worthy of note No. 202, 'Ben Nevis,' H. COOK; 224, 'A February Morning,' T. C. DIBDIN; 233, 'Mill on the Trent, Staffordshire,' J. A. HAMMERSLEY; 237, 'Going for Peat,' W. S. P. HENDERSON; 244, 'Roslin Chapel,' J. D. SWARBRECK. Among the first numbers in the second room, occurs 'The Lady,' painted by Miss HOWITT, from Shelley's 'Sensitive Plant.'

"A lady, the wonder of her kind,  
Whose form was upborne by a lovely mind,  
Tended the garden from morn till even,  
All the sweet seasons of summer-tide," &c.

The story is given in two parts: the lady is presented in life and in death. In the living picture, she is in the garden and bears on her head a basket of flowers; and in death we find her on the greensward, while all around is tinctured with woe. The pictures are small ovals framed, surrounded by a field of dead gold, on which are painted most elaborate compositions of flowers wherein, in floral eloquence, is again recited the story of 'the lady' and her fate. It is a production most minute in execution and of exalted poetic feeling. No. 268, 'Spring Flowers,' ALEXANDER FUSSELL, is a half-length study of a girl, distinguished by much grace and sweetness. No. 385, 'A Study of a Head,' by the same artist, is distinguished by colour strikingly brilliant.

No. 281, 'Miss Josephine,' J. G. MIDDLETON, is the portrait of a little girl, worked out with much delicacy, and No. 320, by the same painter, is also a portrait—that of a lady; both of these works evidence great knowledge and skill in this department of art. No. 284, 'Sundown,' EDWARD HAYITT, is a small twilight picture of broad and effective masses, invested with an interest highly poetic; but we wish he had not placed his presiding Hesperus precisely in the middle of the picture; this artist exhibits also four other small works—'Morning,' 'Noon,' 'Evening,' 'Night,' whereof the last is the best—it is a strain of Border minstrelsy telling of peel beacons and night forays. In his daylight pictures, though they possess much merit, he seems to have lost much of the breadth and firmness which his works of last year showed. SIDNEY R. PERCY exhibits a passage of quasi-close river scenery, entitled 'Near Goring on the Thames,' No. 293; the nearer sections of the composition are earnest, natural, and judiciously diversified; there are also, by the same hand No. 351, 'Kilchurn Castle, Loch Awe,' and No. 401, 'Autumn in the Highlands,' both most elaborately painted, and containing passages of infinite sweetness and truth. No. 310, 'Rue de la Porte, Dinan, Brittany,' L. J. WOOD; this and the two consecutive numbers by the same artist, are carefully treated, after picturesque portions of some of those ancient towns in Normandy and Brittany; the materials are selected with good taste, and the surfaces and their low-toned glazings are really worked with very great nicety. No. 328, 'Rotterdam,' JAMES HOLLAND, presents a small section of the quay, with craft, houses, trees, and a portion of the cathedral; but in No. 367 he returns to 'Venice,' to him a theatre of many triumphs, of which this picture is not the least brilliant, a powerful combination having been effected by the black gondola, the shining cupola, and the various middle gradations with their masterly system of warm and cold colours; a third subject, also Venetian, is a production of surpassing sweetness of colour. No. 338, 'Behind the Tapestry,' DANIEL PASMORE, is a medieval interior, in which appears a young lady seated, and reading a letter, and near her, peering forth from the tapestry, is seen the shaven head of, perhaps, her confessor, also reading the missive—the work wants point and concentration. No. 374, 'The Fortune Teller,' by the same painter, is a better picture. In No. 336, 'Driving the Cows home,' A. J. STARK, the animals are very well drawn. No. 342, 'Forest Scene, Rivington Park,' W. S. ROSE, is a piece of close woodland scenery, with a pool fringed by sedges and long grass. The trees are represented with firmness and truth, but they are surpassed by the rough bottom and long grass; the cows in this artist's pictures are as bad as those of Claude. 'The Vintager,' No. 346, GEORGE WELLS—a small half-length of a girl with a basket of grapes on her head, is a graceful and well-drawn study, but she has too much English freshness for a "vintager." No. 348, 'A Father's Welcome, Brittany,' J. W. DE FLEURY, represents the return and welcome of a Breton peasant to his home; it is full of harmonious colour, as is also No. 369, 'Interior,' by the same painter. No. 352, 'The Rose, Shamrock, and Thistle,' H. L. ROLFE, might be taken for something patriotic, or at least national in floral significance; but nothing of the kind,—it is a triad of trouts, fancifully served up with a vegetable garniture according to the title. The fish are admirably painted, and the national distinc-

tions we presume are preserved. "The Close of a Summer Day," G. A. WILLIAMS, No. 370, is a passage of river scenery presented under an evening effect; the trees on the opposite side of the stream closing the view, strongly oppose the light and warm sky, and cast a deep shade on the water: it is simple, but effective, and full of sentiment. No. 382, 'A Foot Bridge,' F. W. HULME, is a composition of very simple materials, of which the principal feature is a tree in its early summer foliage,—a sufficiently difficult study, but here disposed of most satisfactorily; the fresh greens of this picture will become more harmonised by age. 'A Quiet Homestead in Surrey,' No. 384, H. B. WILLIS, is very like an assiduous study from a veritable locality: a more picturesque subject is No. 409, 'Evening Lights and Shades on the Conway,' the play and alternation of light and dark is judiciously managed, and the solidity of the painting gives much reality to the objective: the animals in both pictures are well drawn, and by their varied colour materially assist the composition. No. 390, 'Shade,' J. SLEIGH, shows some deer resting in the shade of some large trees; the description is full of truth,—the sunlight, as it illumines the foliage, is successfully rendered. The next number, with the title 'The Haunt of the Fallow Deer,' J. S. RAVEN, is a sylvan subject, principally composed of New Forest trees, which are grand in character and carefully drawn, but the colour of the lighter masses of the leafage is certainly too crude. The ground has the probable incidents of Nature, and that as a converse is too uniformly warm. There is undoubtedly great power in the work, which in its chiaroscuro is better than its colour. No. 398, 'Reading a Chapter,' C. DUKES, is a group of cottagers in their rustic abode; it is more felicitous in treatment than a sea-side group already noticed by the same painter. No. 396, 'Eton, a Sketch from Nature,' W. PARROTT, is the favourite view from a little above the bridge; it is firmly painted, and has an aspect of reality which well supports the description in the title. No. 406, 'Feeding Rabbits,' E. G. COBBETT, is a production of much simplicity and sweetness. The figures are those of cottage children, whose heads are admirably drawn, brilliantly coloured, and executed with the utmost *finesse* of which oil colour is capable—and the same curious and careful realisation is carried into every object of the composition. No. 410, 'Norman Archway, Kitcham Priory, Yorkshire,' J. D. SWARBRECK—a small picture, the subject of which is brought forward much in the manner of an architectural study; it is worked out with a finish equal to photography. It seems an established custom in all exhibitions opened while a fire is yet necessary, to hang round the fireplace works of a certain merit; we find accordingly here, and they are worthy of their place—No. 435, 'Interior of the old Château of Kermanrus,' ALFRED PROVIS, No. 433, 'The Matin Prayer,' FRANK WYBURD, No. 436, 'Evening,' JOHN S. RAVEN. No. 447, 'Sheep-washing,' J. STARK, is full of that natural identity which we find in all the works of this painter; few have ever surpassed his unaffected versions of park or sylvan subjects. No. 456, 'Scene in Surrey, near Chertsey, looking towards St. George's Hill,' A. F. ROLFE; a most attractive subject, which carries the eye to remote distance over an expanse of luxuriant country diversified like a garden in its summer freshness. No. 461, 'Ophelia,' FRANK WILLIAMS, is a small study showing Ophelia after the loss of her reason; the expression has been successfully studied, and the figure



altogether a conception of much merit. No. 463, 'In Arundel Park,' P. W. ELEN, is a large picture affording a view of Arundel Castle and Park; this work is in colour, and perhaps in execution, the best we have seen by the artist. No. 464 is a fruit composition by WILLIAM DUFFIELD, and entitled 'Autumn'—

"A table richly spread, in regal mode,  
With fruits and flowers from Amalthæa's horn."

Could Amalthæa see the use this artist has made of certain of the luscious outpourings of her horn, she would be as much gratified as ourselves—the grapes, peaches and plums, are temptingly fresh, but, after all, the tapestry is the wonder of the picture. No. 468, 'William Tell's Son—Switzerland, 1307,' W. S. BARTON; the poor little fellow stands against the tree with the apple on his head, and from the fixed expression of the features we may believe that his father is just taking aim; the picture is everywhere most scrupulously wrought; perhaps the head of the boy is the least successful part of the composition. No. 472, 'Tranquillity,' A. GILBERT, is a piece of river-side scenery, with the light of the setting sun gilding the tops of the trees; the water lies in deep shade, and the whole is invested with a feeling which fittingly supports the title. On the screen in this room we may note No. 481, 'An Outhouse,' J. H. DELL, No. 486, 'Simon the Cellarer,' and No. 499, 'Pistol,'—the latter a work of great merit,—No. 506, 'Zuleika,' BELL SMITH; No. 510, 'A Cruise among the Water-lilies,' F. M. MILLER; No. 516, 'An Embowered Path,' N. O. LUTON; No. 522, 'In the Fields near Hampstead—Painted from Nature,' LOUIS WALTER. The four sculptural works to which we have already alluded, as by F. M. MILLER, are severally entitled, 'Titania Asleep,' 'The Miseries of War,' 'The Spirit of Calm,' and the 'Spring Flower-seller,'—they are bas-reliefs, all very elegant in conception. Having looked closely into every work of merit, we remain of the opinion that the habitual contributors to this exhibition, that is, the younger artists, are obviously advancing, and we very much doubt whether a similar result would have been arrived at by them, without such facilities for exhibiting their works which are afforded them by this institution.

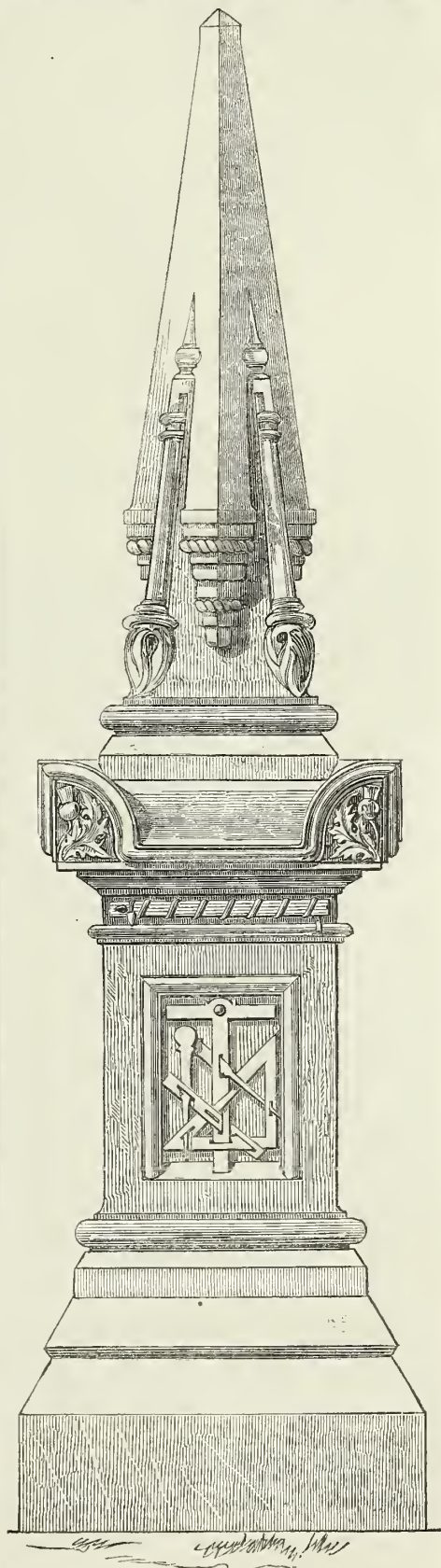
#### THE GLASGOW ART-UNION.

THE exhibition of the prize pictures of the Glasgow Art-Union has been held at 121, Pall Mall. The number of works was one hundred and twenty-eight, but the number of prizes is greater than this, because there are yet twelve in the exhibition of the Edinburgh Academy, and two on the walls of the British Institution. We have already expressed ourselves fully on the superior character of the Glasgow exhibition, but it comes this year before us with a new feature, significant of an extended power, which we did not know that it possessed—that of purchasing the works of foreign artists. The committee in their character of *Arbitri elegantiarum*, exercise a discretion which we think is not entirely productive of good. All the benefit that Art-Unions have conferred upon art is not without its alloy, as they have called into the arena a host of meritless adventurers. It was with a view to discourage these at least within its own immediate circle, that the Art-Union of Glasgow invested its committee with the power of selecting prizes. Had there been greater justice in the exhibition of pictures, we believe there had been less reason for precaution on this score. It cannot be doubted that the taste for Art has increased, and that the distribution of works of Art by Art-Unions has assisted its growth; but although the exhibition of the Glasgow Art-

Union be flattering to the self-respect of the committee, we doubt if the power by which the selections are made be quite satisfactory to the bulk of the prize-holders. We know the difficulty, with all the London exhibitions open, that prize-holders have in satisfying their tastes; *à fortiori*, therefore, how much less is a committee of selection likely to please a prize-holder who professes a taste for poetry, when all the best poetic canvas is already sold, or a lover of what the *dilettanti* call "conversation pieces," in a dearth of figure pictures. The highest prize, equivalent to 400*l.*, is 'Watching the Combat,' JAMES SANT. The second is 'Reason and Faith,' 350*l.*, JOHN FAED, R.S.A., still in the Edinburgh exhibition. The prize of 300*l.* is by H. McCULLOCH, R.S.A.; it is entitled 'View of Dalmeny Park,' and is also yet in the Edinburgh Exhibition. The next, of the value of 200*l.*, is entitled 'Winter,' and is the work of B. C. KOEKOEK. Of the value of 120*l.* there are two, one by E. T. CRAWFORD, R.S.A., still in the Edinburgh Academy, and 'Durham,' by D. O. HILL, R.S.A. Equivalent to 105*l.*, there is a 'Landscape,' by NIEMANN; and to 100*l.* a view on the Thames, entitled 'Quietude,' and also to 100*l.* a "View in Venice," by E. W. COOKE, A.R.A., and 'The Way across the River,'—a bright mid-day—H. J. BODDINGTON; and there are also of the value of 100*l.* each, 'A Peep behind the Curtain,' by R. MC INNES, and 'Evening—reapers returning home,' by THOMAS FAED; but these works are still in the hands of the artists. On the subject of the foreign pictures we have a few observations to offer. They are a winter landscape, by KOEKOEK—a landscape storm, subject by SHIRMER, a coast subject by LE POITTEVIN, 'Flemish soldier and child,' SERREUR, 'The Oriental Siesta,' DEVEDEUX, and 'a sketch subject from the Thirty years war,' by KNILLE. If there was anything in these works which could be signalled as exemplary to British painters, we should applaud these purchases; but when we find them inferior in every thing to the productions with which they are hung, it is difficult to understand upon what grounds such purchases can be justified. The picture of KOEKOEK is, we think, the least desirable of his works we have ever seen. It is a winter subject, with the snow on the ground. Of substance and spirit it is entirely deficient, having been worked into an enamel surface and softened down to wooliness in many of the parts where spirit and texture are wanting. The picture by SHIRMER represents a storm in which the trees are yielding to the blast—this is forcibly expressed, but as a landscape it is surpassed by twenty in the room of less pretension. LE POITTEVIN's picture is by no means a favourable example, we have never seen a production of the artist less careful, and as for the remaining works they are mere sketches. If the Committee of the Glasgow Art-Union profess, in a degree beyond other Committees, the direction of public taste, they expose themselves to animadversion in discharging their self-imposed duties otherwise than judiciously. There are many rising, struggling artists of our own school whose works hereafter must be of value. It is a part of the duty of a Committee like that of the Art Union of Glasgow to know these men. But we have a few words to say of some of the prizes—the picture by SANT is unfinished—the flesh colour is not so successful as usual, and we hope he will change some parts of the composition. There are of course many pictures we have seen before, of these we have not space to speak; a group entitled 'Hope,' we presume—by R. HERDMAN, we have not before met with—there is also a work by the same painter, 'Beyond the Shadow,' one of the most charming conceptions ever put upon canvas—'Q in the Corner,' by LEJEUNE, is a picture of much sweetness—'Norman Peasants on the Coast of Fecamp,' by J. D. HARDING, is a production of great excellence; and of remarkable pictures there are 'Loch Gail'—R. TONGE, 'the Priest's Leap'—SELOUS—'Landscape,' NIEMANN—and others by WOOLNETH, DEANE, HENSHAW, MOGFORD, DUNCAN, &c. &c., which contribute much to the interest of the exhibition.

#### MONUMENT TO PETER NICHOLSON.

MY certain knowledge of your readiness to listen to the claims of men who, by their works, have elevated Art or Science, induces me without hesitation to address you on the subject of a



monument, which is to be erected at Carlisle, to the memory of the late Peter Nicholson, the author of "The Architectural Dictionary," and numerous other scientific works of well-known reputation. His works have long had the character of raising the working man to the rank of a thinking being, and will be of inestimable



service to them and their successors in all time coming: and it is no small satisfaction to record the fact, that a considerable amount of the fund already raised towards this monument is from working men.

It is monstrous to know that refusal from government met an application for a small pension, to ease the old age of a man who did so much for the British mechanic, with no corresponding advantage to himself. But, although his works are imperishable, it would be still more monstrous if the knowledge of his extended and useful being were allowed to pass away without some memorial near his mortal remains at Carlisle.

I knew Peter well, and a more kindly-feeling man, or one more generous in imparting his peculiar knowledge, never existed. And, though my design for his memorial has been unanimously chosen by the committee for erection, I feel fully entitled to express my feelings towards the man, and my admiration of his works.

I know the difficulty of producing books on architecture. I know, to my own cost, that in this country there is neither honour nor profit to the man who gives his labours to the world. I know that the British government, instead of rewarding the artist, first takes a duty per pound upon the paper for his book, and then, after this book is printed, lays an embargo on the very paper it has taxed.

I know that my labours on the antiquities of Scotland have lost me 1,400*l.*, and that an unjust law confiscated a single book worth fifty pounds from me, for the British Museum. It was the distant looming of ultimate penury before my vision which made me determined to produce no more books, and "stick to trade." Ample has been my reason for changing, and had the man whose cause I am advocating given one-tenth of his talent to any business, fortune would have smiled upon him, and possibly honour as well; for let a man be rich—passing rich, either as a man of land, a nominal brewer, or a successful dealer in coals, and a baronetcy, at least, awaits him. Two remarkable proverbs become inverted, for "matter triumphs over mind," and "money makes the man—want of it the fellow."

As regards poor Peter Nicholson, there is now no pension to be asked for, no title to be given—the grave has closed over a man who deserved both, and all that is required in addition to the amount voluntarily raised by his admirers, will be amply met by the sum of fifty pounds. And any portion of this, however small, forwarded to myself, or to Robert Cowen, Esq., C.E., the treasurer at Carlisle, will be faithfully devoted to the object now advocated.

The monument is proposed to be an obelisk, in large blocks of Prudham stone, forty feet in height, triangular on the plan, and Scotch in its architectural character. Thus, from the thistle ornamenting the angles, no one will take the man to be from any other country than Scotland. There will be three panels in the base. Upon the first of these will be the record, "Peter Nicholson, architect, author of 'The Architectural Dictionary,' and other works. Born at Preston Kirk, July 20, 1765. Died at Carlisle, June 18, 1844, aged 79 years." Upon the second panel will be the votive inscription. "The mechanics of Great Britain in gratitude to one of their preceptors, and in admiration of his talents, have erected this monument." The third side is monogrammatic of the workman's tools. His labours are ended, and they are laid by, as he is, at rest.

But one word more need be said. There are inverted torches at the angles of the obelisk. Heavenly speaking, these denote the end of all things, but now they have a different signification—for the torch is not extinguished, the immortality has not gone—it is merely suspended for the time, and waiting the coming of a brighter existence.

ROBERT WILLIAM BILLINGS.

3, ST. MARY'S ROAD, CANONBURY.  
March 5th, 1855.

[We have not the least hesitation in printing this communication from Mr. Billings, whose labours in furtherance of his art are too well known to be disputed.—ED. A.-J.]

## OBITUARY.

MR. JOHN HOLLINS, A.R.A.

This artist, one of the senior Associate Members of the Royal Academy, died, after a brief illness, at his residence in Berners Street, on the 7th of the last month: he was the son of a portrait-painter, and born at Birmingham in 1798. His reputation is chiefly founded on his portraits, which exhibit more of freedom and vigour of pecciling than of grace or delicacy. In his earlier practice he painted some historical subjects, and illustrated a few passages of Shakspeare, and of the Italian and German poets and romance writers; the best of these are "Margaret at her Spinning-Wheel," from "Faust;" a "Scene from the Life of Benvenuto Cellini;" a "Scene from Gil Blas;" "Andrea del Sarto's First Interview with Lucrezia di Baccio del Fede, afterwards his Wife;" "Tasso Reciting his 'Jerusalem Delivered' to the Princess Leonora d'Este;" our English writers, Goldsmith, Sterne, &c., were also occasionally resorted to for pictures. Of late years he associated landscape with his figures, as in "The Hayfield," "A Scene on Deal Beach," "Grouse Shooting on the Moors of Invernesshire," "Dover Hovellers," "The Fishmarket and Port of Dieppe," "Coast Guard—Cliffs near Dover," "Gillies with a young Heron," "Scene near Loch Inver, with Portraits," "Scene on Loch Etive," "Young Highlanders—Scene in Argyleshire;" all these pictures display considerable merit, but the best, perhaps, of this class of works was one exhibited last year, and painted in conjunction with F. R. Lee, R.A., who undertook the landscape portion; the subject is "Salmon Fishing on the Awe," in which a number of portraits of distinguished individuals are introduced. Mr. Hollins was elected Associate in 1843, with Mr. Creswick and Mr. F. Grant, both of whom have now arrived at full academic honours.

MR. COPLEY FIELDING.

The President of the Old Water-Colour Society, Mr. Copley Fielding, died at his house at Worthing, on the 3rd of February, at the advanced age of sixty-eight years. He will be much missed from the gallery in Pall-Mall, where for so long a period he was a favourite exhibitor. Rarely travelling beyond our own shores for subjects, the richly-wooded landscapes of Yorkshire, and the wide, flock-covered Downs of Sussex, were found to be sufficiently attractive for his pencil; frequently, however, he put to sea in search of a storm or a wreck, which he treated as successfully as he did the peaceful haunts of the deer and the "South-Downs." No artist knew better than Mr. Fielding how to paint a mile's breadth of distant scenery on an inch of paper, or how to give light and air to his pictures; and notwithstanding a uniformity of treatment that almost became monotonous, the truth and delicacy of his painting ever made his works welcome. To the last he almost entirely abjured the use of body colours—that new-fangled system which in a degree allies water-colours with oils—and which we deprecate as an innovation upon a practice that ought to be maintained in its integrity. Mr. Fielding's oil-pictures are not equal to his drawings; like most other artists who have long accustomed themselves to painting in water-colours solely, he became heavy in his application of the grosser materials: but even in these "we could have better spared a better man."

JAMES DENNISTOUN, ESQ., OF DENNISTOUN.

The death of this gentleman in February, at his house in George Street, Edinburgh, ought not to pass unnoticed by us, for the additions he made to the Art-literature of our day. We abbreviate from a local newspaper the following tribute to his memory:—

"Loved and respected by a large circle, for dispositions the kindest and most amiable, his talents placed Mr. Dennistoun in a position of note rather than of prominence, as they impelled him along a path which, though unimportant, few here have taste or perhaps qualifications for—namely, that department of literature which has for its object the elucidation and history of Art.

"Mr. Dennistoun was born in Dumbartonshire in 1803, and was the representative of one of our oldest Scottish families. He was educated at the College of Glasgow, and qualified himself for the bar in Edinburgh; but his taste took a different direction, and being possessed of sufficient fortune, he at once turned aside from the legal profession, and devoted his whole attention to literature, in connection chiefly with the Fine Arts. He was an amateur of Art according to the true and proper meaning of that designation—he loved and admired Art, so he tried to gain a knowledge of it by studying to be able to appreciate the best examples that the world possesses. Though in following out these

studies, he devoted much of his time to the Italian school, as there painting first arose in strength, yet he was no bigoted admirer, and could appreciate the qualities of all kinds of Art, whether Italian or German, ancient or modern. He then aimed at giving to the public the ideas he had formed regarding its principles, and the facts he had collected as to its history. He could not unfold before all his friends and visitors portfolios filled with sketches done by himself, of passes in the Alps, or of scenery in the Tyrol, or of views of the Temple of the Sibyl at Tivoli, of Mount Vesuvius, &c., but to all who wished to learn, he could impart, in a manner the most simple and unpretending, but with a clearness and elegance that impressed and charmed all who were privileged to hear him (and these were many), information and instruction on almost everything relating to Art; while he often explained and illustrated what he stated by reference to examples he had himself collected—many of these of great rarity and value. He was a member of most of those societies formed for collecting materials for, and adding to and illustrating our literature, and besides editing several important publications by the Banuatyne and Maitland Clubs, contributed many interesting papers on subjects connected with Art to most of the leading periodicals, particularly to the 'Edinburgh' and 'Quarterly Reviews.' His analysis, lately given in the former, of the 'Report by the Commission on the National Gallery,' is very masterly, and indeed the only successful attempt yet made to grapple with that huge accumulation of facts and opinions of all kinds. The most important work that he published—the 'Memoirs of the Dukes of Urbino'—is of great value, as illustrating the state of Italy during the fifteenth and sixteenth centuries, the portion devoted to the Arts of the period being particularly interesting; and it is to be regretted that from a delicacy carried perhaps too far, he has curtailed this important section—the one he could best handle—from fear, as he states in the preface, of trenching on ground entered on by his friend Lord Lindsay."

A notice of Mr. Dennistoun's last work, "A Memoir of Sir Robert Strange," published almost at the moment of the death of the author, will be found elsewhere.

MR. EDWARD PRENTIS.

The Society of British Artists has recently lost one of its early members and most steady supporters by the death of this painter, towards the end of December last. His pictures are principally representations of incidents of domestic life, some of them of a humorous character, others are appeals to the affections and sensibilities: in his delineation of such subjects he exhibited considerable skill, and an acquaintance with human nature in its virtues and its failings. Several of his pictures have been engraved, and on their first appearance were very popular: these works may be accepted as a fair example of the painter's Art-thoughts, and his manner of treating them. We knew Mr. Prentis personally, and can in a great measure confirm the opinions expressed in the following paragraph, which appeared in a daily paper soon after his death:—"His collected works would furnish a striking pictorial epitome of all that is most to be admired and most to be deplored in the hearths and homes of England. In his own life and character he was a thorough-bred English gentleman, in every sentiment, thought, and action. Integrity and truth never shone more brightly in any human being than in him. Easy and unaffected in his communication with all men, he was warm and genial in his friendship, and steadfast in his attachment to them, whilst his home was ever radiant with the love kindled in it by his unsleeping solicitude and affectionate devotion. Dying at the comparatively early age of 57, he leaves this excellent lady and eleven children to lament his loss."

MR. C. BLAIR LEIGHTON.

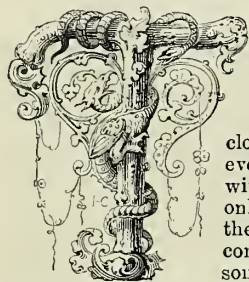
Mr. C. B. Leighton, who died on the 12th of February last, at the age of thirty-one, after an indisposition of some length, was well known for his efforts in Lithographic Art, being the senior partner in the firm of Leighton, Brothers, of Red Lion Square; and, of late, almost the only artist conducting an establishment of the kind in London. Mr. Blair Leighton was an Academy student and frequent exhibitor. He was one of the earliest translators of water and oil pictures by the chromatic process—a process of which much may hereafter be expected in the circulation, among the people, of the beautiful in colour. Already in this department of Art we far surpass our neighbours, the French, who are presumed to have been the first to attempt the pictorial by colour lithography. By those whom business brought into contact with him, Mr. C. B. Leighton was much respected.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. IV.—FREDERICK GOODALL, A.R.A.



HE diversified operations of the human mind can scarcely have escaped the notice of those who are accustomed to study the works of painters. Some artists there are who, to judge from their productions, seem always to live in perpetual sunshine, others to dwell amid clouds and darkness; some whose thoughts are ever allied with holy meditation, others who revel with the merry and light hearted; some whose only associates would appear to be those whom the world holds in little esteem, and others whose companions are the dwellers in castles and palaces; some who only look at nature when she is lovely and at rest, others, again, who perceive no beauty

in her but when she is convulsed and "terrible in majesty." It is thus, to borrow the lines of a poet of the last century, who, however, was writing on a very different subject,

"While some affect the sun, and some the shade,  
Some flee the city, some the hermitage,  
Their aims as different as the roads they take  
In journeying through life, 'tis *theirs* to paint,"—  
BLAIR.

This varied artistic character, as it would not be difficult to prove were it necessary, belongs neither to particular epochs nor schools, since Art had in a measure emancipated itself from the darkness of semi-barbarism, and the not unwilling thralldom of ecclesiastical rule and polity; it is distinctly

visible in the best period of Italian and Spanish Art, in the productions of the Dutch and Flemish painters, in the annals of French Art, and it meets us yearly in our own exhibition rooms, and in the window of every picture-dealer and print-seller in town or country.

In the *Art-Journal* for the years 1849 and 1850, among the series of portraits of British artists contained in those volumes, was one of Frederick Goodall, with a brief notice of his life; we shall find it necessary to refer to what was then said of him in this more comprehensive history of the painter and his works.

Art seems to have made its home in the family of Mr. Edward Goodall, the engraver; of him it is not too much to say that he has materially contributed to the reputation of the English school of landscape engraving; his works from the pictures by Turner, and other distinguished painters, are among the very best of their class. His three sons, Edward, Frederick, and Walter, have each become well-known as artists, and one, if not two, of his daughters have exhibited productions of considerable merit; the pictures of Miss Eliza Goodall would do no discredit to the pencils of many painters whose names are famous among Art-patrons. But we must limit our observations now to the career of his second son, Frederick, who was born on the 17th of September, 1822, concerning whom we have heard his father speak, as evidence of an imagination peculiarly vivid, that, when a child, he would frequently wake up in the middle of the night, and fancy all kinds of scenes and living objects, so greatly to his own amusement as to disturb the house with his hearty laugh; this occurred so frequently that it was at length found necessary to remove him to a room where parental authority might interfere to prevent such unseasonable mirth.

At the age of thirteen he was taken from school and placed in the studio of his father, to learn the art of engraving; but this plan was speedily set aside, and he commenced a course of instruction—still under the superintendence of the father, who was well able to assist him—in order that he might become a painter.\* We have the testimony both of preceptor and pupil to the manner in which each performed his duties; the former has said to us, when speaking of his son, "he would never let amusement



Engraved by]

THE SWING.

[Dalziel, Brothers.

of any kind interfere with his studies;" and the latter has thus recorded his sense of obligations to his parental tutor,—*"I am proud to say I never received a lesson from any other artist. My father instilled into me at the outset the necessity of varying my studies; and although I commenced with the idea of becoming a landscape painter, he never lost sight of the figure, but kept me, during the winter months, drawing from casts and studying anatomy. In the summer months, for the first three years, I sketched from nature in the vicinity of London, devoting a great portion of the time at the Zoological Gardens, sketching the animals, which gave me facility of drawing objects in motion."* Ere the young artist had reached his fifteenth year, an introduction to two gentlemen

was the means of bringing his talents into somewhat prominent notice. One of these gentlemen, Mr. R. H. Solly, having noticed his sketches, gave him commissions for drawings of "Lambeth Palace" (for which he received the "Isis" medal at the Society of Arts), and "Willesden

\* It is not very many years since the editor of the *Art-Journal*, when calling one day at the house of Mr. E. Goodall, which overlooked the Regent's Park, saw a light-haired and most intelligent-looking little fellow at a table, with a pencil in hand, which he used so skillfully as to elicit the remark from the visitor, "My young friend, you must not be an engraver, your father must make a painter of you:" the boy was Frederick Goodall, whose subsequent career has so fully justified the promise of those early days.



Church ;" the other, a friend of the family, Mr. T. Page, then acting engineer of the Thames Tunnel, invited him to his residence, where he passed some months, making numerous drawings of the Tunnel ; from one of these he made his first oil-picture, "Finding the Dead Body of a Miner by Torchlight;" the large Silver Medal of the Society of Arts was awarded to this work, which was purchased by Mr. Page, and is still in his possession. As an instance of the enthusiasm he felt in his art at this time, the elder Mr. Goodall once told the writer, that when his son and Mr. Page were on the river at midnight in an open boat, superintending the men who were throwing into the Thames bags of clay where the great irruption took place, young Goodall was so occupied with watching

the play of light on the water from the torches and fires, that he was perfectly unconscious of the fall of a heavy shower of rain which drenched him completely, and never noticed what had occurred till he landed again, and saw the gutters overflowing with the muddy torrent.

It was during these visits to the Tunnel that the artist made the acquaintance of its principal engineer, the late Sir Isambard Brunel, who recommended him to visit his native country, Normandy, as a comparatively untried, yet fruitful, field for the pencil. We will now quote his own language, though a repetition of what we have before printed :— "Accordingly, in September, 1838, my father accompanied me thither, and when we arrived at Rouen, I was so enchanted with the picturesque



Engraved by]

THE GIPSY FAMILY.

[Dalziel, Brothers.

beauties of the city, that I did not wish to go any further, and persuaded him to leave me there, to which, after some hesitation, he consented ; for I was not quite in my sixteenth year. He gave me ten pounds, telling me to make it last as long as I could, and 'to be sure and save enough to bring me home again.' This was my first lesson in economy, for after staying there a fortnight, and going down the Seine to Havre, I reached London with a folio of sketches, and *five pounds in my pocket.*" It is quite clear he must have economised his time no less than his purse during this visit. Acceding to the judicious advice of his father, he did not, however, yet put himself forward as a painter, but continued to study and to enrich his portfolio, by subsequent visits to Normandy in 1839 and 1840, and to Brittany in 1841 and 1842. The pictures he produced

from these journeyings are detailed in our former notice of this artist, it is therefore scarcely necessary that we should further allude to them than to state they were purchased by some of the most distinguished collectors of the day, Mr. Wells of Redleaf, Sir W. James, the Marquis of Lansdowne, Mr. T. Baring, &c. The first work he exhibited at the Royal Academy was in 1839—the year when the *Art-Journal* was established ; our opinion of the picture was thus expressed :—"No. 41. 'Card Players,' F. GOODALL. A well-composed and cleverly-painted picture, representing the interior of a Normandy *cabaret*, with a group of French soldiers playing cards. The children, who play a pleasanter game round the feet of the table, are finely pictured." Two, which were painted after the second visit to Normandy, and which were exhibited at the British



Institution, "Entering Church," and "The Soldier Defeated," attracted the attention of Mr. S. Rogers, who pointed them out to Mr. Wells, by whom one was bought, and Sir W. James secured the other, and gave the artist a commission to paint a companion work, for which he liberally paid a sum



Engraved by]

THE FLIGHT FROM THE VILLAGE: ATTACK OF BRIGANDS.

[Dalziel, Brothers.

of twenty pounds more than he had given for the other. The sale of these pictures to gentlemen so distinguished as Art-patrons, and whose



Engraved by]

THE EMIGRANTS.

[Dalziel, Brothers.

judgment was considered so unequivocal, laid the foundation of his future successful progress: they did not rest satisfied with only purchasing his

works; they gave him their countenance and introduction, no invaluable gifts to a young artist, and for want of which many a man of genius has



lived in obscurity and died amid poverty. Mr. Wells was especially kind to him; the mansion at Redleaf became his home for many months in the year while its owner was living, where he had the most favourable opportunities of studying the beautiful collection of modern pictures contained within its walls.

The next eventful epoch in the life of Frederick Goodall was his trip to Ireland in 1844; another locality hitherto new to British Art, and the scenery and national character of which are abundantly fertile in picturesque material. Though offered letters of introduction to various wealthy and distinguished families in the sister island, he declined them all, as so many hindrances to his chief object; he characteristically said, "he was going there to work, and not to play," and accordingly preferred taking up his abode among the rough but not inhospitable people of Galway, to living at ease and in luxury with those whose position would have only proved an impediment in his way, and a restraint upon his labours. We have courteously had placed in our hands some letters addressed to members of his family, while he was staying with the fishermen in the suburb of Claddagh, at Galway: these letters are so amusing, as exhibiting the difficulties with which the young painter had to strive, and are altogether so characteristic of himself and of

those among whom he sojourned, that we cannot but regret our space will not permit us to extract largely from them. In one of the earliest written after his arrival at Galway he says: "I am beginning to be very busy, and accustomed to the people, although for the first two or three days I can assure you I felt rather uncomfortable." We must remember he was still very young, and alone among a strange people. "I have been looked upon as a very suspicious person; one man thought there was certainly going to be a war, and that I was a spy upon them; another said I was a tax-collector, and had something to do with the poor-laws; and the other day I put a man into a fright by sketching his house, which is built in a gateway in the old town-wall; the people round about persuaded him it was to be pulled down the following week, as he lives rent-free. I have ingratiated myself into the goodwill of a class of picturesque people, who are all fishermen, and quite a distinct race; they say that they are descendants of the old Spanish settlers."

Shortly after he was joined by two other artists whose pictures of the scenery and peasantry of Ireland have become very popular; when we find Mr. F. Goodall writing thus to one of his sisters:—"There have been all sorts of reports spread abroad since Topham and Frupp arrived; one was that we were Protestants come to convert the people to our religion;



Engraved by]

CHARLES I. AND HIS FAMILY.

[Dalziel, Brothers.

another, that every individual we had sketched was to be transported to Botany Bay or elsewhere."

The result of this trip to Ireland was several excellent pictures which materially added to the fame of the young painter; such as "Connemara Market Girls," "The Fairy-struck Child," "Irish Courtship," "The Holy Well," "The Irish Piper," "The Departure of the Emigrants," &c., &c., which were purchased respectively by Sir J. Wigram, Lord Overstone, Mr. W. J. Broderip, Mr. Wetherell, and others. In 1845, another visit was made by Mr. Goodall to Brittany, which seems to be with him a favourite country of artistic study, as he once more sojourned there in the summer of last year; the fruits of this visit we expect to see in the ensuing exhibition of the Academy, of which institution he was elected associate member a short time since; such a recognition of his merits as a painter he had well earned long previously to its being conferred on him.

The works of this artist are sure to attract admiration, for they are, almost invariably, of a description which commends itself to popularity: he is one of that class of painters whom we have referred to as living amid constant sunshine; his pencil, with very rare exceptions, delights in picturing the bright side of human life, whatever be the characters he represents, or the periods in which they are presumed to have existed. He shows us how our stalwart forefathers were accustomed to raise the

maypole on the village green, and how the rustics danced under the wide spreading oak-tree, and how they played the old-fashioned game of "hunt-the-slipper." Sometimes his fancy takes a more sober but not less expressive turn, as in "The Soldier's Dream," and "The Angel's Whisper;" but his happiest conceptions are those in which he tells some story of social mirth, or depicts some incident involving the charities of life. His pictures are always most carefully painted though with no attempt at elaboration, his handling is free, and the painting solid in execution. He has a good eye for colour, and knows well how to arrange the brightest tints harmoniously, while retaining them within the bounds of truth. He is a close observer of nature, and when he has adopted an idea, works it out consistently, and therefore satisfactorily.

Frederick Goodall is still young in age, though old in the practical knowledge of his Art; with no aids of instruction beyond those he received at home, and the lessons nature has taught him, he has raised himself into public favour, and into an honourable position among his brother artists. Should his life be prolonged, as we trust it may, very many years, we may reasonably expect to see his name take its place among the most exalted of our school, as his works now deservedly do with those who love to see nature and society skilfully represented by the aid of Art, in their most cheerful, alluring, and picturesque forms.



## SIR ROBERT STRANGE.\*

ALMOST simultaneously with the receipt, from the publishers, of the volumes, the title of which appears in the "foot-note" below, we received a communication from Edinburgh announcing the death of their author, of whom a short memoir will be found in another column: he lived just long enough to complete his labour, but not to see it in the hands of the public. "An attack of severe illness," Mr. Dennistoun says, at the end of his preface, "while the last sheets of the work are passing through the press, will, I trust, excuse such oversights as may have consequently occurred." There is ever a painful feeling associated with the perusal of a book, the writer of which has just passed from the land of the living; this was our experience as we turned over page after page of these memoirs, which read more like a tale of fiction founded on historical facts, than a true biographical narrative; for though the lives of two distinct individuals are sketched out, their histories are so interwoven with each other as to become one. Strange married Lumisden's sister; both he and his brother-in-law took an active part in supporting the cause of the Pretender in '45; but, as the former will take precedence, we have a right to assume, in the estimation of most of our readers, and the memoir of Lumisden forms a sort of episode in the story which could not properly be omitted—nor ought to be, if it were possible to do so—without weakening its interest, we shall assign to Sir Robert the primary place in our notice. Mr. Dennistoun, it should be premised, married into the family of Strange, and the papers on which these biographies are founded came into his hands through this connection.

It is not a little remarkable, that one of the earliest of the British school of historical engravers should also be acknowledged as one of the best in that school; for it is no disparagement to those who came after Strange, whether they are yet living or have passed away from us, to say that none have excelled, and but very few have equalled, him in vigour and precision of line, and in brilliancy of general effect. His works are held in the highest repute throughout Europe, while the estimation in which he is regarded in Italy is testified by the fact that in the picture of "The Progress of Engraving," in the Vatican, no other portrait of an Englishman than that of Strange is introduced. Robert Strange, or Strang, as his father and ancestors spelled their names, was born at Pomona, one of the Orkney Islands, in 1721. Till the age of fourteen he received such education as the country afforded, and which terminated, as he himself said, in an excellent grammar school, where he attained some general knowledge of the classics. The death of his father while he was yet a boy rendered it necessary that he should adopt some business or profession; his own inclination tended towards a sea-faring life, but the wishes of his family induced him to submit his will to theirs, and to turn his attention to the law; he accordingly entered the office of a brother in Edinburgh, with whom he remained, however, but a short time, when he was articled for six years to Richard Cooper, an engraver of some eminence who had settled in Edinburgh. Prior to this he had made a sea voyage of a few weeks in a small man-of-war, sufficiently long, however, to cure his inclination for a sailor's life. Strange's apprenticeship to Cooper seems to have terminated in 1741, from which date till 1745 he appears to have settled in Edinburgh as an engraver. The attempt of the Pretender to place a Stuart once more on the throne of these realms, enlisted the sympathies of Strange, who joined the Jacobite forces, obtained a commission in the Life Guards, and continued with the rebel army till its defeat and dispersion at Culloden.

"Nor was the only service he rendered to the Jacobite cause that of the sword; his graver, too,

was volunteered, like the pen of Montrose, to render glorious his ideal of royalty. Mr. Robert Chambers, in his Biographical Dictionary of eminent Scotsmen, tells us that Strange, then residing in Stewart's Close, was commissioned, during the Prince's visit to Edinburgh, to engrave a half-length portrait of him; he looks out of an oval window or frame over a stone ledge or pedestal, with the motto, *Everso missus succurrere seculo*.<sup>\*</sup> This print, the earliest known work of its author on his own account, was regarded as a wonder of art by those visitors of distinction who watched its progress with the interest of partisans. The plate, 10½ inches by 7½, remains in possession of the family. Its epigraph, 'A Paris, chez Chereau, Rue St. Jacques, C.P.R.,' may have been either a blind adopted on publication, or possibly an addition, made subsequently in France, for a re-issue of impressions there. Charles wears the star and broad ribbon of the Garter; his weapons—a two-handed sword, Medusa shield, and antique casket, with the Prince of Wales' feather—lean against the pedestal, interlaced with an olive branch. The time had not yet arrived when Strange was to lead public taste to better things, so, following a fashion which Honbraken and others had established, he overcharged this plate, and that of Dr. Pitcairn, with ponderous allegorical accessories, which deprive the figures of their due importance. Notwithstanding these redundant accompaniments, the composition is not ineffective. On close examination, however, certain delicate passages are found to be deficient, while those more strongly marked stand well out. The flesh tones are partially marred by *macrot*; the laced ruffles and coat-embroidery appear somewhat blurred and slovenly; but, looking to the faithful and sharp working out of the subsidiary portions, I should ascribe the latter at least of these defects rather to haste and interrupted labour than to want of skill or taste. The likeness is rather unfavourable, as the youthful, open expression of the Prince's other portraits is wanting in these heavy features. We shall see that, towards the close of Strange's long professional life, in 1789, he entertained the idea of re-issuing this print in a finished state, and of mating it with one of Cardinal York. It is of great rarity, and appears unknown at the British Museum and Bibliothèque Impériale."

After remaining concealed in the Highlands for some time, Strange returned privately to Edinburgh, where he continued to maintain himself secretly, by the sale of "sketchy," portraits of the rival leaders in the rebellion; at length he procured a safe conduct to London, intending to embark for France. He had in the meantime, that is in 1747, obtained the hand of the young lady for whom he had forfeited his allegiance to his rightful sovereign, more than as it would seem for any particular affection he felt for the cause of Charles Stuart. His wife was Isabella Lumisden, sister of the Pretender's private secretary, Andrew Lumisden. Mr. Dennistoun introduces some amusing epistolary correspondence between the said Andrew, when in exile, and various members of his family. The fair Isabella was a staunch Jacobite, shrewd, lively, and with a good stock of sound sense; some of her letters would repay extracting into our columns, could we find space for them. Shortly after his marriage Strange repaired to Rouen to study drawing, under Descamps, the author of "The Lives of Flemish and Dutch Painters," and professor of drawing, in that city; he carried off a prize for design in the academy of that city.

"No inconsiderable success in a country where drawing has been generally more attended to than with us. Hitherto, his leaning had been towards miniature painting, but, flattered by the prospect of soon rivalling any engraver in Rouen, he was resolved to adopt this profession, and to follow it in Paris. Thither accordingly he proceeded, as we have seen, about Midsummer, 1749, and lost no time in settling himself in the *atelier* of Jacques Philippe Le Bas. This artist was then at the height of his fame, not only as a most laborious engraver, whose plates are said to exceed five hundred in number, but as an instructor whose pupils gained him high credit. Although we do not possess materials indicating Mr. Strange's progress under this master, there can be no question of his diligence and success, stimulated by anxiety to rejoin his wife and child, as well as by the prospect of farther domestic demands on his professional exertions. It was there

he became acquainted with the dry-point or needle; an instrument which his ingenuity greatly improved, applying it in various novel ways to develop the beauties and resources of his art. Indeed, we shall see that the magic softness and unity of his matured style were chiefly owing to a judicious adaptation of this tool, and to cutting away from its pointings with the graver."

Passing over the labours of the Scottish engraver under his Parisian master, who seems to have been so well pleased with the progress of his pupil as to desire to retain him in his service, we come to the period when, all apprehension of danger from the part he took in favour of the Pretender having passed away, he again returned to England.

"Early in October, 1750, he left Paris for London, where, in the following spring, he resolved to establish himself, hoping for better encouragement and a freer access to pictures worthy of his burin than he could have looked for in the Scottish metropolis; indeed, he never returned to Edinburgh after 1748. Mrs. Strange gladly joined him with her girl, having spent but few months in his society since their love-marriage four years before. Immediately upon his settling in Parliament Street, he imported from Rome, through Mr. Lumisden, a number of engravings after celebrated masters, either as commissions for friends, or as seems more likely, for general sale, with a view to extend in England a taste for works of a high class,—an object of which through life he never lost sight, and which he endeavoured to promote by hazarding extensive speculations in prints and pictures, as well as through his own works. Along with the first lot of engravings, to the value of about fifty dollars (including those from the Vatican and Farnesian frescoes, and others after Carlo Maratti and Salvator Rosa), Mr. Lumisden informed him that 'Maratti himself never engraved any of his own designs: Guido indeed did, but the plates are not now extant, and 'tis rare to find copies of these prints. If I can meet with any of them I shall be sure to buy them for you.' Other remittances of the same sort accordingly followed in after years."

His first occupation in London was to superintend the engraving of a set of anatomical plates for his friend and fellow countryman Dr. W. Hunter, the eminent surgeon; the plates were mostly engraved by French artists, after drawings by Van Rymdsdyk.

"During the following year he was able to devote himself to more congenial labours, in preparing the plates of his Magdalen and Cleopatra, both after Guido. The latter was from a picture belonging to the Princess of Wales, to whom both were inscribed,—a circumstance throwing additional light upon this extract from Mr. Lumisden's letter to him of the 13th June, 1752: 'It gives me a sensible pleasure to hear that you have at last found proper pictures, and should have been still more so had you procured them by the means of some one else; but I can add nothing to what my friend in Edinburgh has so judiciously said to you on this head, for I know your prudence will make the best use of what has happened, without giving any one just reason to say that a change of fortune has produced in you change of sentiment.' Mr. Strange was certainly no bigoted Jacobite; but we shall afterwards find that this peace-offering to the rising powers failed to conciliate the future monarch. It was, indeed, with the special exception of his Apotheosis after West, the last as well as the first time our artist sought patronage by the then almost universal expedient of a dedication.

"These companion engravings, which were issued in the spring of 1753, at only four shillings each, are probably as popular as any that ever came from his burin, and fully warrant M. Charles Le Blanc's observation, that 'Strange's improvement was most rapid, the works which he put forth soon after quitting M. Le Bas establishing his reputation as one of the most distinguished engravers in Europe.'"

Lumisden, who was still an exile abroad with the Chevalier, was most desirous that his brother-in-law, with whom he maintained a constant intercourse by letter, and to whom he was sincerely attached, should visit Rome.

"In November, 1755, Mr. Lumisden writes to him thus: 'I begin to anticipate the pleasure of seeing you here. If you continue the design of coming to this place, I flatter myself that I shall have little difficulty to get you full access to all the principal collections; and, with regard to other things, it shall be my business to make your abode as easy and agreeable to you as possible. I shall have a particular eye to such pictures as I think

\* MEMOIRS OF SIR ROBERT STRANGE, KNT., ENGRAVER; AND OF HIS BROTHER-IN-LAW, ANDREW LUMISDEN, PRIVATE SECRETARY TO THE STUART PRINCES. By JAMES DENNISTOUN OF DENNISTOUN. Two Vols. Published by LONGMAN & Co.

\* "Hunc saltem everso juvenem succurrere seculo, Ne prohibete."

Virg. Georg. i. 500.



may be proper for you. Although the painters have chiefly employed their pencils on religious subjects, yet they have not entirely neglected profane history; and there are no doubt several of the latter here not yet engraved. And such as are engraved are generally badly executed; witness the Battle of Alexander and Darins, the Sacrifice of Polyxena, Xenophon sacrificing to Diana, and the Rape of the Sabines,—all capital pieces of Pietro da Cortona etched by Pietro Aquila. The picture you mention of Antony and Cleopatra—which you are told is by Cortona, but which I believe is rather by Guercino, the great master of expression—would make a noble print, and, as I am informed, never was engraved.”

Owing to a variety of circumstances Strange did not set out for Italy till the summer of 1760; in the mean time he had contrived to offend the Prince of Wales, afterwards George III., and his Royal Highness' favourite Lord Bute, by refusing to engrave their portraits painted by Allan Ramsay; such refusal was supposed by the painter and assumed by the Prince to have had its origin in the political feelings of the engraver, whose excuse was, that having other works he was engaged to complete, he felt unwilling to enter upon new ones, especially as he was desirous of going to Italy as early as he could leave home. Moreover the price offered for the plates, one hundred guineas, he did not conceive to be an adequate remuneration. But whatever were his motives for the refusal, it was for a long time a bar to royal patronage; some five-and-twenty years elapsed ere he was readmitted to his sovereign's favour, while, in the interval the Royal Academy had been founded, and his name permanently and pointedly passed over.

“Mr. Strange's journey to Italy was suggested by the admiration he had long entertained for the artists of that favoured land, and by believing that a residence there was essential in order to imbibe a feeling for high art, and attain to its execution. His object, therefore, was rather to study works of the great masters, and to lay up a store of careful drawings whereon to exercise his graver after his return, than to pursue his immediate profession while in that country. Hitherto his drawings had been generally in red chalk; but he now devoted himself to miniature, for which his early inclination had chiefly lain, and, by a process claimed for him as an invention, he attained to high perfection in water-colour painting upon prepared skin, called in Italy *pelle di capone*. On reaching Florence he at once applied for inspiration to the highest source, and selected the most popular of Raffaele's easel pictures for a beginning. Of his success Lumisden thus reports to their old family friend, Sir Stuart Thriepand, 17th June, 1761: ‘I have now the happiness of my dear Robie's company. His works are universally admired by the artists as well as by the virtuosi here. They expressed the utmost surprise at the elegant drawing he has done of Raffaele's Madonna della Sedia. He has almost finished a drawing of Domenichino's St. Cecilia, in the Borghese Palace. He next intends to make a drawing of Guido's Herodias in the Corsini Palace as its companion; after which he goes to Naples to see the fine things there, as they reckon the spring the best season for that excursion. Robie no doubt will reap vast advantage from his Italian journey, particularly as he will carry home with him drawings of the most capital pictures as have either not been engraved, or have been badly done.’”

Strange returned to London in 1765, and although he came back laden with honours by the artist-societies of the continent, he found that he was destined to receive a different award in England.

“Naturally fond of praise and sensitive to obloquy, Strange found much to disappoint him on reaching home. After years spent abroad, at many sacrifices, in earnest study of the master-pieces of painting, and after his success had been attested by the diplomas of five foreign academies, and by compliments showered from all quarters, he returned to find the Exhibition closed against his works, the artists caballing against his fame, and himself excluded from any share of court favour at the moment when it was first extended to art. ‘I consulted with my friends,’ he writes to Lord Bute, ‘how I might recover your lordship's protection. Conscious that I had done nothing that should have deprived me of that honour, I had hoped that your own reflection and my long absence would have at length softened your resentment: but in vain,—I was assured that you were inflexible. I wished no

doubt to have the honour of showing my drawings to the king, but I found every avenue shut against me. No situation, my lord, could be more disagreeable than mine was at that period. The plan I had for years been engaged in had expended, I may say, the whole of my little fortune, and the purchases I had made abroad were at that time dispersed over the Continent. It would have required a mind superior to misfortunes not to have felt extremely in such circumstances, and to bear up against the difficulties which surrounded me. Upon closing the subscription for my [next] four historical prints, I informed the public that I was going abroad to procure the necessary assistance for forwarding this work. Scarce had this advertisement appeared when fresh sarcasms were thrown out in the papers, and the public were cautioned not to encourage my works, because every line of them forsooth was not to be done with my own hands: as if it had been a matter of importance whether the background of a subject, or the fold of a piece of drapery, were to be dead-coloured either by an Englishman or a Frenchman; and as if we had not foreigners daily introduced into this country who are encouraged in preference even to the natives of superior merit.’”

It is not a little remarkable that Mr. Dennistoun's book should have appeared almost at the very moment when the Royal Academy has rendered tardy justice to the art of engraving by admitting its professors to the full honours of the institution. Strange felt his art—and, not improbably, himself—insulted by the exclusion when the Academy was founded: he publicly charged the academicians with “illiberal treatment, meanness, imposition, and falsehood;” accusations which, his biographer states, “assume a somewhat plausible colour, from the early admission of his rival and enemy Bartolozzi as an academician, as well as from the obnoxious exclusion being speedily modified, as regarded the secondary rank of Associate.

The quarrel, so to speak, between the Court and Strange terminated in 1781, when the latter proposed to engrave the “Apotheosis of the young Princes, Octavius and Alfred,” painted by West, a subject says Mr. Dennistoun, “especially appealing to the sympathies of his sovereign, and well calculated for a peace-offering to the ruffled feelings of majesty.” Strange presented proof-impressions of the plate to their majesties at the “Queen's House,” and the King soon after knighted the engraver at St. James's. Mrs., now Lady Strange, forgot, or at least laid aside, all her Jacobite principles at the turn the fortunes of her husband had taken. We cannot forbear extracting one of her letters to her brother Andrew Lumisden on this occasion.

“LONDON, Jan. 17, 1787.

“My dearest Brother,—I thank you for your most kind favor on the 12th inst. You say true, my Knight has obtained a compleat victory over all his enemies, which gives a relish to the whole: for particulars I refer you to Mr. McGowan. We have had a continual levee every forenoon ever since we obtained our envied honours. Envid I'm sure we are, but that's a better state than pity. My mind is unalterable; I feel pleasure in what gives it to my best friends. I hope the honours of my family will not stop here: my children, in following our example, will go on in the way we have done. Virtuous industry and frugality will never fail to produce what a good man or woman ought to wish for: every person should strive to get to the head of his profession. What King David has said is ever in my mind, ‘I have been young and now I am old, but I never saw the righteous forsaken, nor their seed begging their bread.’ ‘When a man's ways please the Lord, he maketh his enemies to be at peace with him.’ I hope you'll be here before my Chevalier goes to Paris, which will be about the end of next month. I'm sure you are better where you are than here just now: the wounder will not last long, and then we'll be quiet and happy. This night Andrew is returned to the Temple, Bell is visiting, so the pen is all my company: this evening my Knight drunk tea with me, and is retired to look over his works. \* \* \* I ever am, my dearest brother, your affect. sister,

“ISABELLA STRANGE.”

We wish we had space for Mr. Dennistoun's opinion on Strange's works, but we are compelled to break off our notice rather abruptly, by commending these volumes, as we do heartily, to general attention.

## THE ROYAL PICTURES.

### UNDINE.

D. MacLise, R.A., Painter. C. W. Sharpe, Engraver.  
Size of the Picture, 2 ft. by 1 ft. 5 in.

DE LA MOTTE FOUQUÉ in his exquisite romance of “Undine” has furnished MacLise with the theme of this picture. The passage illustrated is that in which the young knight Huldbrand of Kingstetten conducts his beautiful bride, mounted on a richly caparisoned steed, through the forest, followed by the dreamy monk, Father Heilmann. The spirit of the waters, Kühleborn, the uncle and guardian of Undine, having assumed the human form, watches their progress to protect them from “the madcap mimes of earth, and gnomes that haunt the woods.” But the soul which by marriage was accorded to Undine, had separated her from the beings with whom she had been associated by birth; she repels the advances and declines the further guardianship of her uncle. In expressing his wrath, he terrifies the young bride, who shrieks and calls her husband to her aid. The knight springs to her side, draws his sword, and strikes at the head of Kühleborn. The sword flashes merely through a torrent, which, foaming from the hill-side, splashes among the group, while a voice is heard to exclaim, “Brave knight, continue always with the same courage to defend your lovely little wife!”

The incident is happily illustrated by the painter: in treating this theme he has found matter for that play of fancy and that inventive power which mark so many of his works. The picture is richly coloured and elaborately painted.

The artist, Daniel MacLise, is a native of the city of Cork; he is, as the name indicates, of Scottish descent. While yet “under age,” he entered London, became a student of the Royal Academy, and obtained all the medals, including the gold medal which that body awards. In 1833 he exhibited his first picture—“Mokanna Unveiling his Features to Zelica”—at the British Institution. In 1835 he was elected an Associate; and in 1841 he was promoted to full academic honours. From the commencement of his career to the present time, he has laboured worthily and successfully to sustain the reputation he obtained at his outset in life. His pictures are numerous, and generally of large size. As an historic painter, he is justly regarded as one of the leading “glories” of the British school, and his claim to a distinguished position is acknowledged in every country of Europe. He is still in the prime of life, and in the vigour of intellect; his mind has been highly cultivated, and his professional knowledge carefully matured.

In the works of MacLise nothing is more impressive than the redundant imagination which they everywhere display. In many of his recent compositions, there is ample material for twenty ordinary pictures. Who can contemplate any of the productions of his fertile pencil without astonishment at the limitless resources whence he draws his properties and accessories? It is true, if there were less of these he would be more essentially historical; but with a deep sense of the embarrassments of composition, we are overwhelmed with the seeming profusion and originality of circumstance in his works. His genius is equally at home in poetry, history, and dramatic incident. The imagination he displays is a gift of nature, but the use he makes of it exhibits careful and laborious cultivation. He draws with accuracy and elegance, and admirable as are his feminine impersonations, there is yet a presence and a dignity about his male figures which are a sufficient introduction to the visitor, who is assured of being in good society. MacLise is gifted with many of the most valuable powers which a painter can possess. Though his works have a tendency in mannerism towards the hardness of the modern German school, which gives them much of the appearance of frescoes, there is in them an exuberance of fancy, and so vast an amount of poetical imagery, as to offer to the spectator abundant sources of pleasant study.

This picture of “Undine” is in the collection at Osborne.











## BRITISH INDUSTRIES.

## COAL AND IRON.

AGES before man appeared upon the surface of the earth, huge arborescent ferns, and forests of reed-like plants, grew in the valleys which were extended between the red sandstone mountains, and in the *deltas*, produced by the great torrents sweeping from the limestone hills, which then constituted, what are now, the British Islands. From alterations that have taken place in the relative positions of land and water, and some other causes that are not so readily determined, the temperature of this portion of the earth's surface has considerably changed since that period. Then, in all probability, a tropical heat prevailed, and the solar rays poured down upon a teeming vegetation such an intensity of light, as is now enjoyed only in the regions of the equator. These curious plants grew rapidly and perished speedily, to give place to a new and yet more vigorous vegetation, the whole decaying,—trees and weeds matting in their decay, into a peat-like mass of carbonaceous matter. Under the great changes which were at this epoch brought about by floods and other causes, this vegetable matter became buried under thick deposits of mud and sand. Upon the bed thus formed, another series of similar plants grew, decayed, and, undergoing the same process formed a second vegetable bed. Thus layer above layer were formed our coal beds, the process extending over a very prolonged period. The duration of this epoch may be judged of by the evidence given us from actual survey, that the coal-measure series of rocks extend to a depth of 20,000 feet from the surface.

Upon the plants which have grown and decayed so far back in time, the present commercial importance of Great Britain depends. Take from us our coal and our iron, and we should soon sink to a third-rate power in the political scale. May not the duration of England's supremacy be measured by the duration of her coal beds? We are now recovering from the earth at least 50,000,000 of tons of coal annually, and this quantity, enormous as it is, is being rapidly increased. At this rate of demand, it has been calculated that our coal beds will become exhausted in about 2000 years. When we regard the enormous undeveloped stores of the western world, it appears not improbable that civilisation may travel westward, and that its great centres may be determined by similar geological conditions to those which strikingly regulate the accumulations of population over our own islands.

Every effort of human industry is but the application of natural powers to some economical end. In our infinitely varied machines, propelled by steam, we see but the development of powers which have been locked up for ages in the earth's crust. The heat which we now develop to produce mechanical power is but an exact equivalent of that heat under the influence of which were produced those plants from which our coals are formed.

It is curious to trace the dependence of the present on the past, to mark out the relations between effects now developing themselves, and causes reaching back into the deep abyss of time; but we must quit this subject, our business being only with "the living present."

Coal is distributed over four great areas, and scattered patches are found more or less surrounding these. The four great coal fields are the Scotch coal field, extending

from sea to sea, from Edinburgh to Stirling;—the Durham, and the Northumberland coal fields, and the smaller Cumberland field extending from near Carlisle to Whitehaven;—the extensive and busy Lancashire, and Staffordshire coal fields;—and the South Wales coal field, extending from Monmouth towards Pembroke to St. Davids. The coal fields of this kingdom produce fuel differing widely in its character. These varieties are popularly known as

Cannel Coal,  
Household Coal,  
Anthracite or Stone Coal,  
Steam Coal,  
Coking Coal.

These coals are distinguished from each other by their containing more or less bituminous matter, separating by ordinary distillation, or carbon in a more fixed condition. Some coal contains a large quantity of earthy and ferruginous matter, forming white or red ashes, while the best varieties of household coal are very free from these admixtures.

Cannel coal is a peculiar variety of the bituminous coals, its volatile constituents distilling very freely and forming a gas which has a high illuminating power. Anthracite is nearly pure carbon. In most instances it may be regarded as ordinary coal, from which the bituminous matter has been removed, by the slow influence of heat under great pressure. Coking coal is distinguished by the large quantity of carbon which enters into its composition, in some of the best varieties amounting to as much as 80 per cent. Steam coal, distinguished as such, is remarkable for the rapidity with which it develops heat, and the general intensity of its combustion. The best steam coals are produced in the South Wales coal field—and household coals superior to any others are obtained from the neighbourhood of Newcastle. The Wallsend coals have long been celebrated in the metropolis. The colliery from which this coal was obtained was worked at the extremity of the Roman Wall, hence its name. The best coal from this mine has long been worked out, the colliery is still in operation, but producing coal of an inferior quality. The celebrity of Wallsend coal was, however, so great that every good household coal still sells in the metropolitan market as Wallsend. No doubt many of the collieries are working upon other parts of the same seam as that which produced true Wallsend coal.

The quantities of coal produced in the Northumberland coal-field alone, was determined with much accuracy for a coal-trade committee in the years 1851 and 1852, to be as follows. Since that time there has been still a proportional increase in every department.

LONDON AND COASTWAYS.	OVER SEA.	TOTAL.
Tons.	Tons.	Tons.
1851.....5,707,736	2,180,070	7,887,806
1852.....6,000,337	2,234,546	8,334,883
Increase 1852	292,601	447,077
Total quantity sent from the Tyne and neighbourhood in the year 1852 ....		8,334,883
Quantity used in home consumption not less than .....		6,000,000
		14,334,883

These figures are taken from papers read by Mr. Thomas Young Hall before the North of England Institute of Mining Engineers, who makes the average quantity of coal taken annually from the Durham and Northumberland coal field, upon the examination of a number of years, as 13,517,069 tons. This is of course only

about one-fourth of the quantity of coal raised from the other coal fields of the kingdom. With the increasing demands made upon the coal fields, by the increasing employment of machinery, and the great extension of manufactories, numerous improvements have been introduced. Formerly there was no sufficient demand for coal dust, or for those small pieces known technically as *nuts*. These were allowed to accumulate in heaps upon the mines, and were there burnt as waste, the ashes being sometimes distributed over the soil. The small coal in many of the districts was found mixed with iron-pyrites, the *sulphuret of iron*, known locally by the name of *brasses*. These rendered such coal unfit for any of the purposes to which coke is now applied. A machine for cleansing, by washing, has been introduced into the colliery district by Mr. Morrison. By this improvement, and stimulated by the rapidly increasing demand, all the small, and formerly waste, coal is now manufactured into and distributed over the country by railway and by vessel in every direction. Mr. T. Y. Hall whose account of the coal produce of the North we have already quoted, gives the following as his estimate of the value of this important branch of British industry:—

	Tons per Annum.	Rent.	Working.	Leasing.	Incidental or Interest.
Coke, Gas, &c.....	6,000,000	£150,000	£600,000	£450,000	£450,000
Steam, &c. 3,500,500		87,500	758,333	204,167	262,500
Household 3,500,500		87,500	933,333	204,167	262,500
	13,001,000	£325,000	£2,291,666	£858,334	£975,000

these making a grand total of 4,450,000%. This is certainly understating the value of the capital in the North British coal fields. Another writer informs us that "after all research and inquiry, and taking a general view of the entire northern district of Newcastle and Durham, I think we may estimate the capital invested in the collieries to be about ten millions of money. The lessees of coal, as well as the proprietors who work their own royalties, are very wealthy. The capitals employed in mining and working the three largest coal concerns are not less than 500,000% each. These concerns may comprise from six to twelve separate mines, and all the respective engines, waggons, and horses. The mining of a single colliery (all things included) will cost from 50,000% to 80,000%, and even as high as 200,000% in extreme cases. These observations apply to the great partnerships, and to the grandees of the trade, such as Lord Londonderry's trustees, the Countess of Durham's executors, the great Hetton Coal Company, Lord Ravensworth and partners, the latter partnership called the 'Grand Allies,' in all of which there can be little doubt that the capital sunk, with machinery and plant must approach to 500,000% each." Having sketched in general outline the conditions of the "industries of the coal-fields," we proceed to consider something of the iron formations and produce. It is necessary however to premise that it is intended from time to time to return to the examination of the manufactures directly from the coal, as coke, gas, naphtha, paraffine and the mineral oils generally, and such as are dependent on the coal so far as to be seated on the great sites for the production of our fossil fuels, as chemical works, and the like.

IRON.—Iron ores are distributed extensively over the United Kingdom. Some varieties are always found associated with the coal formations, such as the argillaceous iron ores which are carbonates of iron. These are by far the more important iron



ores, as from them the largest quantities of our pig iron are manufactured. We must however particularize the districts in which different kinds of iron ore are found. The black band iron ore of Scotland is found near Linlithgow, around Glasgow, at Irvine, and near Ayr; and over the Scotch coal-field, extensive blast furnaces are working, producing iron of an excellent quality. It should be remarked, as indicating the value of attentive observation, that it is only within a few years any attention has been given to the black band iron ore of the sister kingdom. Mr. Mushett was the first to call attention to the value of this; and hence there has been, by this one application of a new natural product to our industries, an immense addition made to our national wealth. Around the northern coal fields iron ores are much worked and smelted. Lately the discovery, of an enormous deposit of iron ore, made at Cleaveland, has given a new impetus to iron manufacture in this locality. The Yorkshire coal field produces very valuable iron ores, and we have therefore extensive iron-works near Bradford, Rotherham, Sheffield, Chesterfield, and at Alfreton in Derbyshire. Near Wrexham are several important iron-works—again at Shrewsbury, and, as is well known, South Staffordshire produces an immense quantity of iron ore from the iron deposits of its coal field. Attention has recently been turned to a remarkable iron ore deposit extending over a large portion of Northamptonshire. Beyond these the coal field of South Wales abounds in iron ores, and consequently we find it bordered by extensive iron-works. All that have been named are to a greater or less extent districts producing carbonates of iron. In the process of manufacture it becomes important to mix with these carbonates some of the oxides of iron. The deposits of the hæmatite ore, a peroxide of iron, near Whitehaven and Furness Abbey, are extraordinary. An immense trade has sprung up in these localities from the increasing value of these ores. One manufactory of iron from the hæmatites is near Whitehaven, and another near Ulverstone, in which charcoal is used for the production of iron. This is the only charcoal iron-work now existing in this country, although formerly all our iron was made with wood-fuel.

Around Dean-forest, and Bristol, and in Cornwall and Devon, these peroxides of iron are found and worked. Formerly very extensive iron-works existed in Sussex, and some of the eastern counties, where the iron was made from the ore of the green-sand formations. Thaxted in Essex was at one period the seat of the steel manufacture, but by exhausting the forests the trade was lost. There are a few other spots where iron ores are produced, and from the immense demand which has for many years been made upon our iron manufactures, diligent search has been instituted over districts where this valuable metal was scarcely known to exist a few years since. The distribution of iron is found to be far more extensive than was imagined, and from the new discoveries which are constantly being made, we may safely declare that our iron ores are as extensive as our coal fields, that as long as the one continues the other will endure. We may calculate on a greatly increasing demand and supply, but the probability is that both coal and iron will last for many thousand years, and give rise to numerous new branches of British industry, to stimulate commercial enterprise, and to afford wide fields of labour for other generations of artisans.

R. H.

### THE BERNAL COLLECTION.

THROUGHOUT the whole of last month a sale has unceasingly occupied the attention of connoisseurs and the dilettanti, which has been very justly characterised by a contemporary as "one of the most remarkable sales on record." We readily acquiesce in the application of the term to the one now under our notice, but we do it for other reasons than seem to actuate the writers in the daily press. They seem sufficiently astounded at the prices realised, and we can well allow their feelings of surprise full scope, particularly when we reflect on the unnatural *furor* which has been skilfully excited to induce the recklessness of wealthy collectors. It would far surpass our limits to narrate a tithe of the prices obtained for China. "As mad as March hares" is an old proverb, which would apply last month to the frequenters of Christie's sale-room. The annals of auctions cannot parallel the prices then given for comparatively modern pottery. For example: a painted Sèvres cup and saucer fetched 160*l.*, and another, with imitation jewelled ornament, 50*l.*; a pair of turquoise vases sold for 1,350 guineas. But the climax was reached in the purchase of a pair of *Rose du Barry* Vases for 1,850 guineas, the competitors being the Marquis of Hertford, Baron Rothschild, and Mr. Hope. To make the wonder still greater, Mr. Bernal had purchased these vases of Mr. Thomas Baring some few years ago for 200*l.*, that gentleman hardly thinking them good enough to keep for himself. Such a profitable investment of 200*l.* as this has been rarely happens to collectors of old China; thousands of pounds have been nearly realised by the outlay of hundreds, and it is this which has made the sale eminently "remarkable."

Mr. Bernal was notoriously known as a "prudent" collector—a very "careful" buyer. The dealers were all aware that he would have a good thing if at a reasonable or cheap price, but not otherwise. He never allowed enthusiasm to interfere with his calm course; and he found enough to form a large collection always "in the market" at a reasonable rate. He was not a man to be "humbugged" by dealers' tales, but had judgment sufficient to rely on his own opinion, and buy intrinsically valuable things, in many instances, from traders who did not themselves fully know the interest or true historic value of the objects they offered. Mr. Bernal never believed that *money* could secure so good a collection as *judgment*; and that he was correct is evidenced by the result which has followed the dispersal of his own. In this way is the sale again "remarkable," and we think he would himself be greatly astonished could he see the solid cash now produced by it.

The books and prints, which formed a small portion of his store, have also sold at "fancy prices," and far above their real value, inasmuch as many might have been bought at booksellers' shops for a less sum. One of the most curious incidents of the print sale was the purchase of an impression of Hogarth's "Modern Midnight Conversation" for 78 guineas, simply because the word *modern* was spelt with *two d's*; and another equally important variation of the inscription occurred. Now this very print was purchased of Colnaghi in the plain way of business for 1*l.* 10*s.* The first and most reasonable way, in the minds of most persons, of accounting for this gigantic increase in price, will be that some wealthy collector had determined, in opposition to all the world, to secure it regardless of cost. Not so! The British Museum is the "fortunate possessor" of the rarity, and boldly secured the mis-spelled impression from the clutches of other insatiable bidders only to place it with other impressions of the same plate with the inscriptions *spelt properly*! Who shall speak of the advantages of education in future, when the absolute money value of bad spelling is 4000 per cent.? *D's* are up in the market!!

The pictures all realised good prices, particularly when it is considered that they would scarcely be esteemed as works of art, except in few instances. The portrait of Madame Pompadour, by Greuze, brought 180 guineas; and some others, possessing only a limited local interest, such as "A Skating Scene on the Moat at Ant-

werp," fetched 35*l.* They were precisely the class of pictures which are occasionally seen at obscure sales, and are bought at prices varying from one pound to five. It has indeed been asserted that an average of five pounds was really about the cost price of each picture to the late proprietor. Certainly no man ever "invested" money better than he.

A memorial emanating from the Society of Arts to the government, urged on them the purchase of the collection entire. With considerable tact the framers of that petition appealed, like men of business, to the possible "market value" of the whole, and very sensibly urged the government to buy it entire, because governments had before refused entire collections, and then had to purchase portions only at advanced prices, which ended in their paying more for a part than they might have paid for the whole. But this eminently practical way of treating the question naturally failed with a government which usually prefers the most tedious and expensive mode of acquiring anything; hence "fancy prices" have been paid, by a smaller grant of public money, to secure to the British Museum and Marlborough House, a few articles, when double the number might have been obtained almost for a nominal sum, by securing the whole, selecting what was wanted, and selling the remainder. The absurd waste of public money involved in this is all the more extraordinary, when we remember that it is devoted to Sèvres China, old Majolica, and mis-spelt Hogarths; and this too but a few months after the refusal by the trustees of the British Museum to purchase the Faussett collection of Anglo-Saxon antiquities, perfectly unique as an illustration of English history—the thing most wanted in the British Museum—and containing among many other objects more than a dozen examples of jewelled brooches, any one of which, though ten centuries older, could rival a Sèvres vase in artistic excellence; yet the collection was thought not to be "high art" by an ignorant member of Parliament, who tried in our house of representatives to shield the equally ignorant trustees. We boast of our Anglo-Saxon blood, and yet in a country where wealthy men will give nearly a thousand pounds for a comparatively modern Porcelain Vase, the paltry sum of seven hundred pounds is refused by the national council, to purchase an entire museum of objects of the highest historic value; while its *employés* are permitted to run riot over Sèvres and Majolica in sale-rooms, where bidders seem to have left their wits at the threshold.

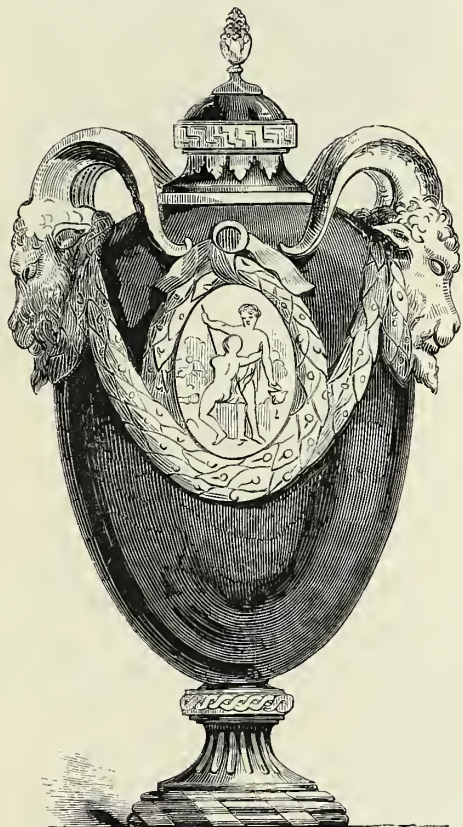
We regard the Bernal Collection highly, and are willing to allow all honour to the taste and zeal of its founder. We think, also, his prudence a lesson to, and a severe satire on, the follies of other collectors who have thronged the sale. But we cannot consider the aspect of the sale as exactly a wholesome one. It has been a cleverly-managed piece of excitement, got up by pitting rich bidders against each other. Dealers have not bought, for it is notorious they would be only too glad to sell at prices much below that which articles have fetched at this sale. They have therefore changed their tactics, and worked for "commissions," obtaining them industriously from all quarters, and thus forcing up prices to an unnatural height. This reduces collecting to a species of gambling, and the prices thus realised can never be accepted as samples of the real value of articles sold.

Looking, then, at all these things, we accept and adopt the phrase applied to the sale, as "one of the most remarkable on record." It is so: not for the skilful raising of fictitious prices, but that collectors should so easily fall into the trap.—not because Sèvres vases fetch more than they are worth, but that buyers should be found to part so easily with large sums of money.—not that *modern* should be spelt with *two d's* on Hogarth's print, but that public money should be wasted over the error.—not that the sale altogether should add to our public collections some few good articles at high prices; but that our public collections cannot be formed as was this private one. These and many other reflections arising from this sale render it most "remarkable."



THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

WE commence our fourth series of selections from the Museum of Ornamental Art, with an example of old French taste of the Louis XV. period. The Vase

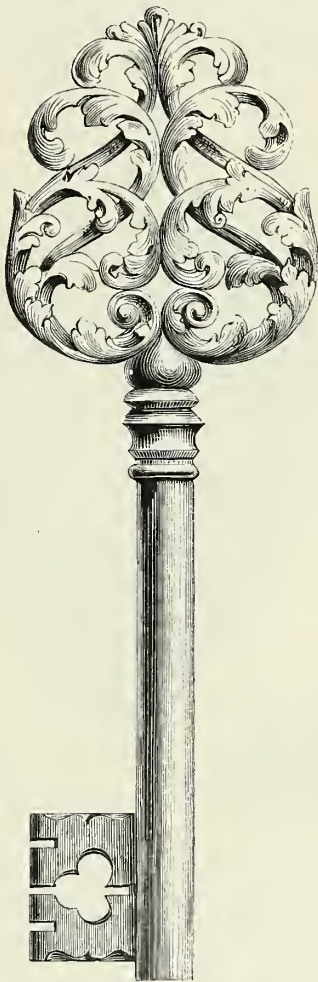


here engraved is of enamelled earthenware, grounded in imitation of porphyry, and the relievo ornaments gilded: the design in this instance is purer and simpler in style than was usual at the time. The next ex-

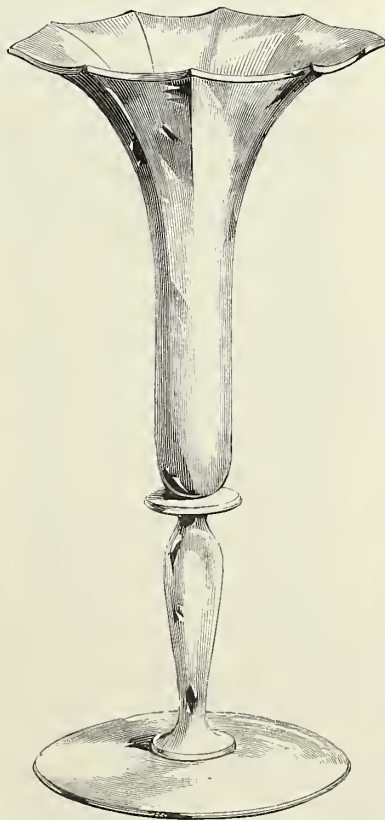


ample, a PANEL in carved oak, is of an earlier and better period, being a vigorous specimen of Flemish Renaissance ornament of about the year 1530. The gilded KEY is an elegant example of a chamberlain's

key of office, of German work. The foliated ornament forming the bow is most skillfully disposed, and the wards of the key



even are tastefully cut, showing how thoroughly the attention of the designer

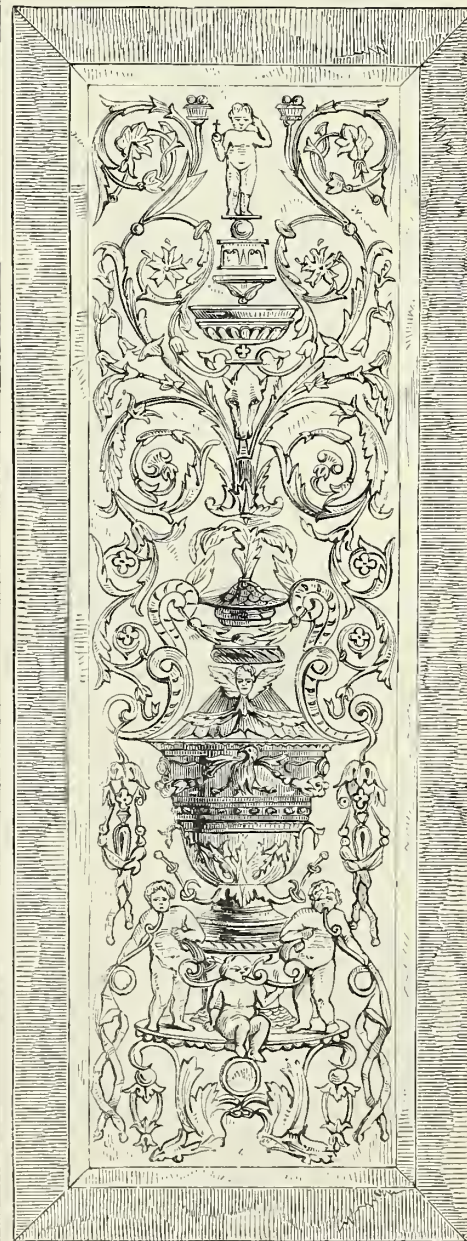


has been directed to the minutest details of the object. The graceful calyx of a flower seems to have suggested the shape

of the Venetian WINE GLASS, the material itself being almost as light and delicate as its natural floral prototype. We come next to an entirely



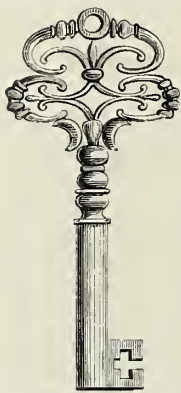
different class of Art-manufacture—old Wedgwood ware; the object represented being a SUGAR BOWL of the rare lilac ground, enriched



with cameo scroll ornaments in white. The elaborate PANEL is a fine specimen of old German or Flemish arabesque ornament.



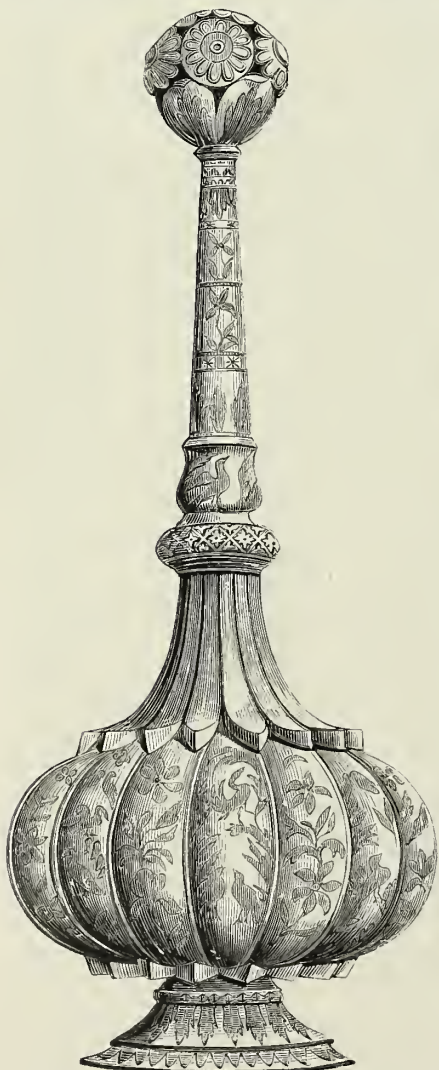
Another tastefully designed KEY in wrought steel bears testimony to the skill and fancy



of the old locksmiths. The TEAPOT is a specimen of Italian earthenware of the middle



of the last century. Beneath is an Indian ROSE-WATER BOTTLE in silver, richly decorated



with translucent enamels. The shape of the object is most graceful; and the ornamentation,

which, from the small size of the cut is only imperfectly shown, is very beautiful and consistent. The next engraving is from a Wedgwood-ware VASE of classical design: it is similar both in style and material to that engraved on the preceding page; the Roman acanthus, in its various antique conventionalised renderings, has served



as the type of ornament; the ancient motives, however, have been by no means servilely copied. Our next illustration represents a silver-gilt BEAKER AND COVER of Dutch workmanship, of the end of the seventeenth century. The ornaments of this piece are well contrasted, and very elegant in themselves: they are sharply and



artistically executed *en repoussé*, terminated by spirited chasing. In the lower part the oblique flutings, or gadroons, are worthy of notice as an original feature in ornament, whilst the shell and scroll pattern above is equally characteristic of the Louis XIV. period. The two examples in the next column are of modern origin; the first

being a CHAMPAGNE GLASS, manufactured by Messrs. Bacchus & Co., of Birmingham, and the other, a silver PERFUME BURNER of modern



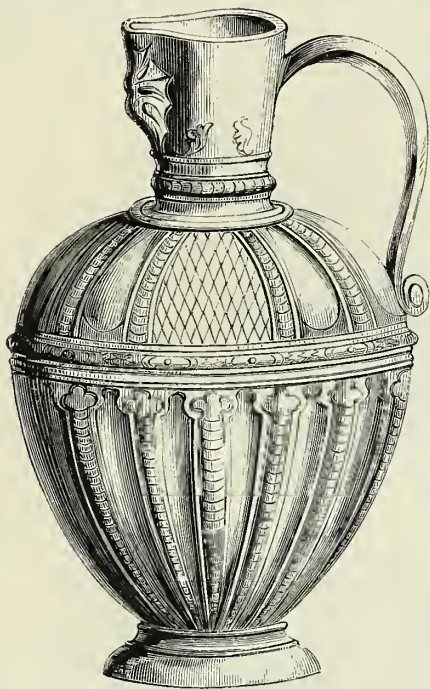
French workmanship; the latter is a rich and effective specimen of ornamental design, carried out with great skill, every part being chased



with the utmost degree of finish; the style is entirely modern, and very original, the floriated ornaments being based on natural types.



The two JUGS are specimens of old Flemish seventeenth century design in ordinary stone-

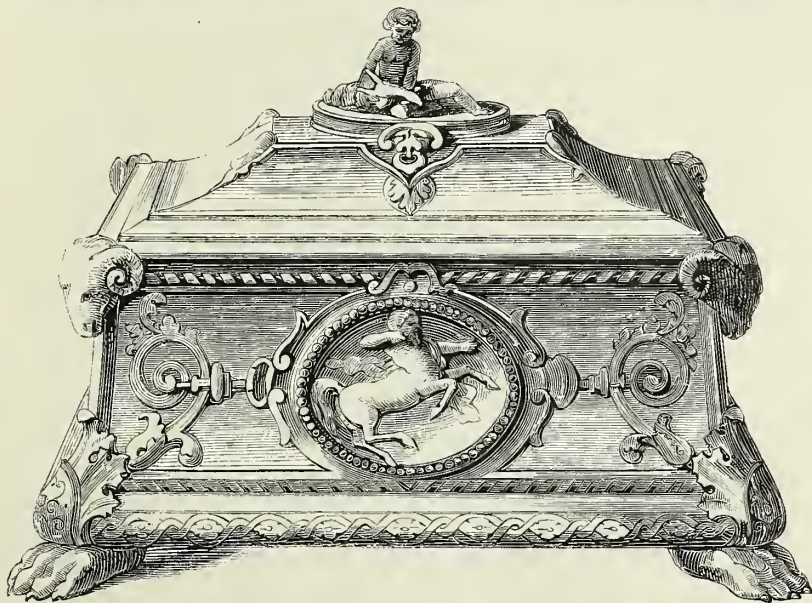


ware ; an immense variety of patterns of similar objects of use exists, many of which might be

reproduced with advantage by modern potters. They have nearly always the merit of being



constantly decorated in the natural bent of the material. The bronze CASKET is a modern work,



manufactured by Messrs. Elkington of Birmingham, from the designs and models of Mr. E.

Jeannest, an artist whose excellent productions have been previously, on more than one occasion,

arabesques etched on the steel ; the date is about 1550. The TAZZA is another example of



the delicate old Venetian glass, of which such innumerable varieties are extant. We have next



an embossed pewter TANKARD of the latter part of the sixteenth century, a French work of the



illustrated in this journal. The PIECE OF ORNAMENT at the bottom of this page is taken

from a steel casket of ancient German work, the entire surface of which is covered with beautiful

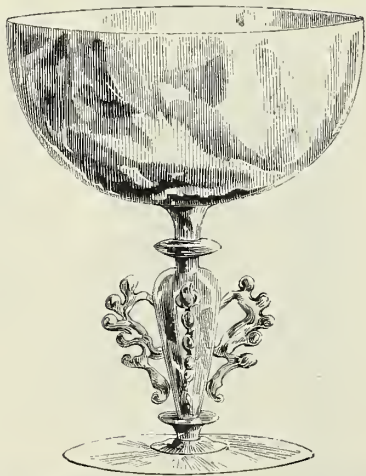
famous school of Briot ; this specimen is an excellent example of Renaissance ornament.



The first cut in this page is from an engraved Bohemian crystal glass GOBLET of eighteenth



century work. Underneath is a more elegant specimen of Venetian glass; the winged mount-



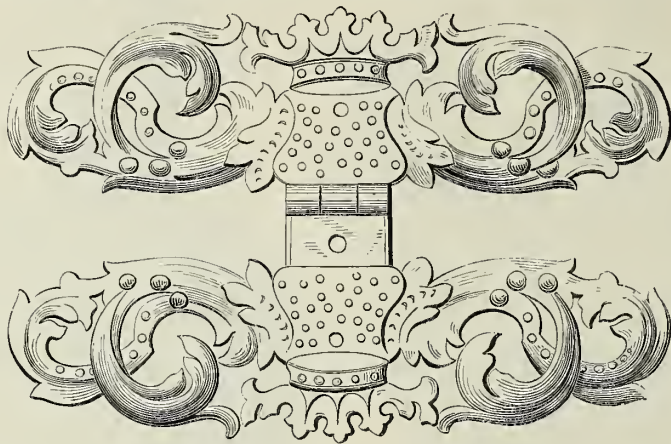
ings of the stem, and the margin of the GOBLET are edged with deep ruby; the general form is



very good, all the details being well contrasted. The silver gilt COVER of a WRITING TABLET is

a perfect model of taste or its kind; design and execution being alike of the highest order; it is signed C. Schmidt, Augustæ. (Augsburg), and

probably dates about the middle of the last century. The HINGE in tinned iron is an effective example of seventeenth century German metal



work of a cheap description. The original of the / sor Castle, having been lent for exhibition in next cut is from Cumberland Lodge, near Wind- | London by her Majesty. The FRAME is believed



to have been the work of Chippendale, a celebrated cabinet-maker of the beginning of the last century, whose workshop was in St. Martin's

Lane. Amongst cabinet-makers, the peculiar style of "rococo" ornament here seen, is called, after him, "the Chippendale style."



## SCOTT AND SCOTLAND.\*

If the immortality of Scott rested on no more solid foundation than the style in which the publishers of his works have at various times produced them, there would still be little apprehension of his name passing into



forgetfulness. Artists of the highest repute have seconded the efforts of the booksellers, and have shown the world, in the magic of their pencils, the characters and scenes which "the wizard of the north" had summoned forth from the depths of his own fertile imagination, or from what nature offered to his personal observance. In the illustrated edition of "Marmion" recently published by Messrs. A. & C. Black, we have the third of Scott's



principal poems they have sent out, on which the Art of Mr. Birket Foster and Mr. John Gilbert has been employed. "The Lady of the Lake," and "The Lay of the Last Minstrel," we noticed when they respectively appeared: we now offer our readers some examples of the

\* MARMION: A TALE OF FLODDEN FIELD. By SIR WALTER SCOTT, BART. With all his Introductions, and the Editor's Notes. Illustrated with Eighty Engravings on Wood, from Drawings by BIRKET FOSTER and JOHN GILBERT. Published by A. & C. BLACK, Edinburgh.

illustrations of "Marmion," and never has the "Tale of Flodden Field" been represented in a more attractive shape. But what can we say of it that we did not say of its predecessors? The three volumes, uniform in size, are also uniform in excellence: Mr. Foster's conception of the beautiful and the picturesque is as exquisite as ever, with, perhaps, more of



luxuriance, and his touch as light, graceful, and vigorous: can anything be more elegant than the two landscapes at the bottom of this page, so charmingly and naturally expressed? Mr. Gilbert now stands alone in his peculiar walk, and while we see in what he has done for this volume that, notwithstanding the incessant demands made upon his fancy, it has lost none of its wonted fire, we think we recognise an almost entire absence



of what has sometimes struck us as an occasional defect in his designs—the great height of his principal figures, especially those of females: we cannot discover in his illustrations of "Marmion" any "forms of giant height." Messrs. J. B. Whymper and Evans, the engravers of the drawings, must share in the merit of producing this "delicate" volume; their work is the perfection of the art of wood-engraving.



## ALBERT DURER:

HIS WORKS, HIS COMPATRIOTS,  
AND HIS TIMES.\*

BY F. W. FAIRHOLT, F.S.A.

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES  
BY THE AUTHOR.

OUR parting glance at "the Athens of Germany" must comprehend a view of the life and manners of the people among whom Durer and his compatriots lived. Theirs were the palmy days of the old city, for its glories rapidly fell to decay toward the end of the sixteenth century. Its aspect now is that of a place of dignity and importance left to loneliness and the quiet wear of time; like an antique mansion of a noble not allowed quite to decay, but merely existing shorn of its full glories; or else like an "ancient gentlewoman" of family, who bears about her a dignity to be enforced rather than observed. "Nuremberg—with its long, narrow, winding, involved streets, its precipitous ascents and descents, its completely Gothic physiognomy—is by far the strangest old city I ever beheld; it has retained in every part the aspect of the middle ages. No two houses resemble each other; yet, differing in form, in colour, in height, in ornament, all have a family likeness; and with their peaked and carved gables, and projecting central balconies, and painted fronts, stand up in a row, like so many tall, gaunt, stately old maids, with the toques and stomachers of the last century. Age is here, but it does not suggest the idea of dilapidation or decay; rather of something which has been put under a glass case, and preserved with care from all extraneous influences. But, what is most curious and striking in this old city, is to see it stationary, while time and change are working such miracles and transformations everywhere else. The house where Martin Behaim, four centuries ago, invented the sphere, and drew the first geographical chart, is still the house of a map-seller. In the house where cards were first manufactured, cards are now sold. In the very shops where clocks and watches were first seen, you may still buy clocks and watches. The same families have inhabited the same mansions from one generation to another for four or five centuries."†

In a city where all its associations of greatness are with the past, and its memories essentially connected with those who have been long numbered with the dead, it is natural we should find a strong tendency to remembrances of events and personages generally forgotten in other and more stirring cities. The Nurembergers lovingly preserve all that will connect them with the glorious days of Kaiser Maximilian, when their "great Imperial City" held the treasures of the Holy Roman Empire, the crown and royal insignia of Charlemagne, as well as the still more precious "relics" which he had brought from the Holy Land.‡

Among all their literary magnates none is better remembered than

"Hans Sachs, the cobbler-bard,"

and statuettes of this great poet of small things are to be seen in most Nuremberg book

\* Concluded from p. 84.

† Mrs. Jameson, "Sketches of Art at Home and Abroad." The curious series of views in Nuremberg, published there by Conrad Monath, about 1650, are remarkably identical with the present aspect of each locality engraved.

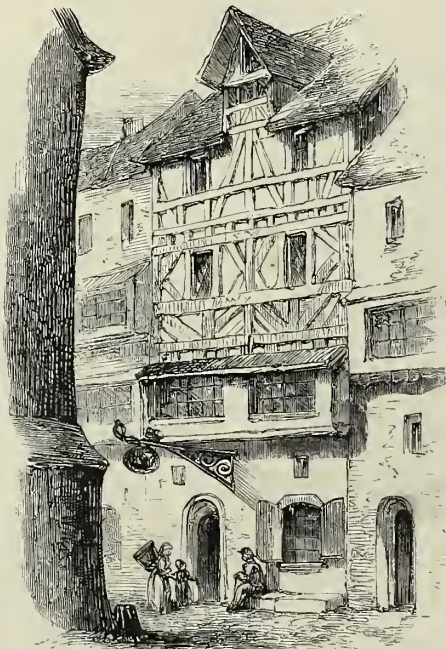
‡ The crown and royal robes of Charlemagne were those found in his tomb at Aix-la-Chapelle, afterwards used in the coronation of the German emperors for many centuries, and only transferred to Vienna during the great political changes of the last century. "The sacred relics" are also at Vienna, and were among the most valued and venerated of church treasures. They also were publicly exhibited at the coronations, and consisted of the lance which pierced the Saviour's side when upon the cross; a piece of the cross, showing the hole made by the nail which pierced one of the Saviour's hands; one of the nails; and five of the thorns of the crown put upon his head by the soldiers; a portion of the manger of Bethlehem; a piece of the table-cloth used at the Last Supper; and a piece of the towel with which Christ wiped the Apostles' feet; an arm-bone of St. Anne; a tooth of St. John the Baptist; a piece of the coat of St. John the Evangelist; and three links of the chains which bound St. Peter, St. Paul, and St. John in the Roman prison.

and print shops. Since the days of Lope de Vega no writer scribbled so fluently and so well on the thousand-and-one incidents of his own day, or fancies of his own brain. Sachs was born at Nuremberg in 1494 and was the son of a poor tailor, who insured his education in the free-school of the town, and at fifteen he was apprenticed to a shoemaker; when the period of servitude had expired, in accordance with the German practice, he set out on his travels to see the world. It was a stirring time, and men's



HANS SACHS.

eyes were rapidly opened to the corruptions of church and state; the great principles of the Reformation were making way. Hans possessed much of that sterling common sense, and shrewd practical observation which belong to many of the lower class, and make them outspoken rude despisers of courtiership. On his return he applied for admission as a fellow rhymester among the master-singers' fraternity of Nuremberg, a corporation of self-styled poets,



THE HOUSE OF HANS SACHS.

who surrounded the "divine art" with all kinds of routine ordinances, and regulated the length of lines and number of syllables which each "poem" (!) should contain, so magisterially that they reduced it to a mathematical precision, and might class it among the "exact sciences." Before this august tribunal the muse of Sachs appeared, his poem was read, its lines were measured, its syllables counted, and he was admitted to the honour of being an acknowledged master of song. From that hour till his

death, he cobbled and sang to the wonderful amusement of the good citizens; and when seventy-seven years had passed gaily over his head, "he took an inventory of his poetical stock-in-trade, and found, according to his narrative, that his works filled thirty volumes folio, and consisted of 4,273 songs, 1,700 miscellaneous poems, and 208 tragedies, comedies and farces, making an astounding sum total of 6,181 pieces of all kinds. The humour of his tales is not contemptible; he laughs lustily and makes his reader join him; his manner, so far as verse can be compared to prose, is not unlike that of Rabelais, but less grotesque."\* His most popular productions were broadsheets with woodcuts devoted to all kinds of subjects, sold about the streets, and stuck "like ballads on the wall" of old English cottages; speaking boldly out to the comprehension and tastes of the people on subjects they were interested in. From a large volume of these "curiosities of literature" now lying before the writer, his immense popularity with the people can be well understood. Here we find fables of never-dying interest, such as "The Old Man and his Ass," reproduced in doggerel they could enjoy, with a humour they could relish, and headed by bold woodcuts. If they wanted morality they had it in "pious chansons" about fair Susannah, "The Destruction of Sodom and Gomorrah," "Daniel in the Lions' Den," "Twelve short Sermons," &c. Moral allegories suited to every-day life wooed their attention in his "Christian Patience," where the whole human family is depicted as a solitary in a ship on a stormy sea, with the world, death, and the devil, as adversaries to oppose his safe entry into his port "das vaterland," but who is mercifully guarded by the Most High. If amusing satire were required, it might be found in his "Women setting Traps for Fools;" while the strong religious tendencies of the Reformers were enforced in his rhymes of the "True and False Way," above which was printed a large cut where the Saviour invites all to the open door of his fold, while the pope and his priests hinder all from entering, except by back-doors, holes, and corners. At this period Nuremberg was torn by religious faction; and it ultimately became enthusiastically Protestant. There is no doubt that Hans Sachs helped greatly to foster the feeling in its favour, as his "broad-sides" told forcibly, and were immensely popular. They were in fact the only books of the poor.

The portrait of the old cobbler was painted in 1568 by Hans Hoffman, and is a strikingly characteristic resemblance of a man whose

"age is as a lusty winter,  
Frosty, but kindly."

there is an intensity of expression in the clear, deep-set eye, a shrewd observant look in the entire features, while it shows a capacity of forehead that will make Hans pass muster with modern phrenologists. The cobbler-bard wrote and sung, and mended his neighbours' boots in an unpretending domicile in a street leading from the principal market, which street now goes by his name. Since his time the house has been almost rebuilt and entirely new fronted. Its old features have been preserved in an etching by Fleischmann after a sketch by J. A. Klein, at which period it was a beer-shop known by the sign of the "Golden Bear." Hans died full of years and honour in the year 1576 and is buried with the great men of his city in the cemetery of St. John.

The domestic life of the old Nurembergers seems to have been characterised by honourable simplicity, and their posterity appear to have followed laudably in their footsteps. They delight in the antique look of their city, and brood over their past glories like an ancient damsel "who was the beauty once." Their houses seem built for a past generation, their public edifices for the middle ages; their galleries abound in the Art of the fifteenth century, and admit nothing more modern than the seventeenth. In the old garden upon the castle bastion is a quaint quadrangular tower† having its entrance therefrom, and this has been fitted

\* Edgar Taylor's "Lays of the Minnesingers."

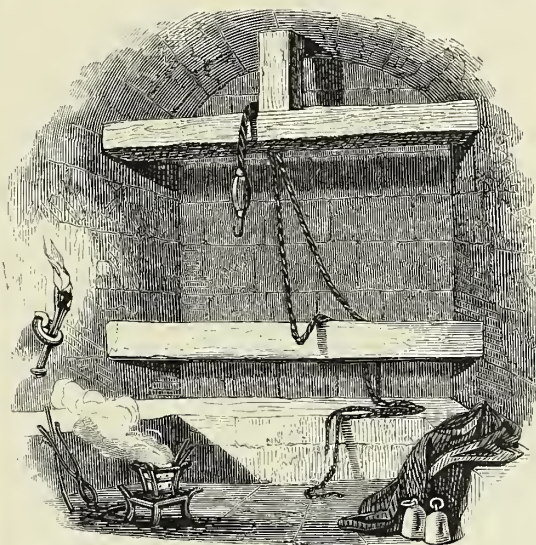
† It is seen in our view from Albert Durer's house, p. 4, and is close beside the gate of the town.



up with antique furniture, to give a true idea of the indoor life of Durer's days. It contains a hall hung with tapestries, from which a staircase leads to a suite of rooms, one fitted as a kitchen, another as a music-room, filled with the most quaint and curious antique instruments, which have ceased "discoursing most eloquent music" for the last two hundred years. The third room (a view of which we engrave) is a boudoir, containing the large antique German stove, built up with ornamental tiles cast in relief, with stories from bible history of saints, and arabesque. Beside it is a bronze receptacle for water, shaped like a huge acorn, the cock having a grotesque head, and the spigot being a small seated figure; this was gently turned when wanted, and a thin stream of water trickled over the hands into the basin beneath; an embroidered napkin hangs beside it; and above it is the old-fashioned set of four hour-glasses, so graduated that each ran out a quarter of an hour after the other. The furniture and fittings of the entire building are all equally curious, and reproduce a faithful picture of old times, worthy of being copied in National Museums elsewhere.

Nuremberg being a "free city" was governed by its own appointed magistrates, having independent courts of law. The executive council of state consisted of eight members, chosen from the thirty patrician families who, by the privilege granted to them from the thirteenth century, ruled the city entirely. In process of time these privileges assumed the form of a civic tyranny, which was felt to be intolerable by the people, and occasionally opposed by them. The fierce religious wars of the sixteenth century assisted in destroying this monopoly of power still more; yet now that it is gone for ever, it has left fearful traces of its irresponsible strength. All who sigh for "the good old times," should not moralise over the fallen greatness of the city, and its almost deserted but noble town-hall; but descend below the building into the dark vaults and corridors which form its basement; the terrible substructure upon which the glorious municipal palace of a free imperial self-ruled city was based in the middle ages, into whose secrets none dared pry, and where friends, hope, life itself, were lost to those who dared revolt against the rulers. There is no romance-writer who has imagined more horrors than we have evidences were perpetrated under the name of justice in these frightful vaults, unknown to the busy citizens around them, within a few feet of the streets down which a gay wedding procession might pass, while a true patriot was torn in every limb, and racked to death by the refined cruelty of his fellow-men. The heart sickens in these vaults, and an instinctive desire to quit them takes possession of the mind, while remaining merely as a curious spectator within them. The narrow steps leading to them are reached through a decorated doorway, and the passage below receives light through a series of gratings. You shortly reach the labyrinthine ways, totally excluded from external light and air, and enter one after another confined dungeons, little more than six feet square, cased with oak to deaden sounds, and to increase the difficulty of attempted escape. To make these narrow places even more horrible, strong wooden stocks are in some, and day and night prisoners were secured in total darkness, in an atmosphere which even now seems too oppressive to bear. In close proximity to these dungeons is a strong stone room, about twelve feet wide each way, into which you descend by three steps. It is the torture-chamber. The massive bars before you are all that remain of the perpendicular rack, upon which unfortunates were hung with weights attached to their ankles. Two such of stone, weighing each fifty pounds, were kept here some years back, as well as many other implements of torture since removed or sold for old iron. The raised stone bench around the room was for the use of the executioner and attendants. The vaulted roof condensed the voice of the tortured man, and an aperture on one side gave it freedom to ascend into a room above, where the judicial listeners waited for the faltering words which succeeded the agonising screams of their victim. So much we know and still see, but worse horrors were dreamily spoken of by the

old Nurembergers; there was a tradition of a certain something that not only destroyed life, but annihilated the body of the person sacrificed. The tradition took a more definite form in the seventeenth century, and the "kiss of the Virgin" expressed this punishment, and was believed to consist in a figure of the Virgin, which clasped its victim in arms furnished with poignards, and then opening them, dropped the body down a trap on a sort of cradle of swords,



THE TORTURE-CHAMBER.

arranged so as to cut it to pieces, a running stream below clearing all traces of it away.

These frightful traditions were received with doubt by many, and with positive disbelief by others, until a countryman of our own, with unexampled patience and perseverance, fully substantiated the truth of all, and, after many years, traced the absolute "Virgin" herself,

a series of poignards into the body, two being affixed to the front of the face, to penetrate to the brain through the eyes. "That this machine had formerly been used cannot be doubted; because there are evident blood-stains yet visible on its breast and part of the pedestal." This machine was introduced to Nuremberg in 1533, and is believed to have originated in Spain, and to have been transplanted into Germany during the reign of Charles V., who was monarch of both countries. At this period there were great tumults in Germany, and continual quarrels at Nuremberg between the Catholics and Protestants: the men of that city had no doubt to thank "the most holy Inquisition" for this importation of horrors.

The great leading principles of the Reformation interested Durer as they did other thinking men. He examined by the biblical test the unwholesome power and pretension of papacy, and found it wanting. We have already noted the exhortations to abide by "the written word" which he appealed to his famous picture of the Apostles. In his journal he breaks forth into uncontrolled lamentations over the crafty capture of Luther made by his friend the Elector of Saxony, who conveyed him thus out of harm's way, and kept him nearly a twelvemonth in the Castle of Wartburg. He exclaims, "And is Luther dead? who will now explain the gospel so clearly to us? Aid me, all pious Christians, to bewail this man of heavenly mind, and pray God for some other as divinely enlightened." He then exhorts Erasmus to "come forth, defend the truth, and deserve the martyr's crown, for thou art already an old man." Durer had painted Erasmus's portrait at Brussels in 1520, and appears to have been intimate with that great man, as he was with Melancthon, who said of Durer, that "his least merit was that of his art."

Amid the strong dissensions of the Reformation, at a time when old Nuremberg was totter-



APARTMENT IN THE GARDEN OF THE CASTLE AT NUREMBERG.

which had been hurriedly removed from Nuremberg during the French Revolution, two or three days before their army entered the town, and then passed into the collection of a certain Baron Dietrich, and was kept by him in a castle called Feistritz, on the borders of Steinmark. Determined to persevere in tracing this figure our countryman visited this castle in 1834, and there saw the machine; it was formed of bars and hoops covered with sheet-iron, representing a Nuremberg maiden of the sixteenth century in the long mantle generally worn. It opened with folding-doors, closing again over the victim, and pressing

ing to its fall, worn down by mental toil, and withered at heart by one of the worst wives on record, died Albert Durer at the age of fifty-seven.

In the old cemetery of St. John lies all that is mortal of the artist who has given lasting celebrity to Nuremberg. Let me take my reader for an imaginary last walk in that direction. Passing out of the town by the gate opposite Durer's house, the sculptured representations of the scenes of Christ's Passion, by Adam Krafft, already alluded to, will guide our footsteps on our way. About three-quarters of a mile from the town, we reach the gate beside which stands



Krafft's group of the Crucifixion.\* We enter, and stand in a grave-yard thickly covered with grave-stones. Here the burgher aristocracy of Nuremberg have been buried for centuries.

The heavy slabs which cover the graves are in

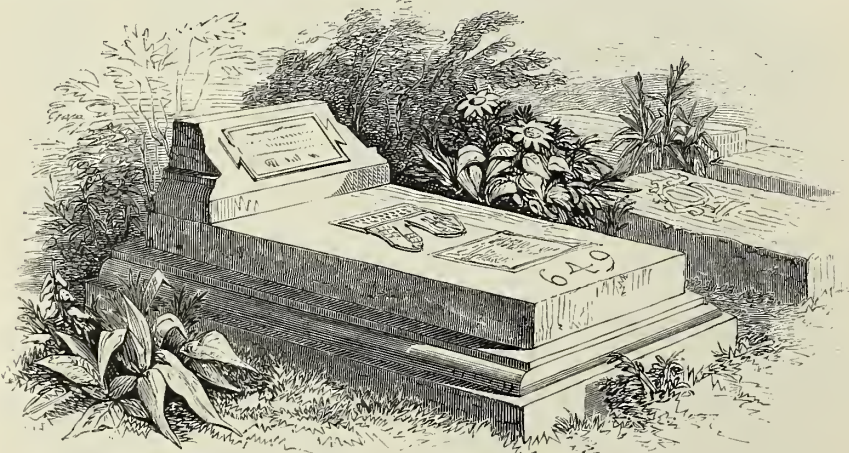
many instances highly enriched by bronze plates elaborately executed, containing coats of arms, emblems, or full-length figures. Each grave is numbered, and that of Durer is marked 649. The stone had fallen into decay, when Sandrart



THE CEMETERY OF ST. JOHN.

the painter had it renewed in 1681.† This honourable act of love from a living artist to a dead brother, enabled the memorial to stand

another century of time. The artists of Nuremberg now look after its conservation; it has recently been repaired by them, and on the anni-



THE GRAVE OF ALBERT DURER.

versary of the Spring-morning when the great master departed, they reverently visit his resting-place. The inscription upon it runs thus:—

ME. AL. DU.  
QUICQUID ALBERTI DURERI MORTALE  
FVIT SUB HOC CONDITUR TUMULO.  
EMIGRAVIT. VIII. IDUS. APRILIS  
M.D.XXVIII.

The sentiment of this epitaph has been beautifully rendered by Longfellow—

"*Emigravit* is the inscription on the tombstone where he lies;  
Dead he is not,—but departed—for the artist never dies."

\* Our engraving is taken from a sketch made on this spot, looking back toward the city, and its ancient castle on the rock. Krafft's sculptures are seen to the left, at intervals, on the road side.

† He also is interred in this cemetery. So is Durer's friend, Pirckheimer; his grave is No. 1414.

Thus ends our brief review of the life and labours of Durer and his fellow artists. If it has "called up forgotten glories," it has not been a labour ill-bestowed. If it should induce others to leave England for Nuremberg, as the writer hereof was induced, he can venture to predict full satisfaction from the journey. Any one who may ramble through its streets, know its past history, feel its poetic associations, like the American bard we have just quoted, will say, as he has done, of old Nuremberg and the great and good Albert Durer—

"Fairer seems the ancient city, and the sunshine seems more fair,  
That he once has trod its pavement, that he once has breathed its air!"

## LOVE REVIVING LIFE.

FROM THE SCULPTURE BY FINELLI.

THE close of the last century witnessed the Arts in Rome, like everything else of a high and ennobling tendency in the seat of pontifical power, reduced to a state of comparative decrepitude: all of renown and of greatness that she held—and glorious and rich were her possessions—was associated with the past: men sought her as they would search a magnificent tomb, for the gold and the gems that were buried with the dead or that decorated the shrine: there were none left to uphold her honour in those matters which had raised her to the pinnacle of intellectual grandeur. It was then that the genius of one Italian, aided subsequently by the genius of a native of another country, restored to Rome that pre-eminence in one branch of Art which she enjoyed ages long since departed: Canova resuscitated Sculpture, and when Thorwaldsen had taken up his abode in the city, the breath of life was again kindled amid her decayed palaces, and strangers from all lands flocked thither to learn of the past and to be taught by the living. From the school of which Canova may be considered the founder have come forth most of the great sculptors whose works are the glory of the present century. In justice to our own great countryman, Flaxman, his name ought not to be omitted when speaking of those to whom must be ascribed the honour of recovering the art from its degradation.

Rome is once more the resort of men from all parts of the world who study or practise this the grandest of all the Arts. Those of our readers who have perused the *Art-Journal* during the last five or six months will have gained some insight into what is passing in the "Studios of Rome." The writer of those interesting communications makes no mention of Finelli, a native sculptor, nor are we at all familiar with his history, or his works, except that we have engraved here. Ernst Förster, the distinguished German Art-critic, who paid a visit to the studio of Finelli in 1837, and who, we presume, had seen some of his sculptures elsewhere, refers thus to them: after speaking of those of Canova and one or two other modern Italian sculptors, he continues,—“I admire less the works of Finelli; there is in them a degree of coquetry, a certain affectation which has little charm for me. It will suffice to name his ‘Three Hours,’ which he has made for M. de Demidoff (the well known Russian connoisseur), under the figure of three dancing girls, clad in short dresses, thin and fitting as closely to the person as if they had been wetted through: these ‘Hours’ have the wings of butterflies, and exhibit a semblance of grace which in reality they have not. London possesses of this sculptor’s works, ‘A Venus Standing,’ and ‘Psyche asking Pardon of Cupid:’ there is also in his studio a ‘Hebe,’ which has not yet found a purchaser.” The “Psyche” Dr. Waagen describes in his “Art Treasures in Great Britain,” as “a group of pleasing motive, and well carried out:” it is in the possession of Mr. Howard Galton, of Hadzor, near Droitwich.

We are not quite sure but there may be discoverable in the statue we have been permitted to engrave from the renowned sculpture gallery of his grace the Duke of Devonshire, at Chatsworth, a little of what M. Förster denominates as artistic “coquetry,” but the subject seems almost to demand it; and, moreover, such a quality, if thought to exist, is redeemed by its poetical treatment. The subject is derived from the classic fable of Psyche, who is often represented in ancient works of Art under the form of a butterfly. But the sculptor has here given another version to the story, than that generally found on such relics of antiquity, where Cupid is seen pressing the butterfly to his bosom; here he is restoring the frail creature to life by the breath of his mouth; he holds the insect lightly in the palm of one hand, covering it with the other as though he would hold it captive even after he had re-endowed it with vitality: he would give life but not liberty. The idea of the work is very beautiful, and it is developed with much delicacy.





LOVE REVIVING LIFE

BY MRS. J. W. W. W.

OF THE LONDON AND NEW YORK PUBLICATIONS OF THE AMERICAN BOOK CONCERN







THE EXPERIMENTAL TRAVELLING  
MUSEUM  
OF WORKS OF ORNAMENTAL ART AT  
BIRMINGHAM,

SELECTED FROM THE MUSEUM AT MARLBOROUGH  
HOUSE.

A MORE auspicious period to begin, a more fitting opportunity to select, or a greater event to commemorate, could not possibly have presented itself wherein to inaugurate a new state of things as regards Art Manufacture, than the Great Industrial Exhibition of 1851; it was wise therefore to mark it as a "red letter" year in the calendar of Art instruction, by the commencement of a Museum to which the manufacturer, the artisan, or the general public, might repair for lessons, whereby to improve, correct, and elevate the character of the works produced by the former, and render the purchaser more ready to appreciate such excellence where it showed itself. Previously to the year 1851, it will be recollected that no collection was in existence at all available for purposes of reference, to which those engaged in the trades requiring a knowledge of ornament could refer. Until the collection brought together by the Society of Arts in 1850, the greatest possible ignorance prevailed as to the state of ancient and mediæval Art workmanship; information was gleaned by waifs and chances accumulated unsystematically; when wanted it was forgotten, and the specimen which furnished it had long since, at the dispersion of the temporary collection, passed into the hands of the owner, and was not therefore accessible for examination. The same result must have followed the dispersion of the contents of the Exhibition of 1851, and but for the grant of 5000*l.* would have done so. For once the House of Commons acknowledged its right to educate, and was liberal, so far as our liberality as to the value of objects for educational purposes is concerned; how illiberal previously, may be shown by reverting to the Standish collection, which now fills a suite of rooms in the Louvre, at Paris. This collection was originally offered for the acceptance of the British nation, with the condition that it should be accommodated suitably in some place where it would be useful for purposes of study and instruction. It was rejected by our government refusing to accede to the conditions, but at once accepted by Louis Philippe, who bestowed it where it now is. While this is being written, the Bernal collection is being dispersed in every direction, and it is rumoured that the French government had offered 50,000*l.* for it. It is no mere saying, that they do these things better in France than we; they certainly do look to their national collections; they are extensive; in keeping with these is the development of the national taste, which is exuberant and refined; the French know well the value of their Art-manufactures, accumulated together in the Salle Bijouterie in the Louvre, their Hotel Cluny, their Luxembourg Palaces, &c.; these, and these alone, have raised the national taste of France to a position high and lifted up; giving an impetus to the production of objects in which delicacy, beauty, and the hand of the cunning workman are visible; combined, these several advantages have placed the productions into which the element of Art enters—produced in France—upon a vantage ground, from which they cannot be dislodged unless we condescend to fight them with their own weapons, use the same means, and travel to excellence by the same path.

With the sum already alluded to at their command, a committee of gentlemen of acknowledged skill in matters of taste, was appointed to purchase works from the exhibition, and to form a nucleus around which to gather "a museum of manufactures, of a high order of excellence in design, or of rare skill in Art workmanship." The objects purchased were comparatively few, but they are of a high class; the majority displayed, in addition to taste in design, much skill and care in manipulation; it is possible that in some instances the sum paid for the article purchased was too great, in

comparison with the value of the article in a suggestive point of view; that the same amount might have been more judiciously expended on objects which appealed more directly to the manufactures of the country; the intention of the committee being doubtless disinterested, they acted according to their conviction, forgetting, however, one great and most important feature, viz., that the ornament which adorned many of the most expensive articles purchased, could never by any means find a place upon those produced by the ordinary processes employed in manufactures. The recognition that a Museum is a useful auxiliary to our Schools of Design, is, however, of far more importance than any errors made in the selection of objects, but in future, when purchases are to be made, it is to be hoped that in addition to the judgment of the artistic features of the object, practical utility will enter into the consideration to determine the utility of the purchase.

The purchases alluded to having been made, a home and a temporary resting place were found for them in Marlborough House; convinced of the very great importance of the movement, her Majesty, several of the nobility—and collectors, lent or contributed examples of valuable works of Art-manufacture in the precious and other metals, in glass, china, and various pieces of furniture considered valuable, as exhibiting true and correct principles of ornament and construction. Of the originals many have found their way back to their rightful owners; but some remembrance of their very great beauty has been retained, through representations made of them by the photographic process. It, however, speedily became apparent to the projectors of the Museum that, were the collection to be permanently located in London, the value in an Industrial point of view would not be fully realised, and something like injustice would be perpetrated upon the manufacturers and artisans who throng the centres of specific classes of manufacture, the articles composing which it was so necessary to improve. The mountain could not come to Mahomet, so Mahomet must needs go to the mountain; a selection was made from the Museum, of works composed of various materials, a case constructed expressly to hold them, in addition, various frames were filled with photographs, textiles, and fictile casts of celebrated ivory carvings, &c. &c.; these make up the collection now exhibiting in connection with other works, in the rooms of the Society of Artists, Temple Row, for the last month. In examining the collection there is much to amuse, but there appears to be a total absence of any leading principle having been kept in view, which certainly ought to have been; with all deference to the judgment of the parties who made the selection the opinion entertained is, that the space being small, the artistic and ornamental characteristics of the specimens should have been kept more prominently in view; within the limits afforded it would have been impossible to place a history of pottery; failing this, its ornamental and suggestive influences should have been brought more into play. Upwards of two-thirds of the case is monopolised with pottery, a great proportion of which is neither pretty nor suggestive. Turn from pottery to glass; the historical walk has been again attempted with even worse success, the illustrations being confined to a most incomplete collection of Venetian varieties, some two specimens of German enamelled, a solitary Bohemian engraved example, a bit of Chinese, and a Greek amphora or "tear vase." It is impossible to account for this scant representation of illustrations of glass upon any common grounds; to procure specimens of even Venetian glass is not an impossibility, Bohemian is much more accessible; the glass manufacture of this country is certainly not second in importance to that of pottery, at all events, it was worthy of a better representation than it has received at the hands of the officer delegated by the Board of Trade with the important duty of making up a case of objects to improve, in connection with others, the taste of artisans engaged in that department of the national industry. In metal working there is the same want as is observable in glass; there is a sad

deficiency of what would be suggestive to our lamp makers, gasalier manufacturers, and the brass-foundry trade generally; the jewellers fare better, as there is a fair sprinkling of objects, which will at least be useful to them. Electroplate and Britannia metal-workers may be benefited by an attentive examination of many of the examples. There are also a few specimens of ornamental iron working, which will repay patient study, and may assist in reviving a taste for the delicate manipulation of a metal, which from its abundance among us is not valued as it should be. The photographs are well selected, and the furniture specimens will serve a most excellent purpose in suggesting, to cabinet makers and others engaged in furnishing, some improvement in household furniture, many articles of which are now become painful from their continued repetition. The glazed frame of fabrics of Indian textiles will doubtless be useful to the artisans of localities in which textile manufactures are carried on, more particularly shawls, from their harmony of colour. The lace, of which there are a few good and rare examples, will also do good service; the fictile ivory casts of panels or leaves refer chiefly to the mediæval period; they might be judiciously associated with a few of a more recent period, or even examples procurable from the ivory carvers of Dieppe, where the art is now cultivated with considerable success.

The supplementary contributions, which aid materially in rendering the exhibition attractive, have been received from a considerable number of gentlemen connected with this district. Charles Birch, Esq., has been a most liberal contributor, having placed his rich and varied stores of rare and curious articles at the disposal of the committee, who appear to have selected very judiciously works in metal, wood, glass, china, and ivory. Sir Francis Scott has some exquisite Mosaics in his collection, with other objects equally attractive and interesting. Lord Calthorpe sends some unique specimens, among others two Turkish pipes of silver, with excellent enamel work thereon, of a truly Oriental character. Howard Galton, Esq., of Hadzor, contributes delightful examples of metal work, among others a tazza, after the celebrated Cellini—some rare cameos in very full relief, and ivory carvings. John Hardman & Co. are also contributors of very attractive specimens of original and authentic mediæval work, carefully ornamented with enamels; among others a processional cross, originally belonging to Fountains Abbey. From Oscott College has been sent a portion of the carvings and iron working fragments collected by the late A. W. Pugin, while professor of Architecture in that institution, in the study of which he no doubt perfected his great practical knowledge of mediæval workmanship; the beauty of several of the examples, besides the light thrown upon the older methods of iron working, are invaluable as authorities. Messrs. Elkington & Mason on the present, as on all occasions, have been liberal with their exquisite reproductions by the electro-metallurgical process, of which they have sent no fewer than two hundred examples. Cooke, of Warwick, send specimens of wood-carving, and the original models used by them for the Alsot Buffet. Messrs. Kerr, of Worcester, have excellent reproductions of antique pottery, vases, &c.; Messrs. Jennens & Bettridge specimens of old papier maché trays, which show the treatment of that material at an early period of the introduction of that material—in addition, one or two examples of real Japanese, supplemented with a few objects of their own modern productions. Mr. Thomas Underwood, the lithographer of Union Passage, has illustrated, by a series of progressive examples, the *modus operandi* of the production of a delightful Water Colour Drawing by J. D. Harding; the chromo-lithographic method is that adopted; the evanescent and aerial perspective has been well expressed, and the colours are charming—this work would do no discredit to Metropolitan printers, and speaks well for the spirit and enterprise of a provincial tradesman. Mr. Redfern, of Warwick, sends a few specimens of metal working; Mr. Geo. Wallis a nice bit of iron casting of American origin, and a fine deposit of a



commemorative bas-relief of the deeds of Wellington, by Jeannest. A very complete set of the Soho medals is contributed by Mr. A. Preston, which is very interesting as exhibiting the artistic ability of the period in which they were executed. J. B. Hebbert, Esq., Mr. Kirk, and Mr. Wood, are also exhibitors. Mr. W. C. Aitken illustrates, by a series of impressions, Austrian "Nature Printing" as contrasted with his method by the direct process.

In reverting to the selection of works from Marlborough House, giving the fullest credit for the step which has been taken in making available to the manufacturers and artisans of our great centres of the staple manufactures of the country, many of the examples which adorn the central museum,—convinced of the value of collective assemblages of works of Art manufacture for purposes of reference, the true and proper resting place for such examples is in the busy hives of industry, where the men who fashion things of iron and brass, of glass and clay, who weave silk, cotton, and wool, may see and benefit by them; and in the results of their labours render visible the advantages to be gathered therefrom. The great and best training ground for useful masters for schools of design is in the provinces, where they become acquainted with the processes of manufactures, and can adapt their designs to the execution with ease and facility. This simple consideration ought to operate with peculiar effect in the immediate institution of Local Museums for manufacturing purposes; and whatever aid may be received from manufacturers and collectors the better, *but such ought not to absolve the government of our country from rendering the utmost possible assistance they can in the purchase of specimens to assist in making such museums complete.* A period approaches when their liberality can be shown. In the Parisian Exhibition another opportunity presents itself, where not only the manufactures of France, but those of many other nations and states, will be laid open to public gaze. From these there might be selected much which it would be useful for us to have; and though great and wealthy manufacturers may buy for themselves, let it not be forgotten that there are those who have taste who cannot. The manufactures of our country are a source of national wealth; as such they are worthy of the care and attention of our legislators; and as they desire that the Old Land may prosper, let them supply additional stimulus in the shape of good examples selected by a committee composed of men of acknowledged taste, and manufacturers who are acquainted with the class of objects on demand, the external form of which it is desirable to improve. W. C. A.

### THE ENCAUSTIC TILES OF MESSRS. MAW & CO.

THIS is the last example we purpose giving of these encaustic tiles: the four specimens need little comment, the merits of design and colour being sufficiently evident. It may, however, be observed, that the dark chocolate ground in the example marked H, is rather too heavy for the other colours, and draws the eye away from the exceedingly pretty border. This defect, if the term may be employed, though the arrangement scarcely admits of it, has been avoided in the design marked L, where the dark border acts as a balance to the corresponding darks in the centre of the pattern. The border of letter I is bold and rich, forming a good framework to the quiet colouring of the centre. But the design marked K, pleases our fancy best in the whole composition and in its various details, all of which are excellent, while the colours have a degree of harmony most agreeable to the eye; although some brilliant tints are used, they are so placed as to have no predominating influence over the more sober colours. In the four plates we have introduced of Messrs. Maw's tiles, we think enough has been given to show the taste these manufacturers exhibit in their productions.

### PICTURE FORGING.

IN the remarks we have at various times felt bound to make on the subject of unfair picture dealing, we have rarely been able to do more than treat the matter generally; not that we possessed no direct evidence of nefarious transactions—for of such we had, and still have, an abundant supply—but there were obvious reasons why it would have been impolitic to publish all we knew concerning the "curiosities" of this kind of commercial trafficking. Mr. E. M. Ward, R.A., has, however, with a spirit we cannot too highly commend, recently brought one transaction of the sort to light, the particulars of which we extract from the police report of the morning newspapers of March 6th.

### MARLBOROUGH-STREET.

NOVEL APPLICATION.—Mr. Darvill, the solicitor who conducted Lieut. Perry's case, accompanied by Mr. Ward, the artist, entered the court, and, addressing the sitting magistrate (Mr. Hardwicke), said he had an application to make of a novel nature, and he hoped, if the magistrate could not give him the assistance he required, that the magistrate would favour him with his advice. In 1851 Mr. Ward, the well-known artist, painted a picture known as "James II. receiving Intelligence of the Landing of the Prince of Orange." The painting was purchased by Mr. Jacob Bell, of Langham-place, who gave Mr. Ward the usual permission to take an artist's copy of the picture. This copy was subsequently sold to Messrs. Melton & Clarke, picture-dealers, who again sold it to a gentleman named Pashall, residing near Preston. Some short time ago Mr. Ward was informed that a picture was in the market which he was asserted to have painted. Mr. Ward made inquiry, and ascertained that this picture was a copy of the artist's copy of the James II. painting sold to Messrs. Melton & Clarke. A copy, therefore, of the artist's copy had been made by an inferior artist, and an attempt had been made to palm it off as an original, whereby an injury was inflicted on Mr. Ward's artistic reputation, and a fraud committed on the purchaser. Now, as Mr. Ward was unable to tell how far this spurious manufacture had proceeded, and how many spurious works were in existence, he had instructed him to come to that court and to detail the facts, in the hopes that some way would be pointed out by which Mr. Ward would be protected from this kind of injury and injustice. The public also ought to be put on its guard against this system of spurious copies, as, if he was correctly instructed, other cases of spurious paintings, foisted on the public as originals, were likely to come to light. He was not sure that it would not be necessary, owing to the defective state of the law, to seek the aid of parliament for an enactment that should provide means to check and punish fraud. Possibly that end might be attained by declaring that original paintings should be taken to some public body—the Society of Arts, for instance—and there stamped, and authenticated in such a way as to give force and validity to the genuineness of the painting.

Mr. Hardwicke.—Somewhat, I presume, like the assayment of the Goldsmiths' Company.

Mr. Darvill.—Precisely so; and this course will be found necessary, if the public is to be protected from fraud.

Mr. Hardwicke.—As the law exists there is a remedy against positive fraud. If a picture is sold as an original, and it should turn out to be only a copy, on bringing the fact home to the seller that he knew of the fraud, the buyer has his remedy in a court of law.

Mr. Darvill.—As far as Mr. Ward was concerned, his injury, in a pecuniary point of view, was a mere nothing; it was his reputation that suffered. An artist might paint a picture of merit; another person might make twenty copies of it, sell them for originals, and the artist, as the law stood, had no means of protecting himself against this kind of fraud. Mr. Ward might apply to Chancery for an injunction against the holder of the spurious picture to restrain to sell as an original, but that, obviously, was not a remedy suitable to the case.

Mr. Hardwicke admitted that, as the law stood, it was a serious matter to artists. An inferior copy sold as an original was certainly calculated to damage the reputation of the most eminent artist. In his opinion, artists were not sufficiently protected; and as far as the present case went, he was sorry to say he was powerless to interfere.

Mr. Darvill thanked the magistrate for his attention. He hoped, however, that an exposure of the

frauds on artists by the public press would put the public on its guard, and, at the same time, afford some protection to artists.

The parties then left the court.

Now it is quite evident that a gross fraud has been committed by some one; the question is, by whom? The history of the true picture, the artist's copy, and the *copy of the copy*, is briefly this, if we have been correctly informed—and there is little doubt of the truth of our statement.\* Mr. Ward sold his copy to Melton & Clarke, (picture dealers—one of them being a "picture auctioneer.") We demand to know of Messrs. Melton & Clarke if they did not offer to Mr. Colls, the well-known picture dealer in Bond Street, a work purporting to be the "artist's copy" of Mr. Ward's "James II.;" that Mr. Colls consented to give the price asked, if it was first submitted to Mr. Ward to guarantee its authenticity; and that this was refused, on the ground that the picture belonged to a gentleman who was stopping at an hotel, but who was about to return home with the painting unless sold immediately. In a letter published in the *Daily News*, a day or two after the hearing of the case at the police court, Messrs. Melton & Co. deny that any copy could have been made while the work was in their hands; but are they prepared to deny what we state respecting the offer to Mr. Colls? Did they, when they offered the copy to Mr. Colls, believe it to be the actual painting they purchased of Mr. Ward, and which they knew was painted by him—and if so, who was the gentleman who was in such a hurry to sell it before he went home? Was Mr. Melton, the "gentleman" who offered the picture and was the "gentleman stopping at an hotel," and who must make a sale immediately,—was this "gentleman" Mr. Melton's partner, Mr. Clarke?

Mr. Darvill, in his letter to the *Daily News*, thus writes:—"Last year (1854) Mr. Melton took a spurious copy of the picture I have alluded to, having considerable merit, to a most respectable party in Bond Street connected with the picture trade, and offered it to him as an original picture by Mr. Ward for 70l. The party was astonished at the price, and proposed to purchase if Mr. Melton would let him have the picture to show to Mr. Ward for verification; but Mr. Melton declined doing so, alleging that the picture belonged to a gentleman at some hotel, who would not part with it for any time out of his possession." The picture having been thus very properly declined by Mr. Colls, was subsequently sold by Mr. Melton to another party, and passed through the hands of at least four dealers.

For years past have we, single-handed, been labouring to arrest these fraudulent dealings; few of those whom it immediately concerns—the artists and the public—have come forward to aid us in our efforts; wrongs are perpetrated against both almost daily, and yet neither takes a step to endeavour to crush a system of downright robbery. It is clear, that until the artists, as a body, rouse themselves into action and demand protection from the legislature, they must risk their reputations by having "base imitations" of their works scattered over the country. If a publisher desires to engrave a painting by any artist of note, he must first pay him a considerable sum for the right to do so, although the engraver may, and generally does, extend the fame of the painter; but artists are contented oftentimes to see their pictures imitated, and their own professional characters thereby endangered, without remonstrance, or at least without a movement to hinder such iniquitous proceedings.

We shall ere long submit to the public a variety of anecdotes illustrative of forgeries and dealings in modern pictures: they will astonish many, and disgust all.

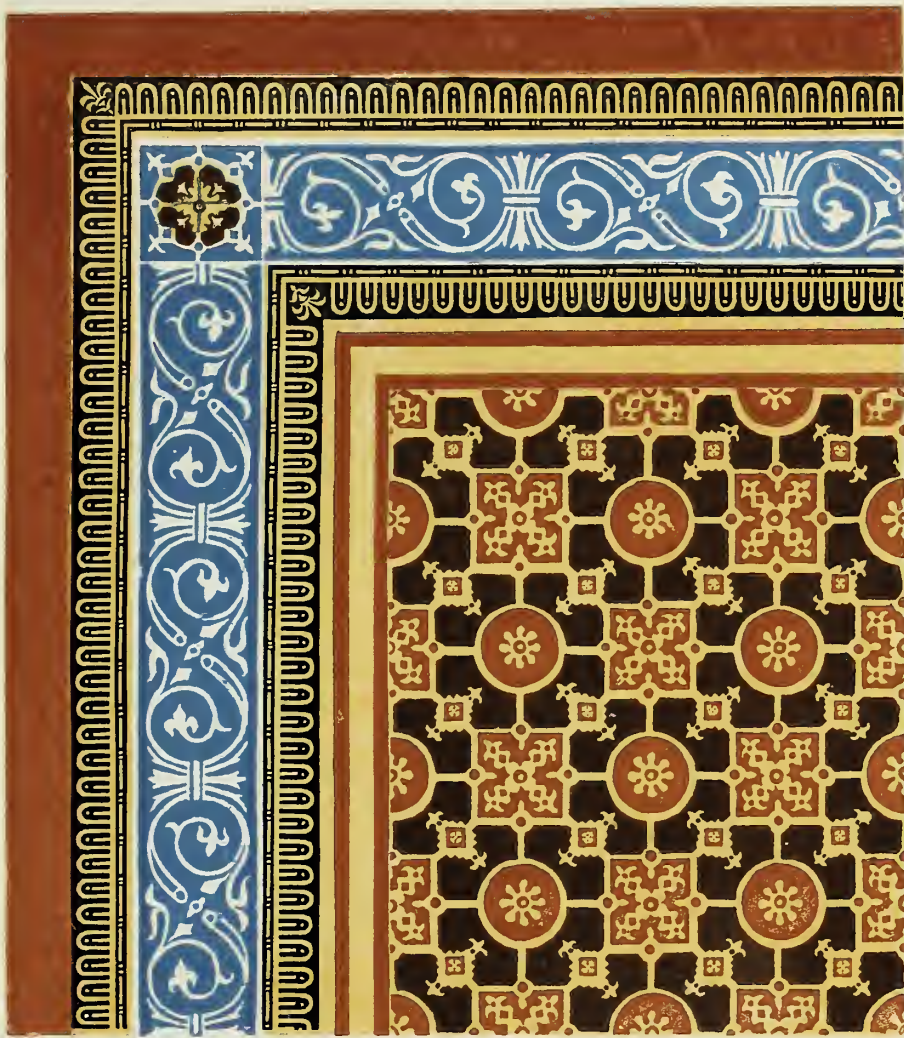
As we have said, for eight or ten years, we have laboured to expose the iniquities connected with this trade: undoubtedly there are many upright and honourable men connected with it: but there is no trade—not even horse dealing—carried on upon a system so utterly atrocious.

\* Since this was written, a letter from Mr. Darvill has appeared in the *Daily News*, confirming the truth of our remarks, with one or two slight variations, which do not, however, affect the general issue.



PLATE IV.

H



I



K



L



Leighton, Brothers.

1554.—Designed by H. B. Garling, Esq., Architect, M.I.B.A







It is more than probable that before these remarks are in the hands of our subscribers, *the action for libel*, brought against us by a picture dealer named Lewis (or Louis) Hart will have been determined by the verdict of a jury: too late in the month, however, for us to make any note of it in the current part of this journal.

Whatever may be the result—and, as we write, we have strong confidence as to the issue—we shall not be deterred from our course of duty: we shall go on with these exposures of auctions and private sales: of dealers and auctioneers: the consciousness that we have done much, will only stimulate us to do more to warn the buyers and the public as to the hazards they continually run of being defrauded under false pretences.

The knowledge that the law gives no protection whatsoever, to either the artist who is imitated, and so wronged and cheated of his reputation, or the buyer who is swindled of his money—ought only to excite us to more continual efforts for the protection of both. To the conductors of a journal such as the *Art-Journal* especially—but generally to the Press—the public rightly looks in cases of this kind: and we repeat, such interference is the more necessary, inasmuch as the law is inoperative for a remedy: for it is a solemn farce to tell the aggrieved party he may go to the Court of Chancery for relief!

If a rogue forges a bill of exchange, he may be transported: if the same rogue imitates an artist's style, and forges an imitation of his signature, no penalty awaits him, although the injury inflicted in the latter case is a hundred times greater than that he endures in the former.

It is high time for the legislature to interfere in this matter—not alone for the sake of justice, but for the honour and safety of Art itself. We addressed a letter not long ago to a distinguished literary member of parliament, intreating him to take up the subject: he declined it on the ground of ill health, and much occupation; but surely some patriotic gentleman, who is a friend to justice and a lover of Art, will not let this evil continue.

There is hardly a single artist of eminence, of whose pictures there are not a hundred copies or forgeries, issued and sold as genuine productions of his pencil in the course of a year.

For the present we have said all we desire to say on this subject: we shall recur to it again and again: and intreat of all persons who can throw light on transactions of the kind to enable us to extend our budget (already growing large) of illustrative anecdotes.

We call earnestly upon the conductors of the press throughout the country to aid and assist in putting a stop to the iniquitous dealings in pictures to which we are referring. By publishing this case of Mr. Ward's, they will do much to induce a wise caution on the part of buyers—especially in the provinces; and to defeat the plans of picture dealers—and there are many such—who, although they have no characters to lose, no fixed habitations even, and no principles of any sort, find victims notwithstanding, and do an amount of "business" perfectly astounding, by mixing up with base imitations and bare-faced forgeries a number of undoubted "originals," several of which are obtained "direct from the artists,"—such being the baits by which suspicion is lessened or disarmed: especially when auctioneers of apparent respectability, having advanced money on their "securities," become their allies; and still more especially when men of known judgment and seeming character go about lauding the sale that is to "come off," and "bidding up" when the rostrum is occupied,—so that biddings beyond them are made without doubt and without fear: the plunder to be afterwards shared between the culprits, or "obligations" to be cancelled that had been previously incurred.

We have gone at greater length into this matter than we had intended, but the subject is seductive. It will, however, be no doubt our duty to return to it next month; when in all probability our own case will have brought this topic under general discussion.

## CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

## ELECTRO-BRONZING.

SIR,—Being old subscribers to the *Art-Journal*, and taking an interest in that publication, on reading the last number, we perceive you have been led into an error respecting the introduction of the electro-bronzing process on iron goods. We refer to the article on Progress in the Manufacturing Districts, in which you state that the Coalbrook Dale Company were the first to introduce that process. Such is not the case; Messrs. Stuart & Smith, of Sheffield, and ourselves, were the first who took out licences for the use of the process; which was in January, 1852, and it was not used by that firm until upwards of twelve or eighteen months after that date. We think that the credit is due to those parties who were the first in the field, and were at the risk and expense of introducing it to the public, and not to those who waited to see the thing tested, and ascertain if it would take, before adopting a process which is now as much appreciated as the electro-plate on German silver.

MYERS, CORBITT & Co.

MASERO' WORKS, ROTHERHAM.

## TALBOT v. LAROCHE.

SIR,—As you have ever advocated the best interests of photography, and a liberal encouragement of that most important and delightful Art, I feel assured that you will give publicity to this letter in the belief that by so doing, the grievances complained of may at once be removed.

Two months since, Mr. Laroche brought to a most satisfactory issue the important action brought against him by Mr. Talbot, and numbers of gentlemen have since availed themselves of that success to commence practising the collodion process. Mr. Laroche naturally looked to all who were interested in the Art to defray those heavy expenses which necessarily attended the defence of such an action; and a meeting was held early in January last, when a committee was appointed to receive subscriptions for that purpose, of which I had the honour of being appointed honorary secretary, but I regret to state that the amount of subscriptions at present received does not exceed the sum of 1057., whereas the actual expenses incurred for counsel's fees, scientific evidence, and miscellaneous expenses is between 4000. and 5000. I need scarcely say, that although a most able and skilful artist, Mr. Laroche's pecuniary means are of a limited character, and that he defended the action firmly, believing that all following or otherwise interested in the art would, with that natural sense of justice which is inherent in the English character, come forward and see him reimbursed those expenses which it must be admitted he incurred as much for the benefit of the Art generally, as for himself.

It should be borne in mind that one of the most important results of the action was the abandonment of Mr. Talbot's petition to the Privy Council for a prolongation of his patent term—that petition had been presented, and a day for its hearing had been named, and it was not until after the verdict of the jury, that Mr. Talbot abandoned those proceedings, which otherwise I feel assured would have been prosecuted, and with great chance of success.

Pray stir up those who are interested in the Art to the equity, the justice, of Mr. Laroche's claim on them, and let it never be said that he alone out of his limited means has been called upon to pay for the settlement of a question in which the success and progress of the Art was so deeply involved, and from which all participating in it will derive such great advantages, pecuniary and otherwise.

W. H. THORNTWHAITE.

Hon. Secretary of the Defence Fund.

123, NEWGATE STREET.

## PHOTOGRAPHY.

As you have all along taken a warm interest in photography, allow me to communicate a mode by the difficulty of coating the albumen plates is entirely overcome; it is simply this:—suspend the clean plate for a few seconds over the steam of boiling water, while moist pour the albumen plentifully on, and it will be found that the albumen will flow in the most limpid and equal manner over the whole glass plate, however large. Simple as the above really is, it is quite effectual, and by drying at once before a fire on the revolving principle with a little care, albumenised plates may be prepared with more certainty, and as quick as the collodion plates are.

I am, Sir, your obedient servant,

JAMES ROSS,  
Of ROSS & THOMSON.

90, PRINCES STREET, EDINBURGH.

## THE GREAT EXHIBITION IN PARIS.

THERE seems to be no doubt that the Palais de l'Industrie, and the building for the Fine Arts will be sufficiently ready for the opening on May 1, provided their contents are properly arranged. On the other hand it seems very unlikely that the long gallery on the Course la Reine, intended to hold the raw produce and machinery, will be sufficiently complete. As late as the 15th of the month not one half of the galleries in that building had been fixed. The floor of half the building—upwards of 2000 feet, is only half—where the machinery in motion will be, was not laid, and not a single pier for the shafting had been fixed. Even the actual allotments of space to the various countries had not been made, and therefore no steps had been taken to prepare foundations for the machines to be in motion. Many of the British exhibitors, Messrs. Hibbert, Platt & Co. among them, being about to exhibit a complete illustration of cotton machinery, were quite prepared to have commenced their arrangements on the 15th March. If they are able to do so on the 15th April, it is as much as the state of the building seems to promise. This backwardness, however, will be no sufficient excuse for impunctuality in our exhibitors. The first cargo of British goods was shipped on the 12th of last month, from the Iron Gate Wharf to the port of Dunkirk. This same port was used by the French in 1851, and has superior conveniences for loading heavy goods over Boulogne or Calais, besides having more frequent intercourse by means of screw steamers. Some few very heavy pieces of machinery will be sent by way of Havre, and be brought up the Seine to the sides of the building. These will probably come from Scotland. Messrs. Lightly & Simson are the shipping agents for the British exhibitors on the present occasion—as they were for the French exhibitors in 1851. The counters in the Palais de l'Industrie are nearly completed, and the whole of the glass cases required by British exhibitors are in hand, and contracts made for the erection of them in the building before the 15th of April. It is estimated that orders to the extent of nearly 25,000 fr. for glass cases have been given in Paris by British exhibitors alone. The nine most prominent positions, facing the nave of the Palais, have been assigned to the principal staple trades. Beginning at the west end, they occur in the following order: Wolverhampton, for jappanning and metal work; Bradford, for mixed fabrics; Birmingham, for metal work; Glasgow, for cotton; the Staffordshire Potteries, Coalport, and London, for pottery and glass; Manchester, for cotton; Sheffield, for steel; and Belfast, for flax fabrics. In the centre of the nave, which is wholly under the control of the French authorities, and to be used only for very large articles, positions have been already assigned to the following British articles:—A Group, illustrating Ship-building; a Lighthouse, by Messrs. Chance; and a Model of a Telescope, by the Astronomer Royal. Probably other places will be found for two large Glass Candelabra, and large specimens of Electrotyping. The department of Science and Art have published plans of the arrangement, with lists of the exhibitors in the industrial section. This list, in fact, is an abridged catalogue. The interior of the Fine Arts building is nearly completed, and is now being papered—a very suitable tertiary olive colour. It consists of numerous halls, calculated for pictures of all sizes. There is hardly a choice in point of light, it is so equally distributed everywhere. Already works of French painting and sculpture are scattered throughout the building; they seem likely to be numerous. Above 1500 pictures have already been sent in to be submitted to the jury. The works of British art, we understand, will be placed on the north side of the building. This news will be acceptable, especially to those proprietors who have lent water colours. We may mention that the Fine Arts sent have been insured for about 130,000*l.* Before this time the whole of the works of British Fine Art will probably have reached Paris. The packing has been entrusted to Mr. Green, who collected the



pictures for the Dublin Exhibition, and is usually employed in similar work for the local exhibitions of pictures. We understand that the hanging of the pictures has been entrusted to Mr. Creswick, R. A., Mr. Hurlstone, President of the Suffolk Street Exhibition, and Mr. Warren, President of the New Water Colour Society. The late Mr. Copley Fielding was also named to act. These gentlemen, with Mr. Redgrave, R. A., appointed by the Board of Trade, will constitute the hanging committee; while the general superintendence of the sculpture will be confided to Mr. John Bell, whose management of the same department in 1851 gave universal satisfaction to all the artists and to the public.

A circular has been issued by the Privy Council of Trade, to the effect that "having had under their consideration the measures necessary for conducting the British Section of the Universal Exhibition in Paris, they are of opinion that the object will be most successfully obtained through an individual responsibility; and therefore to state for the information of the exhibitors, that their lordships have intrusted the superintendence over the arrangements in the Exhibition to Mr. Henry Cole, C.B."

There is no doubt that Mr. Cole, from the prominent position he occupies, and the experience he obtained during the memorable year 1851, is the fittest person who could have been chosen for this very onerous post. We may doubt, however, the policy of confiding the task to any single individual, although he be aided by a large staff. He incurs a responsibility of no trifling amount, and he will be of course prepared for the criticism to which he must be subjected. We earnestly hope it will be his destiny to give satisfaction to the heterogeneous mass for whom he will have to cater—with their prejudices, their jealousies, their suspicions, and last, not least, their lack of knowledge of the many conflicting elements to be encountered, and the innumerable difficulties to be—where possible—surmounted.

The offices of the commission are at 14, Rue du Cirque, not far from the building.

### THE BRITISH PICTURES AND WORKS IN SCULPTURE, IN THE GREAT FRENCH EXHIBITION.

It cannot fail to interest the artists, and, indeed, the public generally, to know what works of Art are to sustain the honour of Great Britain, in this gathering of the achievements of the world. So few of the artists of France are at all acquainted with their brethren of England—whom they certainly much underrate in the opinions formed of their capabilities—that we imagine they will see this collection with no small astonishment; and we have as little doubt that, hereafter, they will treat our school with the consideration and respect to which it is so eminently entitled.\*

*Painters in Oil.*—ARMITAGE, E., 'The Battle of Meenane,' the property of Her Majesty the Queen.—ANSDELL, R., 'The Wolf Slayer,' the property of Messrs. Graves & Co.; 'Sheep Gathering in the Highlands,' the property of H. W. Eaton, Esq.; 'Turning the Drove,' the property of R. Platt, Esq.—ANTHONY, M., 'The Glau at Eve,' the property of E. A. Butler, Esq.; 'Beeches and Fern,' the property of T. Rought, Esq.—BOXALL, W., A.R.A., 'Portrait of J. Gibson, R.A.;' 'Portrait of a Lady.'—BROCKY, C., 'Venus and Phaon,' the property of W. A. Brooks, Esq.; 'Psyche.'—BROOKS, THOMAS, 'The Awakened Conscience,' the property of C. Lucas, Esq.—BROWN, F. M., 'Waiting;' 'Chaucer at the Court of Edward III.,' the property of R. Dickenson, Esq.—BUCKNER, R., 'Portrait of Master Barkly.'—CARPENTER, Mrs. W., 'Portrait of an Old Lady.'—CHALON, J. J., R.A., 'Une Journée d'Été—Le Matin,' the property of A. E. Chalon, Esq.; 'L'Après-Midi,' the property of A. E. Chalon, Esq.; 'Le Soir,' the property of A. E. Chalon, Esq.—CHALON, A. E., R.A., the landscape by J. J.

CHALON, R.A., 'Serena,' the property of A. E. Chalon, Esq.—CLINT, A., 'A Calm Evening, North Wales,' the property of J. Scott, Esq.—COLLINS, C., 'A Thought of Bethlehem,' incident in the life of Madame de Chantal.—COLOMB, G., 'Clew Bay, West Port, Ireland;' 'Shower Dispersed, Sun Triumphant.'—COOKE, E. W., A.R.A., 'Rouge et Noir,' the property of W. Wells, Esq.; 'Ducal Palace and Piazzetta, Venice,' the property of S. Christy, Esq., M.P.; 'A French Lugger running into Calais,' the property of A. Burnard, Esq.; 'Evening on the Cornice, Gulf of Genoa,' the property of C. Loddiges, Esq.—COOPER, A., R.A., 'The Rout at Marston Moor,' the property of J. Cressingham, Esq.; 'Deer Stalkers.'—COOPER, T. S., A.R.A., 'A Group at Osborne,' the property of Her Majesty the Queen; 'Landscape and Cattle;' 'Landscape and Cattle.'—COOPER, W., 'Christ at the Well of Samaria.'—COPE, C. W., R.A., 'King Lear,' the property of I. K. Brunel, Esq.; 'Florence Cope at Dinner-time;' 'Maiden Meditation,' the property of J. Sheepshanks, Esq.; 'Cardinal Wolsey,' the property of His Royal Highness Prince Albert; 'Mother and Child,' the property of J. Sheepshanks, Esq.—CREGAN, M., P.R.H.A., 'Portrait,' the property of R. Atkinson, jun., Esq.—CRESWICK, T., R.A., 'A Welsh Glen,' the property of Sir J. Wigram; 'A Mountain Torrent,' the property of J. H. Hippeley, Esq.; 'Passing Showers,' the property of D. Salomons, Esq.—CROSS, J., 'Richard I. forgiving Bertrand de Gourdon,' the property of the Royal Commission for Promoting the Fine Arts.—DANBY, F., A.R.A., 'Calypso lamenting the departure of Ulysses,' the property of Mrs. E. Gibbons; 'The Evening Gun,' the property of Robert Stephenson, Esq., M.P.—DESANGES, L. W., 'The Excommunication of King Robert of France for refusing to divorce his Queen, Bertha, at the command of Pope Sixtus IV.'—DOBSON, W. C. T., 'Tobias with Raphael on their Journey to Media,' the property of J. Eden, Esq.; 'The Charity of Dorcas,' the property of L. Pocock, Esq.—DUFFIELD, W., 'Fruit,' the property of E. E. Antrobus, Esq.—DYCE, W., R.A., 'King Joash shooting the Arrow of Deliverance,' the property of S. Walker, Esq.; 'The Meeting of Jacob and Rachel,' the property of Felix Pryor, Esq.; 'The Virgin and Child,' the property of His Royal Highness Prince Albert.—EASTLAKE, Sir C. L., P.R.A., 'Isadas,' the property of the Duke of Devonshire, K.G.; 'Pilgrims Arriving in Sight of Rome,' the property of G. Vivian, Esq.; 'La Sveglarina,' the property of the Right Hon. the Lord Mayor; 'Escape of Francesco di Carrara, Lord of Padua, from the pursuit of Galeazzo Visconti, Duke of Milan,' the property of J. Morrison, Esq.—EDDIS, E. U., 'Ruth and Orpha,' the property of Lord Overstone.—EGG, A. L., A.R.A., 'Henrietta Maria in distress, relieved by Cardinal de Retz,' the property of Samuel Ashton, Esq.; 'Buckingham Rebuffed,' the property of P. Dudgeon, Esq.; 'The Wooing of Katherine,' the property of T. Miller, Esq.; 'Peter the Great sees Catherine, his future Empress, for the first time,' the property of T. Miller, Esq.—ELMORE, A., A.R.A., 'Religious Controversy in the time of Louis the Fourteenth,' the property of T. Jackson, Esq.; 'The Novice,' the property of W. Bashall, Esq.; 'Origin of the Guelph and Ghibeline Quarrel,' the property of Samuel Ashton, Esq.—FOGGO, J. and G., 'Death of King Edward III.'—FRITH, W. P., R.A., 'Pope Making Love to Lady Mary Wortley Montague,' the property of S. Oxenham, Esq.; 'Scene from Goldsmith's Good-natured Man,' the property of J. Sheepshanks, Esq.; 'Scene from the Bourgeois Gentilhomme,' the property of J. Fairrie, Esq.—FROST, W. E., A.R.A., 'The Sea Cave,' the property of R. J. Spiers, Esq.; 'Una and Wood Nymphs,' the property of His Royal Highness Prince Albert; 'Cupid Disarmed,' the property of His Royal Highness Prince Albert.—GILBERT, A., 'A Calm Evening,' the property of E. E. Antrobus, Esq.—GLASS, W. J., 'The Night March,' the property of H. B. Hope, Esq.—GOODALL, F., A.R.A., 'The Widow's Benefit Ball,' the property of Sir J. Wigram; 'An Episode in the Happier Days of Charles I.,' the property of W. Bashall, Esq.—GORDON, Sir J. WATSON, R.A., and P.R.S.A., 'Portrait of the late Professor Wilson,' the property of J. Blackwood, Esq.; 'The Provost of Peterhead,' the property of the Merchant Maiden Hospital, Aberdeen; 'Portrait of a Lady.'—GRANT, F., R.A., 'Portrait of Mrs. Beaulerk;' 'Portrait of Lord John Russell, M.P.,' the property of Lord John Russell, M.P.; 'Ascot Meet of Her Majesty's Stag-hounds,' the property of the Earl of Chesterfield; 'Portrait of Lady Rodney,' the property of Lord Rodney.—GILES, Miss. M., 'Study of the head of a Young Girl,' the property of T. Fairbairn, Esq.—GUSH, W., 'A Fancy Head.'—HANNAH, R., 'The Novel,' the property of C. Dickens, Esq.; 'The Play,' the property of C. Dickens, Esq.—HARDING, J. D., 'A View of Freiburg,' the pro-

perty of T. Brassey, Esq.—HAYTER, Sir GEORGE, 'The Marriage of Her Majesty,' the property of Her Majesty the Queen; 'The Trial of Lord William Russell, A.D. 1683,' the property of the Duke of Bedford.—HERBERT, J. R., R.A., 'Lear Disinheriting Cordelia,' the property of T. Jackson, Esq.; 'St. John the Baptist Reproving Herod,' the property of Col. the Hon. E. G. Douglas Pennant, M.P.—HERRICK, P. S., 'The Bracelet.'—HOLLAND, J., 'Rotterdam,' the property of H. Buxton, Esq.; 'The Thames below Greenwich,' the property of J. Coles, Esq.; 'Greenwich Hospital.'—HOLLINS, J. A.R.A., 'A Scene on Deal Beach,' the property of D. Salomons, Esq.; 'Lisa Puccini and Minuccio d'Arezzo,' (Vide Boccaccio; *Giorno X., Novella 7.*); 'Shylock, Jessica, and Lancelot Gobbo.'—HOOK, J. C., A.R.A., 'The Chevalier Bayard Knighting the Infant Son of Constable Bourbon,' the property of P. N. Arrowsmith, Esq.; 'A Dream of Venice,' the property of Lord Northwick.—HORSLEY, J. C., 'Youth and Age,' the property of J. Sheepshanks, Esq.; 'Lady Jane Grey and Roger Ascham,' the property of J. Hick, Esq.; 'Florence and Boat-swain,' the property of I. K. Brunel, Esq.; 'The Madrigal,' the property of W. Bashall, Esq.; 'L'Allegro—Il Penseroso,' the property of H. R. H. Prince Albert.—HULME, F. W., 'Efes Noddyn,' the property of W. Herbert, Esq.—HUNT, W. H., 'The Light of the World,' the property of T. Combe, Esq.; 'Our English Coasts,' the property of C. T. Maud, Esq.; 'Claudio and Isabella,' the property of A. L. Egg, Esq.—HURLSTONE, F. Y., 'Il Moro,' the property of H. Bradley, Esq.; 'The Last Sigh of the Moor,' the property of Sir C. Douglas; 'Constance and Arthur,' the property of Lord Northwick.—JOHNSTON, A., 'Introduction of Flora Macdonald to Prince Charles Edward,' the property of T. Waite, Esq.—JUTSUM, H., 'A Cottage Home in the Highlands,' the property of J. Earle, Esq.; 'Moorland Stream,' the property of W. Herbert, Esq.—KNIGHT, J. P., R.A., 'The Wreckers,' the property of S. Cartwright, Esq.; 'Portrait of J. Vaughan,' the property of the Royal Academy of Arts; 'John Knox trying to restrain the violence of the people, who, excited by his eloquence against the Church of Rome, destroyed the altars, missals, images of saints, &c., at Perth, 1559.'—LANCE, G., 'Life and Death,' the property of C. T. Maud, Esq.; 'Red Cap,' the property of T. Baring, Esq.; 'The Village Coquette,' the property of R. Hemming, Esq.; 'Fruit,' the property of J. Leech, Esq.; LANDSEER, Sir E., R.A., 'Islay and Macaw,' the property of Her Majesty the Queen; 'Monkeys,' the property of Her Majesty the Queen; 'The Sanctuary,' the property of H. R. H. Prince Albert; 'Shoeing the Horse,' the property of Jacob Bell, Esq.; 'Jack in Office,' the property of J. Sheepshanks, Esq.; 'The Highland Breakfast,' the property of J. Sheepshanks, Esq.; 'The Highland Drovers,' the property of J. Sheepshanks, Esq.; 'The Tethered Ram,' the property of J. Sheepshanks, Esq.; 'A Fireside Party,' the property of J. Sheepshanks, Esq.—LEE, F. R., R.A., 'The Poacher,' the property of D. Salomons, Esq.; 'A Stormy Lake;' 'The Silver Pool.'—LESLIE, C. R., R.A., 'Catherine and Petruccio,' the property of J. Sheepshanks, Esq.; 'Uncle Toby and Widow Wadman,' the property of J. Sheepshanks, Esq.; 'The Vicar of Wakefield,' the property of T. Miller, Esq., ('I should have mentioned the very unpolite manner of Mr. Burchell, who during this discourse, sat with his face turned to the fire, and at every sentence would cry out "Fudge."'); 'The Queen receiving the Sacrament on the day of her Coronation,' the property of Her Majesty the Queen.—LINNELL, J., 'The Timber Waggon,' the property of S. Oxenham, Esq.; 'Barley Harvest,' the property of Joseph Gillott, Esq.; 'Landscape,' the property of C. Birch, Esq.; 'The Disobedient Prophet;' 'The Forest Road.'—LINTON, W., 'The Temples at Paestum;' 'A Gala Day at Venice.'—LUCY, C., 'Cromwell at his Daughter's Death-bed,' the property of J. Wallace, Esq.; 'Cromwell resolving to refuse the Crown,' the property of Messrs. Graves & Co.—MACNEE, D., R.S.A., 'Portrait of the late Dr. Wardlaw,' the property of W. P. Paton, Esq.—M'INNIS, R., 'Metastasio discovered by Gravina in Rome,' the property of S. Christy, Esq., M.P.; 'Love and Devotion,' the property of S. Ashton, Esq.—MACLISE, D. M., R.A., 'The Baron's Hall; Christmas in the Olden Time,' the property of C. Birch, Esq.—MARTIN, J., 'Belshazzar's Feast,' the property of W. B. White, Esq.—MILLAR, J. E., A.R.A., 'The Order of Release,' the property of J. Arden, Esq.; 'The Return of the Dove to the Ark,' the property of T. Combe, Esq.; 'Ophelia,' the property of H. Farrer, Esq.; MURFREY, W., R.A., 'Choosing the Wedding Gown,' the property of J. Sheepshanks, Esq.; 'Blackheath Park,' the property of J. Sheepshanks, Esq.; 'The Butt,' the property of J. Sheepshanks, Esq.; 'Brother and Sister,' the property of J. Sheepshanks, Esq.; 'The Wolf and the Lamb,' the property of Her Majesty the Queen;

\* Works of all artists deceased previous to June, 1853, are excluded from the Exhibition; this is, no doubt, a just arrangement, although we may regret it, as keeping away the works of Turner, Wilkie, Calcott, Etty, Hilton, &c. &c. &c.



'The Bathers,' the property of T. Baring, Esq., M.P.; 'Train up a Child in the way he should go, &c.,' the property of T. Baring, Esq., M.P.; 'The Whistonian Controversy,' the property of T. Baring, Esq., M.P.; 'The Cannon,' the property of Sir R. Peel.—MULVANY, G. F., R.H.A., 'Whole Length Portrait of W. Dargan, Esq., the Founder of the Great Industrial Exhibition of 1853 in Dublin.'—MUTRIE, Miss, 'Flowers,' the property of T. Creswick, Esq.; 'Flowers,' the property of F. R. Lee, Esq.—OAKES, J. W., 'Vale of Bersham,' 'Glen Sannox, Isle of Arran, Scotland.'—O'NEIL, H., 'The Dream of Katharine of Arragon,' the property of W. E. Walmisley, Esq.; 'The Last Moments of Mozart,' the property of E. Simpson, Esq.; 'Naomi and her Daughters-in-Law,' the property of H. Lowe, Esq.; 'Esther's Emotion,' the property of T. Birchall, Esq.—PATTEN, G., A.R.A., 'Portrait of Signor Paganini,' 'Dante accompanied by Virgil in his descent to the Inferno, recognises his three countrymen.'—PHILIP, J., 'A Presbyterian Christening,' the property of J. Eden, Esq.; 'A Letter-Writer of Seville,' the property of Her Majesty the Queen.—PICKERSGILL, H. W., R.A., 'Lord Brougham,' 'A Lady in Modern Greek Costume,' 'A Knight in Armour.'—PICKERSGILL, F. R., A.R.A., 'Burial of Harold at Waltham Abbey,' the property of the Royal Commission for Promoting the Fine Arts.—POOLE, P. F., A.R.A., 'Crossing the Stream,' the property of W. Bashall, Esq.; 'The Gypsy Queen,' the property of T. Birchall, Esq.; 'The Messenger Announcing Ill-tidings to Job,' the property of Lord Northwick.—PYNE, J. B., 'Derwent Water,' the property of J. Graham, Esq.; 'Heidelberg on the Neckar,' the property of W. Ellis, Esq.; 'Eton College,' the property of J. Mather, Esq.—RANKLEY, A., 'The Scoffers,' the property of S. C. Marsh, Esq. ('And fools who came to scoff remained to pray.'—Vide 'Deserted Village.')—REDGRAVE, R., R.A., 'The Poet's Study,' the property of L. Loyd, Esq. (In this glen the three poets, Coleridge, Wordsworth, and Southey, composed many of their poems.); 'The Woodland Mirror,' the property of W. Bashall, Esq.; 'The Reduced Gentleman's Daughter,' the property of J. H. Hippisley, Esq.; 'Ophelia,' the property of J. Sheepshanks, Esq.—ROBERTS, D., R.A., 'View on the Grand Canal, Venice,' the property of Lord Londesborough; 'Interior of St. Stephen's Church, Vienna,' the property of Thomas Cubitt, Esq.; 'Interior of the Church of St. Gomar, Lierre, Belgium,' the property of E. Bicknell, Esq.; 'Ruins of the Temple of the Sun at Baalbec, Syria,' the property of E. Bicknell, Esq.—ROBINS, T. S., 'Dutch Fishermen making for Flushing Harbour. Blowing Hard.'—ROTHWELL, R., 'Calisto.'—SALTER, W., 'Cupid's Amusement: Venus teaching her Son the use of the Bow,' the property of E. W. Anderson, Esq.—SANT, J., 'The child Timothy,' the property of W. Bashall, Esq.; 'The Infant Samuel,' the property of W. Bashall, Esq.—SOLOMON, A., 'Brunetta and Phillis,' (Vide 'Spectator.') the property of W. Bashall, Esq.—STANFIELD, C., R.A., 'The Battle of Roveredo,' the property of F. D. P. Astley, Esq.; 'The Castle of Ischia from the Mole,' the property of Lord Overstone; 'A Dutch Dogger carrying away her Sprit,' the property of A. E. Chalon, Esq.; 'French Troops fording the Magra. Sarzana and the Carrara Mountains in the distance,' the property of the Earl of Ellesmere, K.G.; 'Tilbury Fort,' the property of Robert Stephenson, Esq., M.P.—STONE, F., A.R.A., 'The Last Appeal,' the property of T. Baring, Esq.; 'Admonition,' the property of T. Baring, Esq.; 'The Old, Old Story,' the property of J. Arden, Esq.—TENNANT, J., 'Brecknock Beacons,' the property of C. Buller, Esq.; 'An English River Scene,' the property of W. Berley, Esq.—UWINS, T., R.A., 'The Carver of Images,' the property of T. Fairbairn, Esq.; 'The Vintage in Medoc, South of France,' the property of the Trustees of the National Gallery; 'A Neapolitan Widow mourning over her Dead Child, is distracted at the joyous sounds of the Carnival,' the property of the Royal Academy of Arts.—WARD, E. M., A.R.A., 'The Last Sleep of Argyll before his Execution,' the property of the Royal Commission for Promoting the Fine Arts; 'The Execution of Montrose,' the property of the Royal Commission for Promoting the Fine Arts; 'The South Sea Bubble,' the property of the Trustees of the National Gallery; 'Scene from the Life of Marie Antoinette,' the property of R. Newsham, Esq.—WEBSTER, T., R.A., 'Foot-Ball,' the property of J. H. Hippisley, Esq.; 'A Village Choir,' the property of J. Sheepshanks, Esq.; 'Contrary Winds,' the property of J. Sheepshanks, Esq.; 'The Cherry Seller,' the property of G. Young, Esq.; Portraits.—WEST, W., 'View in Norway.'—WILLIS, H. B., 'Early Morning—going a-field.'—A Sunny Scene on the Severn,' the property of P. Johnston, Esq.—WILSON, J., Jun., 'Farm Build-

ings near Staplehurst, Kent,' 'Squally Weather off Dover.'—WITHERINGTON, W. F., R.A., 'The Way round the Park,' the property of A. C. Burnand, Esq.

*Painters in Water-Colours.*—BARTHOLOMEW, V., 'Flowers.'—BENNETT, W., 'Jedburgh Abbey, Roxburghshire,' the property of the Rev. E. Coleridge; 'The Pass of Glencoe,' the property of W. Hepinstall, Esq.; 'A Highland Glen,' the property of Dr. W. Whewell.—BOYS, W. S., 'Abbeville Cathedral.'—BURTON, F. W., R.H.A., 'Franconian Pilgrims in the Cathedral of Bamberg.'—CALLOW, W., 'Vue de Tours, sur la Loire,' 'Intérieur du Port de Marseilles,' 'Place d'Armes—Lille—Vue prise de la Place du Théâtre,' the property of A. Mordan, Esq.—CARRICK, THOS., 'Portrait on marble of S. Rogers, Esq.;' 'Portrait on marble of Thos. Carlyle, Esq.'—CATTERMOLE, G., 'Hamilton of Bothwell-haugh about to shoot the Regent Murray, the natural brother of Mary, Queen of Scotland, when passing through Linlithgow, 23rd January, 1570,' the property of R. Ellison, Esq.; 'Macbeth upbraiding the murderers of Banquo with allowing Fleance to escape—the Weird Sisters in the Background,' the property of R. Ellison, Esq.; 'Sir Biorn of the Fiery Eyes,' the property of R. Ellison, Esq.; 'Hospitality,' the property of I. Henderson, Esq.—CHALON, A. E., R.A., 'Portrait of Her Majesty,' the property of Her Royal Highness the Duchess of Kent.—CORBAUX, Miss F., 'Leah—Rachel,' the property of Sir S. M. Peto, Bart.—CORBOULD, E. H., 'The Woman taken in Adultery,' the property of His Royal Highness Prince Albert; 'Scene from "The Prophet,"' the property of Her Majesty; 'The Earl of Surrey beholding the Fayre Geraldine in the Magic Mirror,' the property of the Earl of Ellesmere, K.G.—COWEN, W., 'Two Drawings of Napoleon's Grotto, Ajaccio, Corsica.'—COX, D., 'Crossing the Lancaster Sands,' the property of R. Ellison, Esq.; 'The Junction of the Severn and the Wye—Chepstow Castle in the distance,' the property of R. Ellison, Esq.; 'Windsor Castle from the Great Park,' the property of R. Ellison, Esq.; 'A Welsh Funeral,' the property of F. W. Topham, Esq.—D'EGVILLE, J. H., 'Padua.'—DUNCAN, E., 'Sunset,' the property of H. Brooks, Esq.; 'Dutch Boats riding out a Gale,' the property of F. W. Topham, Esq.—DYCE, W., R.A., 'Art, a Cartoon for Fresco.'—ESSEX, W., 'Enamel of the Infant Saviour, after Murillo,' 'Enamel of Lord Byron,' 'Enamel, after Vandyk's picture of Gevarius in the National Gallery,' 'Shakespeare—Enamel after Portrait in possession of the Earl of Ellesmere,' the property of G. Smith, Esq.; 'Milton,' Enamel after Portrait in possession of and the property of G. Smith, Esq.—EVANS, W., 'England—Hampshire Water Meadows,' the property of the Robert Barnett, Esq.; 'Ireland—Killarney,' the property of the Rev. W. A. Carter; 'Scotland—Glen Tilt,' the property of H. Ingalt, Esq.—FAHEY, J., 'Pike of Stickle, and Harrison Stickle,' the property of R. Ashton, Esq.; 'Stirling Castle,' FIELDING, C., 'Seaford Cliffs,' the property of L. Loyd, Esq.; 'Lancine Marsh,' the property of T. F. Buxton, Esq.; 'Shore Scene at Bembridge,' the property of A. Vardon, Esq.; 'View of Scarborough,' the property of Leopold Redpath, Esq.; 'The Vale of Irthing, Cumberland—Naworth Castle seen on the left, and Lanercost Priory on the right of the picture,' the property of R. Ellison, Esq.—FRIPP, G., 'At Ulwell, Dorset,' the property of T. Schunk, Esq.; 'Falls of the Dochart at Killin, Perthshire,' the property of J. M. Heathcote, Esq.; 'At Pangbourne,' the property of S. Cartwright, Esq.; 'A Peep at Hampstead,' the property of E. W. Field, Esq.—GASTINEAU, H., 'The Klamme Pass, Styria.'—GILLIES, Miss M., 'The Mourner,' the property of T. D. Hill, Esq.—HAAG, C., 'Evening at Balmoral Castle,' the property of Her Majesty the Queen; 'Morning in the Highlands,' the property of Her Majesty the Queen.—HAGHE, L., 'Capuchin Monks at Matins, Bruges,' the property of the Rev. H. Cottingham; 'The Audience Chamber at Bruges,' the property of T. MacKendrick, Esq.—HARDING, J. D., 'The Falls of Schaffhausen,' the property of John Taylor, Esq.—HARRISON, Mrs. M., 'Fruit and Flowers.'—HAYES, M. A., R.H.A., 'The Sixteenth Lancers breaking the Square of Sikh Infantry at Aliwal.'—HOWSE, G., 'An Interior.'—HUNT, W., 'A Girl with a Basket of Flowers,' the property of W. Sheepshanks, Esq.; 'The Attack,' the property of W. Sheepshanks, Esq.; 'The Companion picture to the Attack,' the property of W. Sheepshanks, Esq.; 'Grapes and Plums,' the property of S. Maw, Esq.; 'Primroses and Bird's Nest,' the property of S. Maw, Esq.; 'Roses,' the property of S. Maw, Esq.; 'Hare and Wood Pigeons,' the property of S. Maw, Esq.; 'Diffidence,' the property of S. Maw, Esq.; 'The Ballad Singer,' the property of L. Pocock, Esq.; 'The Cricketer,' the property of C. Birch, Esq.; 'The Frosty Morning,' the property

of C. Birch, Esq.—JOPPING, J. M., 'Portrait of Mrs. Ashton,' the property of A. F. Ashton, Esq.—KEARNEY, W. H., 'The Fatal Picture.'—LEWIS, J. F., 'The Harem of a Bey,' the property of J. Arden, Esq.; 'The Arab Scribe, Cairo,' the property of J. Harris, Esq.; 'Easter Day at Rome,' the property of W. Leaf, Esq.; 'Halt in the Desert, Egypt,' the property of Sir S. M. Peto, Bart.; 'Camels in the Desert, Egypt,' the property of L. Pocock, Esq.—M'KEWAN, D. H., 'In Glen Finlas, Argyllshire,' 'On the Skirts of an Ancient Forest,' the property of T. Greenwood, Esq.—MARGETTS, Mrs., 'Still Life,' the property of J. Peeling, Esq.—NAFTEL, P. J., 'Stones of the Lynn,' the property of O. Oakley, Esq.; 'The Foxglove,' the property of O. Oakley, Esq.—NASH, JOSEPH, 'The Cartoon Gallery at Knowle, Kent,' the property of R. Ellison, Esq.; 'Speke Hall, near Liverpool,' the property of R. Ellison, Esq.; 'Abbeville,' the property of Messrs. Graves & Co.; 'Bramhall Hall,' the property of Messrs. Graves & Co.; 'Hardwicke Hall,' the property of Messrs. Graves & Co.; 'Staircase at Knowle,' the property of Messrs. Graves & Co.—PALMER, S., 'Ulysses Leaving the Island of Calypso.'—PENLEY, A., 'The Wreck,' 'Landscape.'—RICHARDSON, T. M., 'Ben Venue, Loch Katrine,' the property of P. Fairbairn, Esq.—ROBINS, T. S., 'Shrimp Catchers off Sheerness.'—ROSS, Sir W. C., R.A., 'The Duchess of Marlborough, Lady Louisa Spencer, and Lord Almarie Churchill,' 'Portrait of the Marchioness of Ely,' the property of Lady E. Hope Vere; 'Portrait of the Marchioness of Breadalbane,' the property of the Marquis of Breadalbane; 'Mrs. Lawes,' the property of J. B. Lawes, Esq.; 'Portrait of Miss Burdett Coutts,' the property of Mrs. Brown; 'Portrait of Mrs. H. Brown,' the property of Miss Burdett Coutts; 'Portrait of the late Sir F. Burdett.'—SMITH, W. COLLINGWOOD, 'The Garden of the Tuileries.'—TAYLER, F., 'Horses at Grass,' the property of J. E. Denison, Esq., M.P.; 'The Festival of the Poppinjay,' the property of W. Grundy, Esq.; 'The Stag Hunt,' the property of J. Hick, Esq.; 'Shooting the Mountain Hare,' the property of the Right Hon. H. Labouchere, M.P.; 'Hawking,' the property of the Right Hon. H. Labouchere, M.P.; 'Sir Roger de Coverley cheering his Hounds,' the property of the Right Hon. H. Labouchere, M.P.—THORBURN, R., A.R.A., 'The Lady Constance Grosvenor,' the property of Earl Grosvenor; 'Portrait of the Hon. Mrs. G. Upton,' the property of the Hon. Colonel G. F. Upton. 'Portrait of Lady Vane,' the property of Earl Vane. 'The Honourable Mrs. Yorke,' the property of the Honourable Mrs. Yorke.—TOPHAM, F. W., 'Fortune-telling in Andalusia,' the property of Henry Cooke, Esq.; 'Rory O'More—Irish Courtship,' the property of E. L. Betts, Esq.; 'The Fisherman's Home,' the property of J. Robinson, Esq.—VACHER, C., 'Café in Algeria.'—WARRREN, E., 'The View from the Wynd Cliff, Monmouthshire,' 'Beauchamp Tower, Chepstowe Castle,' the property of John Kenyon, Esq.—WARREN, H., 'Abraham and Hagar,' 'The Hunchback,' 'An Assamese Girl, with Water Tubes,' the property of W. Wilson, Esq.; 'The Wise Men of the East journeying.'—WEHNERT, E. H., 'Sebastian Gomez found painting in Murillo's Studio,' the property of E. L. Betts, Esq.; 'Caxton examining the First Proof Sheet from his Press in Westminster Abbey,' the property of J. Cropp, Esq.; 'Sir T. Gresham giving the Royal Exchange to the Mercers' Company and the City of London,' 'The Prisoner of Gisors,' the property of L. Pocock, Esq.—WEIGALL, C. H., 'Poultry,' 'Poultry,' 'Red Riding Hood.'—WELLS, H. T., 'Portrait of Mr. Thomas Grounds,' 'Portrait of Lady Sarah Cholmondeley,' the property of the Honourable H. Cholmondeley; 'Portrait of the wife of Captain Arthur Cumming, R.N.,' the property of Captain A. Cumming, R.N.

*Sculptors.*—ADAMS, G. G., 'An Ancient Briton,' 2 Busts; A Case of Medals.—BAILY, E. H., R.A., 'Eve at the Fountain,' the property of Captain L. Vernon, M.P.; 'Nymph preparing to Bathe,' the property of J. Neeld, Esq., M.P.; 'Maternal Affection,' the property of J. Neeld, Esq., M.P.; 'Sleeping Nymph,' 'The Morning Star,' the property of the Corporation of London.—BELL, JOHN, 'Angelia,' 'Omphale,' 'Eagle Slayer,' 'Dorothea,' 'Armed Science,' Executed for Woolwich.—BOZZONI, L., 'Metebns and Camilla,' (VIRGIL, EN. XI).—CAMPBELL, T., 'Ganymede,' 'The Princess Pauline Borghese,' the property of the Duke of Devonshire, K.G.—CAREW, J. E., 'The Allied Fleets in the Baltic.'—DURHAM, J., 'The Fate of Genius,' 'L'Allegro,' 'Il Penseroso.'—EARLE, T., 'Sin Triumphant,' 'FOLEY, J. H., A.R.A., 'A Youth at the Stream,' 'Ino and Bacchus,' Model for Statue of Selden; Model for Statue of Hampden; 'The Mother.'—GIFSON, J., R.A., 'Hunter and Dog,' the property of the Earl of Yarborough; 'Hylas carried away by the Nymphs,' the property of the Nation.—GOTT, J.



'Ruth Gleaning,' the property of the Earl of Ellesmere, K.G.—HOGAN, J., 'Hibernia and Brian Boroihme.'—HACOCK, J., 'Maidehood ;' 'Beatrice ;' 'The Angel's Mission.'—HOLLINS, P., 'Aurora and Zephyr.'—LAWLOR, J., 'The Bather.'—LEGREW, J., 'Repose.'—MACDONALD, L., 'Ulysses and his Dog,' the property of the Earl of Kilmorey.—MACDOWELL, P., R.A., 'Phryne unveiled ;' 'Eve hesitating ;' 'Gül reading,' the property of the Earl of Ellesmere, K.G. ; Bust of Psyche, the property of R. G. Clarke, Esq.—MARSHALL, W. C., R.A., 'Ajax praying for Light ;' 'Sabrina,' the property of G. Moore, Esq. ; 'The Broken Pitcher,' the property of F. Bennoch, Esq. ; 'The First Whisper of Love ;' 'Concordia—France and England Allied.'—MOORE, C., R.H.A., 'A Bust of——.' A Bust of——. A Bust of——. A Bust of——. A Bust of——. A Bust of——. A Bust of——. 'Ariel.'—MUNRO, A., 'Paolo and Francesca di Rimini,' the property of the Right Hon. W. E. Gladstone, M.P.—NOBLE, M., Bas-relief from Hood's "Bridge of Sighs." Bas-relief from Hood's "Eugene Aram."—PARK, P., Bust of the Emperor of the French ; Bust of Mr. Fairbairn ; Bust of Mr. Whitworth ; Bust of——.—SHARP, T., 'Boy Startled at a Lizard,' the property of Lady Colborne.—Bust of 'Flora ;' 'Bust of a Bacchante.'—SPENCE, B. E., 'Highland Mary,' the property of W. Kay, Esq.—STEPHENS, E. B., 'Satan tempting Eve ;' Bust in marble of Viscount Palmerston.—THOMAS, J. E., 'The Racket-Player.'—THORNYCROFT, T., Equestrian Statuette of Her Majesty the Queen.—THORNYCROFT, MRS., Bust in bronze of her Majesty the Queen.—WESTMACOTT, SIR, R., R.A., 'A Nymph preparing for the Bath,' the property of the Earl of Carlisle, K.G. ; 'The Houseless Traveller,' the property of the Marquis of Lansdowne, K.G. ; 'The Mother and Child,' the property of the Countess of Dunmore.—WESTMACOTT, R. JUN., R.A., 'A Cymbal Player,' the property of the Duke of Devonshire, K.G. ; 'David,' 'Girl and Fawn,' the property of C. W. Packe, Esq., M.P. ; 'Blue Bell' (bas-relief), the property of the Earl of Ellesmere, K.G.—WESTMACOTT, J. S., 'The Peri.'—WEEKS, H., A.R.A., 'A Shepherd ;' 'The Young Naturalist ;' Bust of Allan Cunningham ; Bust of Professor Sedgwick.

The contributions of British engravers, architects, by their designs, of lithographers, and of wood-engravers, are also numerous. We regret that we cannot devote the space requisite to print a list of their works.

### ART IN THE PROVINCES.

GLASGOW.—The second annual Exhibition of the Works of Modern Artists in this city closed on the 27th January, having been open for upwards of three months. It is with regret we learn that a considerable loss must accrue to the directors upon the operations of the past season ; a circumstance the more to be deplored, as their avowed object in devoting so much time gratuitously to the interests of the exhibition was, as we learn from the catalogue now before us, "the raising a fund to form the nucleus of a permanent gallery of modern Art in the city of Glasgow, to be vested in trustees, and open to the public free of charge." In furtherance of this laudable effort, the committee of management last year entered upon new premises, which, though badly situated, and not such as Glasgow ought to possess for the exhibition of its Art-treasures, was yet, we believe, the best that could be got. Upon the walls of this room were hung 623 pictures, of different degrees of merit, being nearly double the number of those exhibited the previous year. The schools of Britain, France, and Belgium were all fairly represented. Among the names of British artists we find those of Wilkie, Stanfield, Constable, Collins, Etty, Herbert, Ward, Pickersgill, Woolmer, Pyne, Copley Fielding, Ansdell, Linton, Drummond, Robert Scott Lauder, Eckford Lauder, and others of lesser note. The Continent contributed works by Delacroix, Eugene Le Poittevin, Dubufe, Coignard, Labouche, Gudin, Verboeckhoven, Verlat, &c. This list speaks well for the industry of the directors, and again we have to express our regret that their exertions have not been crowned by a larger measure of success.

MACCLESFIELD.—An equestrian statue of the Queen, by Thornycroft, to be cast in bronze, has been subscribed for, to be erected in the public park lately opened at Macclesfield.

BRISTOL.—An exhibition of works exclusively by the artists of this city and its vicinity will be opened early in May, at the rooms of the Bristol Academy of Art, in St. Augustine's Parade.

### ART IN CONTINENTAL STATES.

PARIS.—In another month we shall see the opening of the Grand Exhibition to which here we have long been looking forward. The demands for space have been very large ; artists, in general, were backward in sending their various works, so much so that M. de Mercey was obliged to insert an article in the newspapers to urge them to expedition. It is strange they should thus delay until the last moment ; thereby causing the greatest confusion, and risking damage, &c. From what we have seen, the *Salon* promises to be most splendid ; a large number of pictures are expected from America ; whether they will arrive in time is problematical ; an extension of the period of reception will be given to these artists.—Death has taken one of our most clever artistic goldsmiths : M. Froment Meurice has died of apoplexy ; he was an artist of great talent, and capable of designing and modelling in wax the most beautiful specimens of his art : a pupil of Girodet, he early turned his attention to ornament, and has realised in our time what the celebrated Florentine did at the *renaissance* of Art in Italy. He executed for the Duke de Lignes the finest ornaments of his mansion, in designing which he was much assisted by that nobleman who, according to Froment Meurice's own words "*Dessiné aussi bien que M. Ingres*." The writer of these lines has seen M. F. Meurice execute in wax the most intricate and beautiful models. His death will be felt by many artists.—An interesting sale has taken place of the library of M. A. A. Renouard, in which were many original drawings in sets, executed for various works published in Paris.—The various editors of Paris are about to embark in a law-suit with the Company of the Exhibition, concerning the monopoly of that company of the reproduction of the building by prints, in photography, &c ; the first names in Paris are amongst the opponents of this huge monopoly, looked upon even as monstrous here, the country of monopoly.—The Baron Wappers received on the same day, from the Emperor and the King of Belgium, respectively, the orders of the Legion of Honour, and of Leopold.—M. Nieuwerkerke has not opened his *Salons* at the Louvre this season, in consequence of a domestic calamity.—M. Winterhalter has just completed the portrait of the Duchess of Alba, sister of the Empress.—It is said that two statues are to be placed on the Pont-Neuf, one on each side that of Henry IV.—The statue of "Jeanne d'Arc" by Foyatier, is to be inaugurated at Orleans on the 8th of May next.—A very splendid collection of Chinese curiosities and antiquities has been purchased of M. de Montigny by the government, and will be seen in the Grand Exhibition.—An immense number of statues in stone are now in hand, to ornament the exterior of the Louvre, of the principal great men in Art, science, and literature.—A statue of Arago has been ordered of David d'Angers.—A fine painting of Venus by Nicolo Poussin has been sold in an auction at Lyons, to a shoemaker amateur of painting for 5*fr.*, not finding it clean enough to hang up, he took it to a restorer to have it retouched, who offered 150*fr.* for it ; this raising the curiosity of its owner, he showed it to a true connoisseur, who declared the picture to be an original ; he has since refused 3000*fr.* for it.

BERLIN.—The number of names that has been sent in by the commission as demanding space for the forthcoming Exhibition at Paris are, in all, 1412, of which there are 11 from the province of Prussia, from Posen 14, from Pomerania 26, from Saxony 70, from Silesia 110, from Brandeburg 278, from Westphalia 255, and from the Rhenish provinces 646. There are, therefore, double the number that exhibited in the London Exhibition of 1851. There are 98 artists who intend to exhibit. Of the Berlin academy there are 24 painters, 13 sculptors, 2 architects, 9 engravers on copper, and of other engravers and medallists 49. Of the academy of Düsseldorf there are 47 painters, and of the academy of Königsberg two who intend to exhibit. These artists will exhibit in all, 124 pictures, 37 pieces of sculpture, 2 architectural works, 14 engravings, and two collections of engravings and medals.

ROME.—The excavations which were commenced with so much earnestness in the *Tenuta Santa Agata de Petra Aurea* have produced important results. It has been ascertained that the discovered *basilica* is that of Pope Alexander I., whose tomb has been discovered. A wide descent of many steps leads to the burial-place, which is surrounded by pillars of a costly material. The *basilica* is not merely excavated in the *tufa*, but walled, and many columns of the edifice have been discovered. The pavement consists of marble slabs generally bearing inscriptions. Latterly, violent showers of rain have

retarded the works ; but they are proceeded with as diligently as possible under the direction of Signor Visconti, of the antiquarian department, from whom may shortly be expected a particular account of this discovery. Of the importance of the discovery of a *basilica* of a date so early as the fourth century, and so richly decorated, it is not necessary to speak. It is to be hoped that the edifice may be restored.

### BRITISH

#### POTTERY AND PORCELAIN,

FROM THE OCCUPATION OF BRITAIN BY THE ROMANS TO THE PRESENT TIME.\*

Few things are more instructive than collections illustrating the history and progress of our special industries, and it is to be regretted that we do not possess many such. Here and there we know of private collections that are very complete in the particular departments to which they respectively belong. These have arisen out of the especial tastes of the proprietors, or have been collected in illustration of points of interest under the guidance of some trading company.

With the exception of the collection of British pottery and porcelain in the Museum of Practical Geology, Jermyn Street, we have no public collection illustrating a distinct manufacture, which possesses any completeness. This collection has hitherto been comparatively little known, and even, to those by whom it has been inspected, its value has not been evident, owing to the want of an illustrated catalogue. This want has now been supplied by the publication of one of the most complete catalogues with which we are acquainted, giving a history of British porcelain manufacture, and incidentally of the various continental productions to which we have been indebted for suggestions, and for improvements.

The history of this collection is briefly given in the preface. We are informed that, in 1835, the sanction of the treasury was given to the Geological Survey "To form collections illustrative of the mineral wealth of the country, and of the application of its various mineral substances to the useful purposes of life." The Geological Survey being then engaged in Cornwall, collected examples of the *Cornish* or *China Stones and Clays*. Around these are gathered the other clays and materials which are employed in our potteries, and gradually specimens have been collected from every part, illustrative of the present state and the past progress of our fictile manufacture.

This collection consists of examples of the raw materials, glazes, (including Assyrian, Egyptian, Indian, and Greek, these being introduced as incidental illustrations) ; Roman pottery found in London and other parts of the country ; mediæval pottery ; Staffordshire in all its stages and varieties ; Bow, Chelsea, Derby, and Plymouth porcelain ; Bristol, Leeds, and Rockingham ware ; Worcester, Shropshire, Swansea, Nantgarw, Nottingham, and Liverpool ware.

"Although," says Sir Henry de la Beche, by whom this excellent collection has been formed, and to whom, with the curator, Mr. Trenham Reeks, we are indebted for the catalogue—"although some portions of the collection in the Museum of Practical Geology may be defective for the present, it may be regarded as the best that has hitherto been formed ; and there is every hope, especially from the continued donations of objects to it which purchase could not obtain, that it may gradually be rendered still more effective for instruction."

In this catalogue will be found a more concise History of Pottery and Porcelain, including many new and interesting details, than exists in any other volume in our language. It is also remarkable for the excellent manner in which it has been printed and illustrated—being, in these days of cheap books—one of the very cheapest.

We have 179 pages of letter-press on royal octavo, with 150 beautifully executed wood-cuts, published for one shilling.

\* CATALOGUE OF SPECIMENS ILLUSTRATIVE OF THE COMPOSITION AND MANUFACTURE OF BRITISH POTTERY AND PORCELAIN, FROM THE OCCUPATION OF BRITAIN BY THE ROMANS TO THE PRESENT TIME. By Sir Henry de la Beche, C.B., and TRENHAM REEKS.



## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY, at a meeting on the 14th March, elected E. M. Ward, Esq., one of its members. This election consequently augments the number of that body: it now consists of forty-one instead of forty: and it is understood that another engraver will be elected—the society to be as heretofore forty painters, sculptors, and architects, with the addition of two engravers. This is a very wise but also a very gracious concession: it breaks through the old rule: it establishes a right precedent: and cannot fail to gratify all who are attached to the Royal Academy, and believe, as we do, that its interests are identical with those of British Art. The election of Mr. Ward will be satisfactory to all artists as well as to the public. The position he occupies in his profession has been gained by industry no less than genius: he ranks among the foremost men of the age. Few additions have been made, of late years, to the Royal Academy, from which that body will derive greater honour.

CONTRIBUTORS TO THE FRENCH EXPOSITION are informed that it is our intention to issue with the *Art-Journal*, an Illustrated Catalogue of the Exhibition; to consist of twelve pages monthly, during six months—eight of these pages to contain engravings. They will form portions of the current numbers; and consequently subscribers will be subjected to no extra charge. The work will however be separately pagged; so that subscribers may either bind it up with the *Art-Journal* or in a distinct form. The issue will commence with the June number. Manufacturers who design to contribute will do well to communicate with us early: as heretofore, they will be subjected to no charge: but the selection of subjects must rest entirely with us.

PARIS ILLUSTRATED CATALOGUE.—Circulars have been issued somewhat extensively in England by the projectors of an Illustrated Catalogue of the French Exhibition, inviting the contributions of British manufacturers, and stating that the plan of the publication will resemble that of the *Art-Journal* in 1851. In one respect it may be so, in another it certainly does not: inasmuch as its conductors demand large payments for admission into its pages. For twenty lines the contributor is required to pay 100 francs (4*l.*); and for two pages, one of which is to be an illustrated page, no less a sum than 1000 francs (40*l.*) is demanded. It may be, as the conductors say it will be, that "a page in this book must be a place of honour, which every man must be desirous to occupy," but the honour will be somewhat costly. The conductors of this work are not, perhaps, aware that in the "Illustrated Catalogue" they have taken as their model, no charge whatever was made to the artist or the manufacturer; the whole expense of drawing, engraving, printing, and paper, was borne by the *Art-Journal*. It will be exactly so in reference to the Illustrated Catalogue of the Paris Exposition, which we are about to prepare. We do not expect that a speculation conducted on such a principle in Paris, would "pay"; and we have before us the discouraging fact that it did not "pay" in our own case; but the French editors demand too much for the benefit to be obtained, and we think ought to be satisfied with receiving from the contributors the outlay for engraving, and no more. They speak of the *Art-Journal* Catalogue as "a real bibliographical monument, to commemorate the Exhibition of 1851," and promise a work of similar excellence. We leave the commercial part of the concern in the hands of our readers, adding merely that the Editor is M. E. Panis, 10, Place de la Bourse.

Mr. Clowes we find also advertising proposals to append "trade lists" with engraved illustrations to the "Official Catalogue of the British Section of the Paris Exhibition," which, it appears he is employed to print. His price is one pound thirteen for two pages, for every thousand copies printed: and five shillings a square inch for the engravings. We presume that a tradesman is free to make as much profit as he can by his trade; but we imagine that at these prices

there cannot be many additions to the catalogue. We by no means covet the charge of self-praise: but we hope, nevertheless, that attention may be drawn to the fact that we give to the exhibitor *free of all cost* that for which in the French Catalogue 40*l.* is demanded: and that for which Mr. Clowes would charge about 60*l.*—taking into account the difference of size between our pages and his.

PORTRAIT BY VELASQUEZ.—The admirers of Velasquez will be interested to know that in the coming sale of the late Mr. James Hall's collection, by Messrs. Christie & Manson, in the present month, they will bring before the public a fine specimen of that "Vandyck of Madrid." This picture is a posthumous portrait of the celebrated Alcalde Ronquillo, a judge remarkable for his severity, and for having hung the Bishop of Zamora, at Simancas, in 1522. Ceau Bermudez mentions the portrait as existing in his time in the royal palace at Madrid. It was brought to this country by Sir David Wilkie, in 1822, who purchased it, at Madrid, of Don Jose Madrazo, painter to the King, and President of the Royal Academy; from Sir David it passed into the hands of Mr. James Hall (whose decease we noticed in our columns a few months since), the intimate friend of Wilkie. Mr. Stirling, in his *Annals of Spanish Artists*, describes it as a full-length, life-size portrait, by Velasquez, of "the Alcalde Ronquillo, the fighting judge, sent by Charles V. to reduce Segovia in the War of the Comuneros."

THE HOSPITAL FOR CONSUMPTION.—Since the establishment of this hospital a few years ago, we have, as most of our readers well know, appealed to them on behalf of a charity, in which the suffering from what may be called a "national disease," are received, and tended with the utmost skill and solicitude. We understand that since the opening of the first portion of this building, in 1846, no fewer than 3,205 in-door patients, and 28,306 out-door patients have been treated, and in many instances the disease has been successfully grappled with. Our object now is once more to enlist public sympathy on the side of this institution: the applications for admission are so numerous that the committee have come to the determination of throwing open the whole of the new wing in a few weeks, confidently relying that in taking this step they will receive that encouragement from the benevolent, which will enable them to meet the extra expenditure this demand upon the funds of the charity will necessarily entail upon the committee, and which the present income of the charity does not permit them to supply. We have noticed in our advertising columns lately, that a Festival, to commemorate this "opening" will be held at Willis's Rooms, on May the 9th: we hope our appeal will add to the number of visitors on the occasion, and thus be the means of increasing the funds of the Hospital.

FLAXMAN MEDAL.—We have before us a very beautiful bronze medal, executed for the Art-Union of London, by Mr. H. Weigall. One side bears the bust of Flaxman, the other the exquisite group from his bas-relief of "Mercury and Pandora," which was engraved for the *Art-Journal* three or four years ago. The head of the venerable sculptor is cut with great power of execution, while his fine intellectual features are most faithfully retained: it is a noble profile. The group—and one excelling it in grace of composition never emanated from any artist, ancient or modern—is most delicately engraved, and in bold relief. The medal is altogether an admirable specimen of the art of die-sinking.

PARQUETERIE.—It is now nearly ten years back since we introduced into the pages of the *Art-Journal* a printed example of decorative flooring, termed "Swiss Parqueterie," the manufacture of which was carried on by a foreigner at Bow, or the neighbourhood. From that time till the present we have heard little or nothing of the subject; so little, in fact, as to leave us in doubt whether or no the work had not altogether fallen into disuse. The matter has, however, again come before us through Messrs. Arrowsmith & Co., of Bond Street, who have taken it up and are extensively carrying

out this beautiful process of internal decoration. Parqueterie, we should perhaps inform some of our readers, is inlaid wood-flooring, which, it is almost needless to add, is an elegant ornament to a room, when taste is displayed in the design; some of those submitted to us by the manufacturers are very good, and formed on true geometric principles. The blocks are not veneered, but are of solid wood, and being cut by machinery, are produced at a reasonable cost. In laying them down solidity is obtained by the wood being grooved and "tongued" together, and jointed with marine glue. The attention of architects and builders would be well directed to this comparatively novel feature in English edifices, though it is becoming general in the cities of the continent.

THE INSTITUTE OF ARCHITECTS have awarded the Queen's gold medal to M. Hittorf, the distinguished French architect; and her Majesty has approved and sanctioned this testimony of his merits.

THE ART-EXHIBITION in aid of forming an adjunct to the Patriotic Fund specially applied to the widows and children of officers who have fallen in the war with Russia, is now open in the Pall-Mall gallery, opposite the Opera Colonnade. The numerous specimens of fine-Art-performance by amateurs of the highest rank in the kingdom give an intense interest independently of the noble purposes to which the funds, arising from the sales and admission money, are destined. Her Majesty has graciously permitted drawings to be exhibited by their Royal Highnesses, the Princess Royal, the Prince of Wales, and the Princesses Alice and Helena.

A SALE OF PICTURES of the English school will take place at Messrs. Foster & Sons auction gallery in Pall-Mall. They are the property of W. Lewellyn, Esq., of Bristol. The collection includes important and recent works by D. Roberts, R.A., C. Stanfield, R.A., T. Creswick, R.A., R. Lee, R.A., T. S. Cooper, A.R.A., P. J. Poole, A.R.A., T. Uwins, R.A., F. Stone, A.R.A., D. Maclise, R.A., and most other of our distinguished painters, either members of the Academy or others. Among the productions which will be offered in this important sale, we ought particularly to name "The Brides of Venice," the well-known picture by J. R. Herbert, R.A.

THE MUSEUM OF MR. C. ROACH SMITH has been offered to the British Museum and the City of London. Its claims on attention from both are pre-eminent, inasmuch as it is a purely historic gathering of relics, which it is hopeless to expect ever to form again, and precisely what is wanted in our national collections, to exhibit the manners and customs of the early conquerors of our island. As a picture of Roman London this museum is unique, and has been collected with that view. Mr. Smith devoted untiring zeal and a large amount of money to form it; and, in addition to this, gave up much time, and the long experience of ripe judgment and scholarship, which we may be permitted to observe is one chief ingredient in the formation of such a museum, and one that would be dearly paid for in the salary of a public officer of any one of our own museums. The price asked for the whole is by no means immoderate; and, as the collection is so peculiarly a London one, and so remarkable a monument of our early history, we trust to seeing it safely deposited for ever in the capital it so ably illustrates.

THE GRAPHIC SOCIETY.—At the conversazione recently held by this Society in the library of the London University, a drawing in water-colours, by the Princess Royal, was exhibited, which attracted much attention from the ability of design and power of handling which distinguish it. It represents an incident of war—a dead soldier visited in the battle-field by his wife and child; and this touching event is worked out with a simplicity and truth which excited much attention. The group is well composed, and the handling firm and bold. The sombre tints adopted were in harmony with the subject; and the entire work is one which merits the full approbation of the artists and connoisseurs attracted by the high name attached to it. To pass such an ordeal triumphantly is no small merit.



## REVIEWS.

THE DEER PASS. Engraved by T. LANDSEER, from the Picture by SIR E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

There certainly is always a magic charm in these Highland scenes, by Landseer, which overcomes all opposition one might feel to their frequent recurrence in his pictures: there are the snow-capped mountains, the "ancient, everlasting hills" purple with heather, the rocky ravines, the deep glens "Peopled with deer their old inhabitants,"

thick, palpable mists rolling between the gorges, and heavy clouds through which the sun seems scarcely able to penetrate: all these we know well, we have seen them for years past; yet, such is the skill of the painter in diversifying his materials, and such the poetical feeling with which his pencil describes them, that we somehow or other forget the reiteration in the variety and beauty of his expressions. It is no inadequate proof of the genius of this painter, that he produces something "ever changing, ever new" out of what may be called his "old stock in trade": we recognise in the fine print before us some familiar faces; our noble friend the "monarch of the glen" greets us conspicuously in the foreground of the composition, and the stag, which once was "at bay," having baffled his pursuers, now stands boldly, but watchfully, amid the solitude of the rocks: these are friends we shall always welcome with pleasure.

The Picture of "The Deer Pass," exhibited at the British Institution in 1852, is, we understand, the property of Mr. Frederick Peel, who as its owner, possesses one of the most poetical compositions of Landseer. The scene is incomparably grand; the centre of the picture is occupied by a disjointed mass of rocky mountains, whose rugged forms show that time and tempest have been at work upon them; to the right is a deep ravine, through which a streamlet trickles—nothing more—so narrow is it, as only to show itself in sudden gleams of light reflected from the sky; we could fancy what a torrent would flow over the bed when the wintry snows have melted, and the rains are pouring their floods from mountain and hill-side. To the left of the composition are gigantic and shapely masses of granite darkly reflected in pools of water; between these and the centre is the "Pass," in the foreground of which is the "monarch of the glen" surrounded by a group of hinds which survey him as if proud of their lordly protector, and conscious of safety under the guardianship of his mighty antlers; further up the Pass are others of the herd, and upon a mass of table-rock at its extremity, are many more browsing on the heather, here partially lit up with the sunshine.

Unlike most of Landseer's compositions, the animals in this seem to hold only a secondary place; and yet the picture would have been an awful solitude without them; with them it is beautiful even in its almost savage wildness. But the treatment of the landscape may be classed among the painter's triumphs; the grand forms of the mountains, the solid heaved-up masses of granite, the shadowy glen receding from the spectator till almost lost to the eye, the line of light coming from behind the centre and radiating the crests of the hills and other portions of the landscape, serve to show that as much thought as executive skill has been exercised by the artist on his picture; his mind must have laboured upon it as diligently as the hand.

The engraving is in the line manner, and although Mr. T. Landseer has employed the *machine* to aid him, there is no evidence of mechanism in his work: the granite is solid, the water fluid and transparent, the herbage crisp, the clouds aerial, the coats of the animals as nature formed them: there is but one alteration we should have suggested to the engraver; which is, that the centre mass of rock had been kept lighter in the shadowed side; it appears now to come too forward and almost to overpower by its weight every thing else.

"HONOUR THY FATHER AND THY MOTHER." Engraved by W. T. DAVEY, from the Picture by H. BARRAUD. Published by T. BOYS, London.

As the successor of Mr. Alderman Moon, in his business as a print-publisher, we ought to look for works of a similarly high class from the establishment of Mr. Boys; but hitherto he has issued nothing to fulfil such a reasonable expectation, nor will the print before us do much to extend the reputation of its publisher. It is one of a numerous class of pictures which Mr. Barraud has the merit of introducing and perpetuating; it is pretty, as an appeal to domestic sympathy, but goes no further; the young boy, standing by his mother,

who is teaching him wise and holy precepts, is a graceful study; but both figures have an air of "attitudinising" for the painter; they look too much made up for the studio. The engraving by Mr. Davey, is exceedingly careful, and we have little doubt of the print finding its admirers. Let us advise Mr. Boys to try something of a higher kind; none knows better than himself what is really good, and he has the field almost entirely before him.

FOUR SUBJECTS, Designed and Photographed by LAKE PRICE. Published by H. GREAVES & Co., London.

At the first glance we imagined that Mr. Price had been poaching on another person's manor, or, in other words, had trespassed on the ground of the engraver, by painting a series of subjects, and then reproducing them in a different form; had he done so, however, we should not have quarrelled with him, as it would be his undoubted right so to do if he thinks fit; still the painter and engraver, we are not speaking of artists who "etch" only, are seldom united in the same individual. But on reading the "imprint" below the photographs, we find they are taken from the life, or from nature; that is, Mr. Price has arranged certain persons and picturesque materials in his atelier, and has then subjected them to the photographic process. The first subject, the "Baron's Welcome," represents three persons at a table, habited in ancient costume, with huge drinking-cups in their hands; on the table are a boar's head and other symbols of a feast; two retainers are in waiting, and the room is hung with tapestry, and decorated with antique armour, &c.; the scene is altogether one of the olden time. The grouping of the figures is good; those who are seated keep their places well, but the "men-in-waiting" seem screwed up in a corner, there is not space for their elbows, to "fill the foaming flagon." The picture would have been better had they been quite away. The photograph, generally, is clear and effective. In the second picture, "Genevra," the satin dress of the lady is marvellously imitated, and her face expressive; as she has been copied "from the life," our gallantry forbids us saying more. The light and shade are admirably managed here, but we could wish the walls of the apartment had been thrown back rather more, they seem to hem the lady in. "Rétour de Chasse," the next subject, is a miscellaneous grouping of game, hunting implements, cups, plate, &c., such as Lance would put together; many of these are sharply brought out. The last picture, "The Court Cupboard," is a sort of "arranged débris" of mediæval Art-works; the contents of the cupboard are plates, goblets, cups, candlesticks, vases, and with these are suits of armour, pieces of armour, carved panels, and other antiquarian "oddities." This is the least effective photograph of the series, the lights are too much scattered, and the objects not sufficiently defined. Taking the four as a whole, they present a very pleasing application of the photographic Art.

THE HIGHLAND SPRING. A Chromo-Lithograph from the Picture by F. TAYLOR. Published by E. GAMBART & Co., London.

A group of three figures, consisting of two children and a boy; one of the former, a young girl, has come to the spring, with a variety of utensils, to draw water; the other, a bare-legged juvenile disciple of Isaac Walton, with a long rough stick for a fishing-rod, and an old basket, containing a number of the finny tribe, at his back, is drinking from a brown jug which the girl holds to his lips. The figures are most easy and natural in their position, and well drawn. Mr. Taylor's free handling is excellently maintained in this pretty coloured print, which approaches as closely to the original drawing as any representative can.

PHOTOGRAPHIC DELINEATIONS OF THE SCENERY, ARCHITECTURE, AND ANTIQUITIES OF GREAT BRITAIN AND IRELAND. By RUSSELL SEDGFIELD. Part I. Published by S. HIGHLEY, London.

We have in this publication another attempt to make the photographic apparatus do the work of the painter and the engraver. It contains five large plates,—two of ancient buildings in the quiet old town of Bury St. Edmunds, in Suffolk; two of portions of Norwich Cathedral; and one of Bingham Priory, Norfolk. They are admirable examples of this wonderful scientific art, which, however faithful as a delineator, can rarely, after all, give to pictures the life, the colour, and the poetry of nature. Photographic representations are facts, and facts in Art are more agreeable to our eye when a little fancy is interwoven with them: even among the ruins of the past, and the graves of the sleeping

dead, we like to see some gleams of the sunshine of the present, and something to remind us of beauty and vitality, if it be only the bright eye of the daisy on the turf.

THE GRAMMAR OF FORM. A Series of Examples for Students in Drawing. By B. R. GREEN and J. FAHEY. In Six Parts. Published by the Society for Promoting the Education of the Poor, &c.; and sold at the Depository, Sanctuary, Westminster.

We like much the plan here adopted by Messrs. Green and Fahey, of the New Water-Colour Society, for teaching the rudiments of drawing; or, in other words, for laying the groundwork of form. The examples are arranged progressively, to illustrate the different appearances in the forms of objects, caused by change of place, position, and distance. Nothing can be more simple, and therefore more easily learned by the pupil, than such a system as that adopted here, which appeals at once to the understanding of the pupil by what he sees sketched out before him. The subjects which are easy, artistically drawn, and varied, have each a few lines of explanatory "why and wherefore" touching their positions, just sufficient to enable the learner to comprehend their meaning, and to show him how to avoid errors of drawing. Perspective, that horror of all little ladies and gentlemen who would be "sketchers," may, in its principles, be readily acquired by attention to this "Grammar," which is intended to develop more fully the use of the "Folding Drawing Models" invented by Messrs. Green and Fahey, and which we favourably noticed when they first made their appearance.

ROSES. From a Drawing by W. HUNT. Published by E. GAMBART & Co., London.

This print must have been copied from a rough sketch, for we never knew Mr. Hunt to turn out such a drawing as this presumed copy, "without form, and void" of all save inexplicable patches of carmine and dabs of greens. If intended only to give an idea of the artist's first thoughts, it may be excused, but the print can have no other value.

PORTRAIT OF SAMUEL ROGERS, ESQ. Lithographed by J. H. LYNCH, from a Daguerreotype by E. PAINE. Published by HERING & REMINGTON, London.

An excellent likeness of the venerable poet; exhibiting through the strongly-marked lines with which age has furrowed his face, the benignity and cheerfulness that distinguished it in the prime of his manhood. The print will be a valuable memento snatched from his declining years, of the last of those bright names that are linked with the memories of a former generation in the persons of Scott, Byron, Wordsworth, Moore, Southey, &c. &c.

THE PRINCIPLES OF COLOURING IN PAINTING. By CHARLES MARTEL. Published by WINSOR & NEWTON, London.

This little work is an example of how large a quantity of valuable information may be compressed into a small compass, and into a comparatively few words. Mr. Martel has the judgment and knowledge to enable him to condense an abstruse subject, so as to extract from it the essence; the laws of light, with reference to colour, are not sufficiently understood by painters generally: this *brochure*, if attentively read, will enlighten them upon a subject of infinite importance to their Art.

LE RHIN MONUMENTAL ET PITTORESQUE. Published by C. MUQUARDT, Brussels: TRUBNER & Co., London.

The beauties of the Rhine are too well known to require one word of criticism now; and the abundant patronage bestowed on the steamers during the season when travelling is rife, must make a work like the present a charming memento of summer tours by the winter fireside. It is a magnificent book, in every way worthy of the glorious river, and contains a series of views of the principal ruins and points of interest on its banks, by MM. Fourmois, Lauters, and Stroobant, executed in tinted lithography, after the style of the original drawings. The work is in folio, and will consist of ten numbers, forming one volume, each number containing three plates and descriptions. The views are remarkable for picturesque character, and originality of choice: the Castle of Gutenfels is very striking. The letterpress is necessarily brief, but is concisely useful. As the work will, altogether, cost less than five pounds, it is not an expensive memorial to possess.



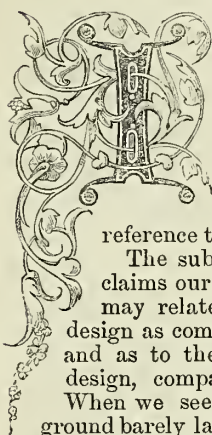
## THE ART-JOURNAL.



LONDON, MAY 1, 1855.

ON DESIGN,  
AS APPLIED TO LADIES' WORK.\*

BY MRS. MERRIFIELD.



IN the present and concluding part of this article I propose to notice the rules of ornamental Art, which, although applicable to designs of all kinds, and of every style, have more immediate

reference to ladies' work.

The subject of proportion first claims our attention. Proportion may relate to the scale of the design as compared with the ground, and as to the scale of parts of the design, compared with other parts.

When we see a gigantic flower on a ground barely larger than itself, we perceive that it is out of proportion; but if a due proportion between the flower and the ground be observed, the general effect will be to a certain extent harmonious and pleasing. Perfect harmony, however, involves other conditions to which reference will be hereafter made. The question, what is a due proportion of ornament to the plain ground, has been settled by ornamentists, but is not easy of solution by the student, arising from the difficulty of computing the quantity contained in spaces so different in form, in colour, and in tone. Very light objects appear larger than they really are, very dark ones smaller; consequently, a design which in outline appeared in proportion, may not do so when coloured or rendered into light and dark. By the rules of ornamental design, the pattern and the ground are required to fill equal spaces, that is to say, there should be as much of the one as of the other. Long observation can alone enable us to estimate rightly the quantities of each in a particular design. If the ground be in excess, the design appears poor and scanty; if the pattern be in excess, it appears crowded and heavy. A certain proportion of unornamented space is necessary in every design, to produce the effect called *repose*. The eye requires this in order duly to appreciate the ornamental design. As an example of overcrowded design, the reader is referred to the carpet pattern engraved in the "Illustrated Catalogue" of the *Art-Journal*, p. 199. Among other defects in the pattern, the want of repose will not fail to excite attention. The due proportion of ornament to the ground is always studiously observed by the orientals. The following subject, part of an embroidered apron from Cutch, in the Museum at Marlborough House, is no less remarkable

on this account, than for the general excellence of the design, and the harmony and richness of the colours.

The ornament is arranged in a compact

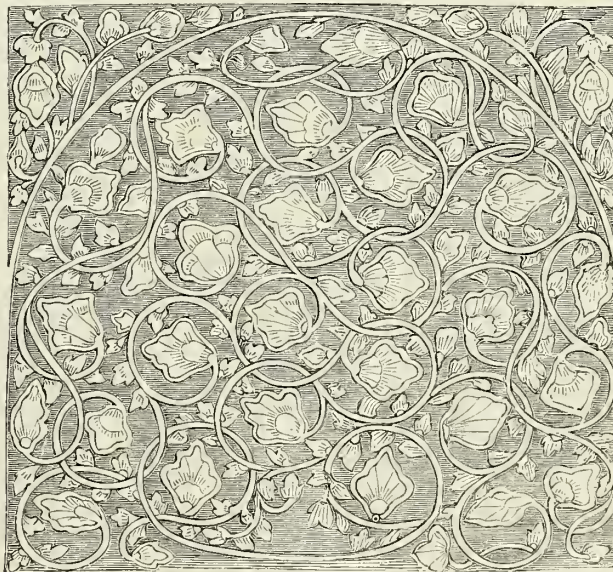
and skilful manner, the leading lines connecting the wreaths are graceful in form, and the filling in of leaves and buds well balanced. In these respects the design



contrasts forcibly with the loose incoherent mode of construction of modern European designs, and, as Mr. Robinson observes, it is an example of "the true ornamental or architectonic principle, rigidly carried out even in an apron."

It is a rule in design that "construction should be decorated, and that decoration should never be purposely constructed." \* That is to say, we should first select the article to be ornamented, and then adapt the decoration to it, instead of first making

a design, and then seeking for some article to which it may be applied. The latter appears to have been the case in the design for a slipper (engraved at the foot of the first column, p. 75), which, owing to portions of two of the flowers being cut away by the outline, appears to have been intended for some other and larger object,—a chair-cover, or perhaps a carpet, for anything we know to the contrary. In the annexed woodcut, the design of conventional leaves and flowers interlaced by the curved stems,



is skilfully and easily confined within the limits of the semicircular line. The corners are not so well filled; in these the pattern is not only unconnected with the general design, but is imperfect in itself; this part of the subject, in fact, looks like an after-thought, or as if it had been originally designed for something else, and was merely inserted here to fill up the corners. The design forms a portion of a Batavian or

Cingalese box of the seventeenth century, during the domination of the Dutch. It is from the Museum at Marlborough House; the material is ebony, inlaid with ivory, the dark hatching and lines on the latter being incised and filled with a dark substance.

From the preceding observations it will be seen that a design intended to be viewed in an upright position, such as a figure, a bird, an animal, a sprig of flowers, should not be placed in a situation where it may be turned the wrong way upwards; this is

\* Concluded from p. 75.

\* "The Principles of Ornamental Design, discussed in the Lectures of Mr. Owen Jones," Published for the Department of Practical Art. Prop. 4.



another objection, then, to working the portrait of the Prince of Wales, to which I have before alluded, on a footstool, for in this case the position of the figure is always liable to be reversed. Hence it follows that stools, mats, stands, or rugs, and other objects liable to be seen from different points of view, should be so decorated, that whichever way the article is turned, the design may always appear in a proper position.\*



The design that is proper for one material may be quite inapplicable to another; hence, besides considering the form of the article to be ornamented, and the use to which it



is to be put, it is always necessary to con-

Of this description is the design which forms the subject of the next cut; it is copied from a mosaic paper-weight from Agra; the material is alabaster, inlaid with coloured stones; the leaves are dark green, the fibres and stalks red. The leading lines of the design are, in the original, graceful and continuous, the leaves well arranged, and their connection with the parent stalk easy, and well-marked.

sider the material in which the design is to be wrought. Here again we may take example by the orientals. The design of the embroidered apron from Cutch (engraved *ante*, p. 133), though well adapted for the

material on which it is executed, namely, black satin, is evidently unsuitable for muslin or other thin texture, for which the pattern is too close and heavy; while the design which forms the subject of the next cut is admirably adapted, by its light and graceful character, to the material in which it is worked. It is copied from a modern Turkish scarf in the Museum at Marlborough House, embroidered on white gauze with gold thread and coloured silks. The flowers and leaves are in their natural colours, the ribbon or scroll in gold thread. "It is an example" (here I again quote Mr. Robinson) "of the natural treatment of floral ornament, not, perhaps, of the happiest kind (at least as seen in the woodcut), but commendable for the skilful distribution of points of colour, producing in the original a very brilliant and startling effect." There is, however, one defect in the pattern, namely, the spiral scroll, which appears to encircle the stems, and is, therefore, deficient in flatness.

The construction of the design itself now claims our attention. In every good design there should be a due proportion of straight, angular, and curved lines; these should be connected together in such a manner as to form a whole. For examples of good designs framed on this principle, the reader is referred to the specimens of Renaissance ornament, from the Museum at Marlborough House, engraved on wood by the students of the class for wood-engraving, and inserted in the volume of the *Art-Journal* for 1854, p. 266; or, still better, to the "Catalogue of Ornamental Casts," by Mr. Wornum, from which the above illustrations are taken.\* It is scarcely possible to invest a shilling more profitably than in this beautiful and valuable collection of Renaissance designs. It is right, however, to mention that the greater part are unsuitable for needlework. The lines of these designs, it will be seen, are principally curves; a few straight lines are introduced in some of them, but only for contrast and variety, the straight lines belonging to the architecture of which they formed the decoration being generally sufficient for that purpose.

In making a design, the attention should be given, in the first instance, to the general forms, which "should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection."† The leading or principal lines should always be graceful in form, and from these the other lines should flow in graceful undulations. In the mosaic paper-weight from Agra engraved above, no difficulty will be felt in discerning the leading lines, which are serpentine in form, and from which spring the leaf-stems. It will be a good exercise to analyse some designs, and to trace the leading lines and their subdivisions, and also their connection with one another. In the arabesque border (engraved *ante*, p. 74) the leading lines are strongly marked, while the interstices are filled with delicate tracery-work, which is visible only on close inspection. In the second design (p. 137) the leading lines, especially on one side of the pattern, are defective, being ungraceful in form, and not well connected with the parent stem.

The above mentioned principle is always strictly followed by the orientals, and from the study of their decorative works, Mr. Owen Jones‡ lays it down as a rule that "in surface decoration"—under which term all ladies' work may be included—"all lines

\* The reader may here be referred to the engraving of the plateau of Raffaele ware (*ante*, p. 91) as an instance of a design adapted to a circular outline intended to be seen in an upright position.

\* Published by Longman & Co.

† "Principles of Ornamental Design," Prop. 6.

‡ "Principles of Ornamental Art," Prop. 9.



should flow out of a parent stem, every ornament, however distant, should be traced to its branch and root." Let us now apply this rule to some of the designs engraved for this article, and see how it is carried out. In the ornament of the Cingalese box (*ante*, p. 133) the connection of the interlaced and

curved lines with one another may be easily traced. The embroidered apron from Cutch also presents an example of graceful continuity of line. The same may be observed of the border, drawn by M. Clerget, from the ornamental design of a Persian MS., which forms the subject of the next engraving.



In a good design there should be such a unity of effect, that the eye is able to embrace the whole at once. When the design is placed at a distance, the leading lines alone should be visible, hence the necessity of their being graceful in form; on closer inspection, the subordinate lines and forms will also be perceptible; and on bringing the design still nearer to the eye, the minute divisions and delicate tracery will also be visible.

Isolated patterns, or those in which the different parts are separated and unconnected, are generally to be avoided. On this account, therefore, the slipper pattern, the fox's head and brush, (*ante*, p. 73) would be defective, even if it were not otherwise objectionable. The head is entirely unconnected with the two brushes—(Is it usual, it may be asked, for a fox to have two tails?)—and the three masses of warm brown colour form so many spots upon the bright blue ground of the slipper. So also table-covers, shawls, and similar articles, which have a central pattern, separated by a large space of plain ground from an ornamental border, are objectionable. Even the border should not be harshly united with the ground, as if it had been made separately and sewn on, but the eye should be led gradually from one to the other. This rule also is founded upon oriental practice. In the embroidered apron from Cutch (*ante*, p. 133) the narrow border separated from the ground by a straight line, is united with it by the ornamental pattern of leaves and flowers with which the corner sprig is connected. A further illustration of this principle may be seen in the graceful ornament encircling the neck of the India bottle (*ante*, p. 92) from which the eye is led gradually into the plain space by the delicate vertical design at the termination of the border. In the slipper engraved (*ante*, p. 75), we have an instance of the violation of this unity of design. The three large spaces of light colour break harshly the dark ground; a running pattern, a kind of cord joins, but does not unite them; they are quite isolated, and by their violent contrast of tone with the black ground, produce a disagreeable impression upon the eye. Let us now turn to the Indian designs in the "Illustrated Catalogue" of the *Art-Journal* (p. 28) and observe how the large

central and corner flowers and pines in the design at the foot of the page are treated, so as to avoid abrupt contrast, and break up in an agreeable manner the large and somewhat formal masses, and by the same means secure the unity of the design. This is accomplished by the skilful way in which the eye is gradually led from the flower to the ground by the vandycked or serrated edges of the former, and by the delicate tracery of small leaves and flowers which in every part break up the heavy masses of flowers and ground, and which, while they impart a richness and unity of design, give it a general air of lightness.

The only case in which isolated designs are allowed is, when small patterns or sprigs are repeated at regular intervals, and when the spaces which separate them are not so great as to destroy the unity of effect. Patterns of this description are analogous to diapers. As examples may be mentioned sprigged and spotted muslins or laces, and printed cottons for dresses. The sprig in the corner of the Turkish scarf, (*ante*, p. 134) although not springing directly out of the border, is placed so near it as to preserve the unity of the design, while that in the corner of the embroidery from Cutch, springs directly from the border.

In the Batavian or Cingalese box (*ante*, p. 133) the stems of the flowers are curved and interlaced in such a manner as to suggest the idea of a diaper. "It is an instance of the distribution of monotonous ornamental form to produce an effect analogous to a methodic diaper." \*

The next rule which I shall quote from Mr. Owen Jones, is, as he remarks, founded upon a natural law, and is also in accordance with oriental practice.† "All junctions of curved lines with curved"—like those of the stems of the foliage in the embroidery from Cutch, for instance,—"or of curved with straight lines"—as for instance, the central lines of the fine examples of Flemish renaissance work of the two panels engraved in the January number of the *Art-Journal*, for the present year, (p. 17)—"should be tangential to each other." And here it may be right to explain to such of my readers as are not geometers, the meaning of this expression, *tangential*. A familiar example will explain the meaning better than a learned definition. If the lady-reader will



hold in her left hand a reel of cotton, and then with the right unwind a few turns and hold the thread in a straight line, this straight line of cotton will be a tangent to the circle formed by the end of the reel.

A little attention will show how thoroughly this principle is carried out in all

good designs. It is strongly marked in the beautiful scroll-border of the salver of Flemish work in the Museum at Marlborough House, engraved in the January

number of the *Art-Journal* for 1855, (p. 20). It may also be seen in the design by M. Clerget in this page and the Persian design engraved below.

It has been already observed that direct imitation of nature is not admissible in decorative work. Flowers, when introduced, should not be treated pictorially, but conventionally, that is, by making such deviations from the natural form or growth of the plant, as will give it the character of a decoration, and not of an imitation, and which will not compromise the flat surface on which it is represented. With this view the leading characteristics of the plant must be represented, the general form may be given, and the colours also, but without minuteness of detail or attempt at light and shade; the great object to be always kept in view is that the surface is to be decorated, and not a picture to be made, or a botanical specimen to be delineated. The embroidery pattern (from Cutch) is esteemed an excellent example of thoroughly consistent conventionalised floral ornament; the edge of the flowers and buds, which are intended to tell as piquant points, are bordered with white, not to endeavour to express light and shade, but to detach them better from the black ground, and to give increased value to the local colours which would otherwise have appeared heavy on the dark ground.

There are cases, however, in which a closer imitation of nature may be permitted, namely, first when the imitation differs in size, or as it is termed, in scale, from the original, as for instance, in the minute flowers sometimes worked in silk on note-cases, or those with which Dresden or Parian vases are decorated. Secondly, when natural objects are combined with geometrical forms, which confine them as it were in panels or framework, thus giving them an ornamental character, they may be represented of their real size; and lastly, when the leading lines which serve for the stems, instead of being disposed as they occur in nature, are arranged in regular curves or scrolls, the flowers and leaves introduced may bear a closer resemblance to nature than under other circumstances the rules of Decorative Art would permit.\* Of this kind is the scroll of convolvulus flowers and leaves in the Illustrated Catalogue of the *Art-Journal*, p. 91, and the very elegant design of vine-leaves in the carpet by Mr. Gruner, engraved at p. 33, of the same work.

Besides the classification of designs into those adapted for relief or raised patterns, and those that are perfectly flat, another division must be noticed, namely designs drawn entirely by hand, and those which consist of combinations of geometrical forms. The beauty of the latter of course depends upon the pleasing arrangement of the lines, the interlacing of which is sometimes very intricate. For examples of designs which are purely geometrical, the reader may be referred to the encaustic tiles engraved in the *Art-Journal* for the year 1851 (pp. 145, 176). Some of the last mentioned designs, made up of an infinite number of minute contrasts and repetitions of form and colour, partake of the character of diapers; all are applicable to fancy-work.

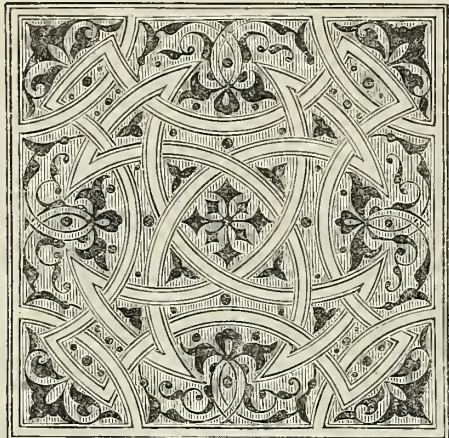
To these may be added a third class of designs, in which geometrical forms are combined with free-hand drawing of floral subjects. The annexed wood-cut, from a

\* See Mr. Digby Wyatt's lecture entitled "An Attempt to Define the Principles which should determine Form in the Decorative Arts," read at the Society of Arts, April 11, 1852.

\* Note by Mr. Robinson.  
† Prop. 10.



design by M. Clerget, is an example of this mixed class of designs. The leading lines are geometrical in form, while the filling in consists chiefly of floral ornaments. The pattern is well adapted for wool or bead work. Examples of bookbinding engraved in the *Art-Journal* for the year 1854 (pp. 82, 84, 113, 114, 115, 116) are apt illustrations of this class. Many of these are admirably adapted for wool and other fancy works, and, in fact, have already with much good taste been adopted for the purpose in the establishment of Mrs. Crowhurst, of East Street, Brighton. The border of the design at p. 81, seems especially adapted for lace or muslin-work, and as such would be improved by omitting the hard white line



which separates it from the plain space containing the vase. The designs at pages 82, and 84, are applicable to crochet work, and might also be adapted to imitation of point-lace for collars and other purposes. The first three illustrations, p. 89 of the present volume, are with slight alterations suitable to wool and bead-work. The next design, also by M. Clerget, is in the Persian style of ornamentation. The details, which have been taken from a Persian MS., consist chiefly of a geometrical arrangement of curved lines falling into floral designs, and of the "strap work" which was introduced into Europe by the Byzantines and which, at an early period, was adopted by the ruder ornamentists of the North.



It may be necessary to remark that in the last two engravings, the ground tint has been accidentally made too light, and consequently does not harmonise with the black introduced in some parts of the design.

The subject of colour is one of extreme difficulty, especially when it cannot be illustrated by coloured examples; still colour is so intimately connected with design, and with a large portion of the fancy-works now practised, that some remarks on it will properly fall within the scope of this article.

To the theory of the formation of colours, with their harmonies and contrasts, it will be unnecessary here to advert, the subject having been already treated more or less fully in different volumes of this journal. I shall mention only those laws of harmonious colouring which are connected with

ornamental design applied to flat surfaces. In the management of colours the orientals are allowed to be unrivalled, and of all modern nations the Indians are those whose decorative works are, by common consent, adjudged to be the richest and most harmonious in colour. Throughout the peninsula the same exquisite taste for colour prevails. It is recognised in the woven fabrics of Ahmedabad, Benares, and the cities of Rajpootana; in the shawls of Cashmere; in the embroidery of Cutch and Delhi; in the mosaics of Agra, and in the lacquered boxes of Lahore and Scinde. The reader, who has accompanied me thus far, will have seen that many of the leading principles of design are derived from the study of oriental works; the remainder of this article will show that, as regards colour, we are under similar obligations to this source. For the first analysis and

promulgation of the principles which govern the distribution and arrangement of colour in oriental decorative works we are, I believe, indebted to Mr. Owen Jones.\*

Harmonious and well-contrasted colour, independently of the gratification which it affords to the eye, assists in the development of form, and enables us to distinguish one object from another. Relief being excluded from surface decoration in fancy-work, variety of tone is obtained by the proper use of light and dark colours. Some colours are by nature allied to light, others to shade. Light and warmth are suggested by yellow, orange, and red; and coolness and shade by green, blue, and purple. These properties are never lost sight of by the Indians, who use the warm colours as lights while the cool colours stand as darks. Their blues, greens, and purples, are, when used in conjunction with reds, yellows, and orange, invariably sombre colours, such as would be yielded by indigo alone for blue, with a little Indian yellow for green, and with lake for purple. Thus formed or combined, the colours will be found more easily to harmonise with the bright warm colours, than when the more vivid ultramarine or cobalt blues are employed.

It is not, however, sufficient to know that one colour harmonises or contrasts with another, it should also be known in what proportions colours harmonise with each other. In the box-pattern slipper (*ante*, p. 75) the spaces of equal size were intended to be coloured with the three primitives (blue, red, and yellow), with a black, white, or neutral ground. Now, although it is quite right to introduce all three of the primitives in the same composition, because "no composition can be perfect in which any one of the primitives is wanting,"† yet, if the three colours are used of equal intensity on equal spaces, the result will be inharmonious. To produce a good effect, they should be used in the proportion of three yellow, five red, and eight blue. If, for instance, it were required to colour sixteen equal spaces with these colours, pure and of equal intensity, three of the spaces should be filled with yellow, five with red, and eight with blue. As this arrangement would destroy the plan of the box pattern, it will be necessary to modify the colours so that they may harmonise without enlarging the spaces. Thus the yellow may be pale, the red of a medium colour, and the blue very deep. Should it be wished to make the yellow bright, then, in order that it may not overpower the other colours, the red should incline to crimson and the dark blue to purple. In all cases, to secure the full effect of the colours, the cubes should be outlined with black, white, or gold. The reason for this will be assigned hereafter. Generally speaking the primitives should be employed sparingly for the small portions of bright colour, and the secondaries (purple, orange, and green) and the tertiaries (olive, russet, and citrine, with their varieties) on the large masses.‡ It will be found that a very small quantity of one of the primitives is enough to balance a large mass of the compensating colours when the latter are much broken, as when tertiaries are employed. The correct apportionment of the different colours will, however, be always attended with the same difficulty as the apportionment of the design to the ground, on account of the irregularity

\* See Mr. O. Jones's lecture entitled "An Attempt to Define the Principles which should Regulate the Employment of Colour in the Decorative Arts," read before the Society of Arts, April 28, 1852.

† "Principles," &c., Prop. 23.

‡ "Principles," &c., Prop. 16.



of the spaces filled by the colour. Much must undoubtedly depend upon a good eye. Perhaps the best direction that can be given will be to make some trials of combinations of colours on different copies of the proposed design before commencing an important work.\* Place these different trials *one by one* at a convenient distance, and view them as one would view a picture. If any of them present a sort of neutralised bloom the effect will, in this case, be good; if, on the contrary, certain colours strike too prominently upon the eye, they are inharmonious and must be changed. This "neutralised bloom" is always a characteristic of Indian decorative works.†

In the "vine-leaf" slipper engraved below, the leaves were, in the original pattern, crimson, and the ground a dark



green. If both colours had been of the same intensity the red would have overpowered the green, because to neutralise each other the colours should have been combined in the proportion of five of red to eleven of green (made of three yellow and eight blue) or a little more than double the quantity of green to red. To produce harmony, therefore, the green has been in-



creased in intensity. If, on the contrary, the leaves had been green the ground should have been russet instead of crimson, to

balance the red leaves. To produce, however, their full effect on a ground of a contrasting colour, the leaves should be edged with a lighter tint of the same colour. This not only separates the design more perfectly from the ground, but it preserves the purity of the colours. For the eye, when suffered to dwell upon a colour, has a tendency to produce the compensating colour, as, when we look fixedly at the sun, on turning away the head, a blue or purple image of it dances before the organ; this tendency being strongest at the edges, the colours would become neutralised where they ought to be most distinct; the edge of lighter colour has the effect of confining the eye within the pattern, and thus of preserving distinctness. In the shaded pattern, which is that of the shops, there is no edge to the leaves, and the pattern is, in the darkest parts, lost in the ground. In spite of the absence of colour, it is hoped that the advantage of the light edging to the leaves, in the lower design, has been made apparent.

Instead of a light edging round the whole leaf, the Indians, and also the Chinese, frequently detached their flowers from the grounds by delicately shading the colour off to white, as in the embroidery from Cutch (*ante*, p. 133). In this case, however, the ground is not of a contrasting colour; the rosettes are alternately blue and pink, the leaves are green, and the stalks and fibres red; the effect of the whole is remarkably rich and striking.

In the last-mentioned design the flowers are detached from the black ground by their white edges, in the Turkish embroidery (*ante*, p. 134) they are detached from the transparent white ground by the colour being darkest at the edges; the spiral is worked with gold. From these two examples we learn that "ornaments in any colour or in gold may be used on white or black grounds without outline or edging."\* If the ground had been coloured instead of white, the gold ornament should have been outlined with black.† Among the fine specimens of embroidery with coloured silks, in the Chinese exhibition, was a dress of deep red, richly embroidered in colours, pink, blue, yellow, and green, on which were gold dragons, picked out with black, and enlivened with red about the mouth. Other arrangements were—coloured flowers, outlined with gold on a ground of white china crape—coloured flowers, edged with white, on yellow silk—coloured flowers, edged with gold or black, or with an edge of lighter colour upon a ground of red silk—blue and red flowers, green leaves and stalks, all edged with gold upon a deep indigo ground—red, blue, and pale green flowers, blue leaves and stalks, all edged with white on a very dark green ground. These illustrate the rule that "ornaments of any colour may be separated from grounds of any other colour by edgings of white, black, or gold."‡ White, black, and gold are always considered as neutral. Where a bright or rich effect is intended, a white or gold edging may be used; where the effect is sombre the edging should be black. In the English medieval embroidery on velvet the edge which surrounded the design was raised and cast over (*en guipure*) with a gold or silver thread. The mode in which this embroidery was executed was so peculiar that I must digress in order to describe it. Instead of working directly upon the silk or velvet, the designs were executed on some other material, such as linen, can-

vas, or vellum, and then sewn upon the velvet. The subject having been traced upon canvas or other suitable material, the edges were bound with a cord, which was afterwards overcast with gold or silver; the inner part was then worked with silk in tapestry stitch with colours plain or shaded; this part also was sometimes raised: veins in the leaves were executed in tambour stitch; gold and silver were used in profusion, both in thread and spangles.\*

Gold edging enhances greatly the richness of embroidery, and it is to be hoped that it will again become fashionable. For the more elaborate kinds of work, the expense will probably not be an objection.

There is one principle which, as it contributes greatly to the harmony of the Indian designs, especially their textile fabrics, I must not omit to notice. It consists in the colour of the ground reappearing as a hatching or small diaper upon the pattern. Many examples of this are to be found in the Museum at Marlborough House.† In the majority of instances in which this effect is discoverable, the colours which reappear in the hatching are those which are near each other in the prismatic scale, such as yellow and gold; gold and red, or crimson; gold and green. Contrasting colours, for instance, purple and yellow, red and green, seem to be systematically avoided, as, the hatching of one contrasting colour upon another would, unless in very small quantities and when mixed with other colours, produce a neutral instead of a brilliant effect.

It was my intention to have added a few observations relative to design as adapted to the now fashionable art—if anything so purely mechanical is deserving of this appellation,—of potichomanie; but as this article has already reached its assigned limits, this part of the subject must for the present be deferred.

In conclusion I may observe that although in this essay the good taste of the Indians in design and colour has been frequently praised, and many of the principles derived from their works have been proposed for examples, it is by no means intended to advocate the peculiar style of Indian decorative work for general adoption in this country, to the exclusion or even in preference to other styles. The principles I have endeavoured to inculcate and explain are of universal application, and are equally well adapted to a subject designed in the best style of the *cinque cento*, as to the gorgeous textile fabrics or embroideries of the East.

Every age and country has its peculiar style of decoration, it is a kind of visible language—if I may so term it—a form of expression of the sentiments, tastes, and manners of a people, which addresses itself to the eye instead of the ear, and is as much a part of their national history as the language they speak. We English once possessed a style in architecture, which had its own appropriate style of decoration. Of late we have had no national style of ornament, but have been content to borrow and adopt that of other countries. Our national taste is motley, "a thing of shreds and patches," from which it is hoped we shall in due time discard all incongruous elements, and lay the foundation of, if not establish, a perfect style of decoration, which shall be as essentially national as were those of the Egyptians, the Greeks, and the Indians.

\* These trials should be on separate papers, or if on one piece, it should be covered with a sheet of plain paper, in which has been cut a hole large enough to show only one set of colours at a time.

† "Principles," &c., Prop. 22.

\* "Principles," &c., Prop. 32.

† Prop. 30.

‡ Prop. 31.

\* For a more detailed description see "Archaeological Journal," vol. i., p. 334, where many designs of English medieval embroidery are engraved.

† See Catalogue of Museum, Nos. 4, 6, 7, 8, &c.



## THE ROYAL PICTURES.

## CUPID AND PSYCHE.

T. Uwins, R.A., Painter. L. Stocks, A.R.A., Engraver.  
Size of the Picture, 1 ft. 5½ in. by 1 ft. 1 in.

THE subject of this picture is derived from a remote source—that of “The Golden Ass” of Apuleius—a narrative written in Latin early in the second century, and describing the adventures of the author in the shape of an ass, into which he was transformed by a witch. The tone of the whole is moral, and the incidents illustrate the common proverbs of human experience, while the spirit of the descriptions recalls the solemn marvels of the Oriental storytellers, the didactic philosophy of Lesage, and the licence of Boccaccio. Apuleius has had many commentators in all the literary languages of Europe; our own earlier scholars speak of his narrative as a series of “most delectable histories.” The story of the marriage of Cupid and Psyche occurs in the Sixth Book, and the particular passage—whence the subject—describes an incident in the last of the labours which were imposed upon Psyche by Venus, in order that she might prove herself worthy of Cupid. She was charged by Venus to descend to the regions of Pluto, and there to beg of Proserpine a portion of her beauty sufficient for one day. Having obtained this, she was conveying it to Venus, secured in a box, which she was tempted to open in order to avail herself of its contents, that she might appear more acceptable in the eyes of Cupid. “Why,” she asks of herself, “should I carry all this beauty to Venus, without stealing a little for myself?” Alas! instead of beauty there issues from the vase a vapour, which throws poor Psyche into a deep sleep; and she must have fallen from the rock, but that Cupid, always hovering round the object of his love, flies to her relief, revives her from her trance, and restores her to animation and enjoyment.

The graceful and beautiful picture of Mr. Uwins was painted in 1845, for his Royal Highness Prince Albert, and exhibited at the Royal Academy in 1846. It originated in a sketch made on one of the “evenings” of “The Sketching Society.”

The early love of art manifested by Mr. Uwins induced his friends to place him with an engraver; he very soon, however, yielded to more ambitious promptings, and became a student of the Academy and a pupil in the anatomical class of Sir Charles Bell. At the commencement of his career, his pencil was much employed in the illustrations of books—and among the more exquisite productions of the class, those of this accomplished artist are pre-eminent. In the year 1811, Mr. Uwins was one of the members of the Society of Painters in Water Colours, his talents having been devoted at that time to this branch of his profession. Several subsequent years were passed by him in the south of France and in Italy. In 1833, he was elected an Associate of the Royal Academy, and became a Member in 1839, being the first of that body whose diploma was signed by Queen Victoria. On the death of Sir A. Callcott Mr. Uwins became attached to the Royal Household, having been nominated by the Queen to the Surveyorship of the Royal Pictures; and he also holds the appointment of Keeper of the National Gallery.

The class of subject-matter in which Mr. Uwins has acquired celebrity, is that of sentimental and pathetic narrative. The tone of his works is essentially more elevated than that of *genre*, and although abounding in poetic feeling, is not altogether poetic. His appeals to the emotions are penetrating and effective; he is eloquent in the language of the heart. Mr. Uwins is a close observer, and he is happily qualified to interpret that which he sees, in language the most touching. His reading and definition of character are unsurpassed; and as a colourist, the mellow harmony and brilliancy of his hues show all the power, knowledge, and feeling of a master, and are most judiciously assisted by the breadth and daylight effects of his usually open compositions.

The picture of “Cupid and Psyche” is in the collection at Osborne.

## THE SOCIETY OF BRITISH ARTISTS.

## THIRTY-SECOND EXHIBITION—1855.

THE Exhibition of this society was opened to the public, on the 26th of March, with a catalogue numbering eight hundred and three works of Art, of which two hundred and seven are in water-colours. Upon the part of certain of the members, their works are distinguished by their best qualifications, but the contributions of these are too few. On the part of others, their productions are unusually devoid of felicitous effort; and of these the contributions are too many. In dealing with pictures distinguished in anywise by earnestness and the absence of affectation indiscriminate censure is to be deprecated; and the more so when it is remembered that numbers of these canvasses may but serve as screens to all kinds of trials. How precious soever may be the most beautiful of those paintings which are produced under the fostering influence of peace, they are entirely superseded in costliness by the war-paint in which the nations of the earth come forth to battle. The pressure of the time is indicated by the falling off in the sales, although here there is no reason for complaint; but it is curious to observe that at such a time, which should have called forth greater exertion, some of the artists who exhibit here are below their own average. The subject matter is generally uninspiring, the bulk of the exhibition being comprehended in the classes of genre and landscape. There are, however, some of another class, as No. 163, ‘Columbus—the Destiny of a World Trembling in the Balance,’ F. Y. HURLSTONE,—the subject of which is the mutiny of the sailors of Columbus in their despair of ever seeing land again. They are about to rush upon their commander, but he, standing calmly in their midst, points in the direction of the wished-for shore which is still invisible. The composition looks crowded, and the figures want substance from a deficiency of firmness of shade, but the quantities and linear diversities have been carefully studied—this indeed, with breadth and expression, constitutes the great merit of the work. The colours are toned down to probability, and there is an entire absence of theatrical display. No. 296, ‘Dante begging his bread,’ by the same artist, is a theme which we do not remember to have seen treated before. It is an admirable subject, and would show on the part of the painter—if there were no other evidence thereanent—thought and research without which no artist can be truly original. No. 169, also by HURLSTONE, entitled ‘A Neapolitan Fisher Boy,’ is a subject of that class which he painted with success twenty years ago. No. 97, ‘The Good Samaritan,’ W. J. MONTAIGNE, is a large picture the composition of which consists of two figures. The head of the Samaritan is full of expression, but it is rather that of religious zeal than of charity and love. No. 49, ‘The Repose,’ W. SALTER,—to this subject it is perhaps impossible to give a new version—there is a fine feeling for colour in the picture—all the wealth of the palette has been lavished on the canvas, but it is so feelingly balanced that there is nothing in anywise obtrusive. No. 143, ‘Bacchus and Ino,’ under the same name, is happy in conception, and spirited in execution; the nymph tripping in iambics and the goat leaping after the vine-leaves form a valuable and striking coincidence. No. 50, ‘Family at Saraginesco,’ R. BUCKNER, presents an Italian family consisting of a mother and two children, one of which, a little boy, is characterised as to his head by perhaps too

much of the *cherubescque beau ideal*; we have never seen, even in those parts of Italy celebrated for the beauty of its youth, anything so beautiful as this child. The composition reminds us of one of Del Sarto’s works, consisting of the Madonna, infant Jesus, and St. John, but of course the resemblance is accidental. This artist exhibits other works, and some portraits of much excellence. No. 159, ‘Sunshine,’ C. BAXTER, is a life-sized study of a nymph, the delicacy, colour, movement and expression of which are beyond all praise. Two valuable principles are exemplified in this work with masterly effect—these are softness of line, and the vital intensity given to the eyes by their prevalence over the shades and markings of the face. Another work by the same is No. 254, ‘The Bouquet,’ a small group of three charming figures. No. 399, C. ROLT, is a head of St. Paul, full of elevated expression, and not the worse as resembling in some degree Raffaele’s conception of the apostle. No. 370, ‘Timidity,’ J. R. POWELL, is a version of the famous bathing nymph from Thomson: there is good execution but no grace in the picture, it is like a production of the French school. No. 164, entitled ‘An Incident in the Shepherd and Shepherdess time of Louis XIV,’ J. NOBLE, is founded on a circumstance that occurred at a private theatrical representation in the house of the Countess de Lamballe. In this pastoral a flock of sheep which should only cross the stage, mingle with the audience, and the rams seeing themselves reflected in the mirrors, butt them to pieces; the subject is at least eccentric and like all such themes very difficult to deal with. There are spirit and imagination in the work, but the execution looks hasty; the figures, especially the heads, might yet be worked upon with great advantage. No. 112, ‘The Cabin Door,’ J. J. HILL, will be esteemed one of the artist’s most meritorious productions; it contains two figures, both of which are characteristically drawn and substantially painted; the subject is simple and is appropriately treated, its qualities rank it among the best works of the exhibition. No. 117, a profile of a girl in a despondent pose, by C. ROLT, is entitled ‘Cordelia;’ the merit of the work is its *chiar-oscuro*—it wants vitality of colour, and the effect had been better but for the pendant hair against which the face is relieved. No. 21, ‘Cymon and Iphigenia,’ by A. J. WOOLMER, is a composition of figure and landscape, but in the latter department considered apart, the essays of the painter are perhaps intended rather as appropriately illusive than as strictly imitative of nature. No. 13, ‘The Den of Error,’ from the *Faërie Queene*, is in like manner sketchy, poetical, broad even to vacancy, and daring beyond what is usually risked in composition. No. 62, ‘The Sound in the Shell,’ the well known incident on the sea shore: No. 412, ‘The Listener,’ with some others, are by the same painter. No. 420, ‘The Brides of Venice,’ F. COWIE; a version of this oft-painted subject, simple in composition but peculiar in the feeling of its execution. No. 22, by H. J. PIDDING, and entitled ‘News from the Seat of War,’ with many others under the same name, are pictures of humble life. No. 87, by R. FOX, is an impersonation of Lady Macbeth, but too coarse and superficial for the worse half of the fated thane; the execution is not without merit though the conception be erroneous. No. 106, ‘A Rest by the Way,’ J. HENZELL, is a small picture containing a country girl attended by a dog; it is a small commonplace essay, firm, brilliant, and effective, though crude and inharmonious in





T. UWINS, R.A. PINXIT

SCULPTED BY A. S. M.

CUPID AND PSYCHE.

FROM THE PICTURE IN THE ROYAL COLLECTION.







the landscape, an observation which applies to other productions by the same hand. No. 201, 'The Hungarian Piper,' J. ZEITZER, is a picturesque incident of the mendicant school, worthy of finish, but executed without any allusion to imitative surface. In his only tenement—a ragged coat, and with his child and all his worldly chattels on his back he "discourseth joyous musike" with his pipe, while his dog begs for coin. No. 37, 'Hungarians on their way to Presburg' in a snow storm, and some other productions by the same painter, resemble antecedent works. No. 45, 'Winter,' W. GILL, is a small picture containing children playing on the ice, and No. 57, 'The Card Players,' another simple subject under the same name, are examples of genre carefully executed, but not equal to the best works of their class. No. 78, 'St. Peter,' G. P. GREEN, represents the saint as "when he went out and wept bitterly;" it is a successful study, reminding the spectator at once of close observation of the best points of the Bolognese school. No. 225, 'Belinda,' T. ROBERTS, embodies from "The Rape of the Lock," the passage

"Know then unnumbered spirits round thee fly;"

as a picture the work is distinguished by many beauties, but we should not read the "spirits" of the verse as the sprites or elves of faerie—such interpretation has before been given: the spiritual agency of "The Rape of the Lock" is the weak point of the poem, and the realisation of that agency upon canvas has always been the weak point of every composition in which it has been attempted. The head of Belinda lies uneasily with its halo of fairies. No. 281, 'The Story Book,' G. SMITH. A small minutely finished picture, showing a child intent on her story book; it is perhaps not equal to other works which have preceded it by the same hand, though still in colour and substantial roundness very like the living reality. No. 404, 'Reverie,' E. H. HARDEN. A study of a girl's head in profile; the face is well painted, but the hair is deficient in the necessary texture. No. 423, 'Jephthah's Daughter,' E. F. HOLT, is a representation of a figure in a contemplative pose; the spectator will wish that the features had been characterised by more of sentiment, and will also remark the absence of all significant type connecting the figure with the story of Jephthah. No. 455, by S. GODBOLD, is a study of the head of a girl; very like a portrait, full of vivacious expression; and No. 482, J. HALLYAR, entitled 'The Teetotaller and the Tippler,' is a composition which commends itself by its firmness of execution, and successful vulgarity of character. There are two figures, one sitting on a counter playing the violin, the other occupying a chair discussing his sixth bottle of Barclay and Perkins. There is no intelligible relation between the figures, and the subject is altogether undeserving of the execution and the taste evinced in the chiar'-oscuro—these, indeed, are worthy of subject matter of a more dignified class: but how often do we see similar instances? No. 357, 'The Lady of Shalott,' H. DARVELL, is a most injudicious selection of a subject, as provoking an unfavourable comparison between the present work and an exquisite version of the subject exhibited elsewhere last season.

The portraits are less numerous than we ever saw them on these walls. No. 118, 'Portrait of his Grace the late Duke of Beaufort,' J. R. SWINTON, presents a striking resemblance of the Duke. The same artist exhibits also No. 160, 'Portraits,' and No. 170, a 'Portrait of Mrs.

Calverly,' presenting the lady at full length; it is one of the best works we have seen under this name, but there is still a deficiency of brilliant flesh colour. A 'Portrait of the Duchess of Hamilton,' No. 101, is exhibited by R. BUCKNER. It is a small full-length, of which the excessive height at once strikes the observer; the figure is, however, graceful and unaffected, and the features are painted with much delicacy of execution. No. 67 is a 'Portrait of the Marquis of Douglas,' and No. 25, a 'Portrait of Lord Charles Hamilton,' by the same artist, in which the heads and figures are well drawn and painted; but the backgrounds are so dark that in a few years there will be no relief to the figures.

No. 497, 'Naiades,' is a poetical essay by C. ROLT, composed of three semidune nymphs disporting themselves in the sea; the figures are well drawn, but the picture had been improved by a greater degree of tenderness and brilliancy in the flesh tones. No. 566, 'The Bridal of Andalla,' A. F. PATTEN, is painted from the well known lines in Lockhart's Spanish Ballads, "Rise up, rise up, Zarifa," &c.; but the deceived Zarifa remains seated, while her two companions eagerly survey the bridal procession from their Alhambresque balcony, the minute ornamentation of which being studiously brought forward supercedes the figures in interest. No. 552, 'The Keeper's Companions,' H. HALL, is a picture of great merit as to the donkey on which the keeper is mounted, and the dogs and the keeper's hat, but the man's extremities have been underrated. No. 558, 'Too Hot,' W. HEMSLEY, is a small picture containing a single figure, that of a young rustic blowing his hot broth—a very truthful representation.

In the quality of its landscape the exhibition tells more effectively than in that of its figure composition, for while the excellence of these depends in so great a measure upon a high tone of intellectual cultivation, many most unexceptionable works of the former class are produced by a purely unimaginative imitation of nature. No. 108, 'Evening at Chelsea,' by J. B. PYNE, is an exquisite picture, wrought out of very ordinary materials. We are looking up the river towards Battersea bridge, the lines of the houses and the banks of the river running into the composition by a perspective adjustment so nice as to describe distance with a surprising reality. We had expected to have saluted this painter on the Rialto at Venice, or to have picked him up somewhere in sunny Sicily—but lo! we find him painting Chelsea Church and writing "Mixed Tea" on the thresholds of the Chelsea grocers. The sunny glow of this admirable picture is felt over the whole of this end of the room. It has no exaggerated colour, yet is it powerful in that quality by a treatment which raises all the warm and cool grays into colour at once rich and harmonious. It is in short a production embodying the rarest properties of Art. No. 213, a large picture at the opposite end of the room by W. WEST, describes 'The Gudvangen Branch of the Sogne Fiord, Norway,' principally a composition of vast rocks so lofty as to pierce the clouds—they enclose a little sinuous arm of the sea that mocks the grandeur of the stupendous rocks by which it is enclosed. The rocks are even minutely painted, but without injury in anywise to that massive breadth in which elevation chiefly resides. No. 523 is another work by the same painter; it is entitled 'Strata Rocks at Ilfracombe, Devon,' and the subject seems to have been rendered with geological accuracy. No. 576, 'Bar-mouth Sands, North Wales,' ALFRED CLINT,

presents a passage of sea-side scenery which this artist always realises with singular felicity, that is a plain of sand—the retiring flatness of the shore here is beyond all praise. In No. 28 he exhibits 'Evening after a Stormy Day near Ilfracombe, North coast of Devon,' a large picture in which is shown a tumultuous sea driving in against a rocky shore, with other interesting works. No. 69, 'St. Catherine's, near Guildford,' G. COLE, is one of the best works we have seen exhibited under this name, which attaches also to No. 91, 'Loch Labnaig and the Braes of Balquidder, Perthshire,' a large picture describing Highland scenery with a herd of cattle in the foreground. There are many other works by the same painter, all much superior to any of the series that have preceded them. No. 130, 'A Summer's Morning on the Thames, near Streatley,' by H. J. BODDINGTON, is a large sunny picture slightly veiled in the mist of the summer's morning. The strength of the work lies in the weedy wealth of its nearest section, in which are described many varieties of luxuriant herbage, some fresh on the bank, others submerged in the stream, a verdant confusion more beautiful to the eye of the painter than the many-hued glories of the neatest parterre. The artist exhibits other smaller works all extremely substantial in their foregrounds, so much so indeed as here and there to make the foliage rather woolly. No. 149, by J. TENNANT, is a 'Road over a Heath, from Wimbledon Common.' To the twin sisters, Hampstead and Highgate, and also to Wimbledon Common, our school of landscape is much indebted but very ungrateful, because these too domestic *locales* are neglected for something positively less interesting. We are weary *ad nauseam* of the Grand Canal at Venice, of views in Sicily, and views of Naples, our painters work with gusto on the Monte Cavallo at Rome—we wish they would do a little more on the Monte Asino at Hampstead; this would at least be new ground to them and very refreshing to us. No. 179 is 'A Composition,' also by TENNANT; we wish it had been larger; it is full of poetic feeling, and like medieval Italy,—the banks of the Arno near Empoli. Nos. 44, 411, and 413, are three small pictures of passages of homely English scenery by J. WILSON, Jun., a kind of subject which he executes with the greatest nicety. The compositions come so well together that we can scarcely think he found anything already so admirably adjusted. They are charming in execution, but certainly too cold, and their being coloured almost as monochromes is objectionable—there is throughout little departure from green. The same artist contributes also several marine subjects, and by J. WILSON, Sen., there are No. 46, 'On the Thames,' No. 89, 'Waterfall, Perthshire,' &c. &c. No. 174, by W. W. GOSLING, is without a title, but the number is accompanied by a snatch of an old song—

"The wood wren sang and would not cease,  
Sitting upon the spray,  
So loud, he awakened Robin Hood,  
In the green wood where he lay."

Although the composition with its startled deer is more immediately suggestive of the soliloquy of the melancholy Jaques, yet not sufficiently romantic for either; it is, however, a production of great excellence, and apparently very carefully, as to drawing and detail, worked out from nature; in colour, nature is warmer. It is a passage of forest scenery large and broad, evidently a close imitation from a veritable locality—the principal object being a well-grown beech tree, of which the arms and smaller



boughs are made out with the utmost attention to detail. It is in a great measure shaded, and had the partial light been more forced, the effect had been infinitely better. No. 234, 'Lucken Chine, Isle of Wight,' J. DANBY. This is a freely painted sunny picture: the sun is opposed by one of the masses of the composition which breaks the sky, and the water is lustrous with warm reflection: the picture has much merit. In fruit and still life painting there is an admirable composition, No. 447, 'An American Market Basket,' S. ANDERSON. The principal object is, in reality, a basket filled with fruits and vegetables, with an accompaniment of game, fish, and other material, all painted with surpassing truth. No. 253, 'Fruit, Game, &c.' by W. DUFFIELD, is also a picture of the same class, but with more elegance in its distribution: the fruit is painted with the usual power of the artist, who has also contributed a figure picture, No. 338, 'The Gardener's Daughter,' a small composition finished with the utmost neatness of execution; she carries a basket of fruit which, of course, is represented with perfection of simulation. There are a few notable examples of animal painting, as No. 7, 'Ponies in a Farmyard,' A. J. STARK, an unassuming composition which manifests the utmost earnestness of purpose. No. 208, 'The Denizens of the River Wye,' H. L. ROLFE, a salmon and some fine trout sustain the reputation of the artist as a painter of fish. No. 211, 'A Morning's Sport on the River Uske,' A. F. ROLFE, is another composition appropriately allusive to the gentle art. No. 221, 'Sheep—Early Morning,' G. W. HORLOR, is a composition in which the animals are naturally described, but there are now so many high class compositions of this kind, that to merit unqualified praise, animal pictures must be of extraordinary merit. No. 467, 'In Our Pasture,' W. H. HOPKINS, is another animal picture worthy of note. No. 478, 'In the Reapers' W. LEE, the figures are rendered with masterly feeling, inasmuch as to support the reputation of the artist as a painter of rustic and coast figures.

The water-colour room contains a number of works of various degrees of pretension, a few are of a high degree of merit. No. 602, 'Sunset'—a study in crayon, T. L. ROWBOTHAM, is very skilfully handled, but there is perhaps only one artist who has really succeeded in this department. No. 614, 'The Chapel in St. Jacques, Antwerp,' S. READ, is a powerful drawing of a very difficult subject. In No. 640, 'The Haunted House,' by the same painter, the subject is carried out with a mysterious sentiment which at once suggests the title. No. 645, 'Hydrangea,' V. BARTHOLOMEW, is a drawing of a superb plant executed with all the masterly knowledge of the artist; and in a similar department by Mrs. V. BARTHOLOMEW, the subject 'Fruit,' No. 718, is a representation of the most perfect natural truth. No. 688, 'The Three Pets,' Miss C. E. F. KETTLE, presents a miniature of a child, charming in colour and infantine expression; and by the same lady, No. 720, 'The Daughter of Babylon,' also successful in expression, is an essay in another manner. Of others of which we would speak we cannot extend our notice beyond the mention of the names—as No. 611, 'Whitby from Upgang,' C. P. KNIGHT. No. 665, 'Portrait of a Child,' J. HAYLLAR. No. 668, 'Portrait of a Lady,' LOUISA ROBERTS. No. 696, 'Contemplation,' W. BOWNESS. No. 694, 'Study of Fruit,' MRS WITHERS. No. 743, 'Roses, &c.' MRS. DUFFIELD, &c.

THE  
EXHIBITION OF AMATEUR ART  
IN AID OF THE PATRIOTIC FUND.

THIS is the most popular of the exhibitions of the earlier season; day after day the room is thronged with the *élite* of the rank and fashion of the metropolis, with a proportional benefit to the fund for the relief of the widows and orphans of British officers who have fallen in battle. Under the immediate patronage of her Majesty and of his Royal Highness Prince Albert, with contributions from the younger members of the Royal Family, and her Royal Highness the Duchess of Gloucester,—it possesses an interest far beyond that which has attached to any preceding exhibition of amateur art, and independently of that with which it is invested by the purpose for which it is instituted. To her Majesty and the Prince Consort, apart from the lustre shed upon the throne of these realms, all honour is due for the manner in which they discharge those parental and domestic duties among which we find the inculcation of a spirit of public usefulness in the adaptation even of accomplishments usually considered only ornamental. The contributions to the exhibition amount in number, according to the catalogue, to seven hundred and twenty-four, and "the committee regret the incompleteness of the catalogue; the contributions are so numerous, and so many have not been received in time, that they intend without delay to add a supplement to this first edition, which only comprises a portion of the collection;" a second therefore, and perhaps a third edition of the catalogue will be called for. These works are not presented as a challenge to public criticism; if they were there are some of which we could speak in terms of unexceptionable praise as works of Art. They come before the public as offerings to a patriotic cause, and are therefore all entitled to respect as works of benevolence. The contributions of the Royal Family, as they are numbered in the catalogue, stand thus—'The Knight,' by H.R.H. the Prince of Wales; 'The Battle Field,' H.R.H. the Princess Royal; 'The Prince of Wales, afterwards Henry the Fifth,' H.R.H. Prince Alfred; 'Prayer,' H.R.H. the Princess Alice; 'Girl Asleep,' H.R.H. the Princess Helena; and contributed by H.R.H. the Duchess of Gloucester there are not less than sixteen works—'The Capuchin Friar,' 'Head of a Girl,' 'Sketch of a Head with a Hawk,' 'The Game Keeper,' 'The Way-farer,' 'Peasant Girl,' 'Group of Angels,' 'A Cottager's Family,' 'Gleaners,' 'Apple Gathering,' 'The Ferry,' 'Shepherd in the Snow,' 'Fisherman and Girl,' 'Village Scene,' 'Peasants on a Bridge,' 'Virgin and Child.' The collection comprehends works in every department of art, and we observe pictures by painters of eminence contributed either by themselves, or by the proprietors; also a few pictures of the Italian schools. An assemblage so numerous, although a great proportion of the works are small, involved necessarily great difficulties in hanging, thus very many drawings and pictures are not placed so advantageously as could be desired; but inasmuch as the contributors are not animated by any spirit of competition, every allowance will be made for the size of the room in reference to the nature of the works, which for the most part are intended to be placed near the eye. The work by the Princess Royal is placed over the fireplace, and those of the other members of the Royal Family are distributed throughout the room so as to divide the throng of

visitors. Affixed to the picture by the Princess Royal, is a paper notifying that two hundred pounds are offered for the work. Three offers have been made, of which this is the last and greatest; it is yet open to an advance, and it is to be executed in chromo-lithography, by which also a considerable sum will be realised, as the subscription list at one guinea each is already very numerously signed; thus the amount derived from this work alone will be very considerable. In the early part of April the sum already realised for the fund was four thousand pounds, at which time the exhibition had yet in prospect three weeks of duration. The receipts at the door for admission were daily between thirty and forty pounds; on one occasion they rose to forty-three pounds, hence may be formed some idea of the amount that will accrue to the fund from the charge for admission, and from the sale of works already disposed of. But as in all exhibitions there will be an unsold residue, we know not the views of the committee on this subject, but they will determine what is best to be done with the unpurchased remainder, as it may be presumed that the entire catalogue is absolutely at the disposal of the committee for the benefit of the fund. The contribution of the Princess Royal is virtually submitted to auction, there cannot therefore be any reasonable objection raised by any contributor why those which remain unsold should not be offered for sale in the same manner as the collection of a private gentleman. There is we think no other way of promptly and effectively making the most of the collection for the benefit of the fund. The catalogue, as we have already observed, is daily increasing: hence the interest of the exhibition will be fresh, even to the term of its brief duration, which is, we believe, limited to about the end of April, because at that time preparation must be made for the reception of French works for an exhibition of the modern art of that school. We have said that in this collection there are works of which we might speak in terms of unqualified praise, but as this, like all other collections, is of unequal merit, a detailed criticism in such a case is uncalled for, and a criticism of a few works would be invidious.

It will be observed, that the contributions of the Royal Family are figure drawings—some only outline, but all evidently resulting from a system of instruction which teaches drawing in the proper meaning of the term. There is, as might have been expected, a preponderance of landscape; we wish it were otherwise, because essays in figure and form indicate the study of form, and must ultimately secure to the student a power which can be acquired by no other course of study. A glance, however, at the works contributed sufficiently shows that amateurs have greatly advanced, as well in execution as in taste, since Harding many years ago published, in his work on the lead pencil, his examples of the style of drawing taught in that day. That her Majesty and H.R.H. Prince Albert should have been pleased to permit the contribution of these drawings, has not only given to the exhibition a singularly attractive feature, but one without which neither its interest nor substantial results could have been what they already are: and we may indulge a hope that upon some future occasion we shall again see the progressive works of the royal students in another of those acts of graceful condescension by which the Queen so much endears herself to the hearts of her subjects.



# BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. V.—WILLIAM COLLINS, R.A.

**F**OREMOST among the class of artists whom we described last month, when writing of Frederick Goodall, as "sunshine painters," for want of a term whereby the character of their works might be better expressed, stands William Collins. The question had frequently occurred to us when contemplating year after year his pictures in the Royal Academy and the British Institution, whether the clouds of disappointment, neglect, and despondency could ever have passed across his pathway through life? certainly their shadows rarely rested on his canvasses; no, nor any of the clouds of heaven, save those which are brilliant with sunshine, or so light and buoyant as to tranquillise the heart rather than cause it apprehension. His pencil, unlike that of Constable, was never dipped in the colours of the thunderstorm; it delighted not in the warring elements: the fierce passions of humanity were never perpetuated by it, nor the miseries to which Providence sometimes subjects the good. Collins must have had a tender and gentle nature if his works were the mirror of himself; and such we believe them to be: one thing may be assumed as a fact, from his published letters, how, in his own dark hours of trouble, his spirit maintained its serenity and found comfort by *looking upwards*.

The biography of this artist,\* from the pen of his son Mr. Wilkie Collins

—who has since risen into fame as the writer of some admirable works of fiction,—leaves little unsaid which could be told of him: we shall therefore refer to these volumes for the information now laid before our readers.

Collins was born in Great Titchfield-street, London, on the 18th of September, 1788: his father, a native of Ireland, came over to England and settled here, supporting his family by his literary talents and by dealing in pictures: the latter vocation, it seems, had no little influence in determining his son in following the career in which he afterwards became so eminent. Under the guidance of his father and of George Morland—a friend of the family, the young Collins made some progress with his pencil: even as a child he had evinced so great an aptitude for Art that his father would sometimes predict he might live long enough "to see poor Bill an R.A."

In 1807 he entered as a student at the Royal Academy, and also contributed two pictures, both of them views near Millbank, to the Exhibition; his biographer thus refers to this period of his life:—"Mr. Collins's attention, during his attendance at the Royal Academy, was devoted to all branches of its instruction most necessary to the School of Painting, towards which his ambition was now directed—the portrayal of landscape and of domestic life. As a student his conduct was orderly, and his industry untiring. Among his companions he belonged to the unassuming steadily labouring class—taking no care to distinguish himself personally, by the common insignia of the more aspiring spirits among the scholars of Art. He neither cultivated a moustachio, displayed his neck, or trained his hair over his coat-collar into the true Raphael flow. He never sat in judgment on the capacity of his masters, or rushed into rivalry with Michael Angelo, before he was quite able to draw correctly from a plaster cast; but he worked on gladly and carefully, biding his time with patience, and digesting his instructions with care. In 1809—two years after his entrance within the Academy walls—he gained the silver medal for a drawing from the life."

Collins, as we have already seen, began to exhibit early, both at the Academy and the British Institution; his contributions for the first year



Engraved by,

THE FISHERMAN'S DEPARTURE.

[J. & G. Nicolls.

or two being small landscapes displaying the timidity and inexperience of a juvenile hand: they were, however, noticed approvingly by some of the gentler critics of the day. In 1811, one of his exhibited works, "The Young Fifer," was purchased by the Marquis of Stafford for 80 guineas, a good price for a picture by a comparatively unknown young artist; indeed, his receipts this year were of a most satisfactory nature, for he disposed altogether of seven pictures, for which he received 317 guineas; but the family demands upon his resources were of such a nature as to leave his purse always empty: four years from this date we find him telling Sir Thomas Heathcote that "the whole produce of a twelve-month's study and its attendant expenses, has been rewarded by about

one hundred guineas." The death of his kind father, however, in the following year, was a sad blow to his prospects of independence, irrespective of the sorrow occasioned by his loss: the elder Collins had been for some time in considerable pecuniary difficulties, and after his death, the furniture and effects were sold for the benefit of his creditors, the young painter himself giving up some of his recently finished pictures, or rather sketches, to assist in the liquidation of the debts due from his father. "So completely was the house now emptied, to afford payment to the last farthing of the debts of necessity contracted by its unfortunate master, that the painter, and his mother and brother, were found by their kind friend, the late Mrs. Hand, taking their scanty evening meal on an old box,—the only substitute for a table which they possessed. From this comfortless situation they were immediately extricated by Mrs. Hand, who presented them with the articles of furniture that they required."

\* "Memoirs of the Life of William Collins, Esq., R.A., with Selections from his Journal and Correspondence." By his son, W. Wilkie Collins. 2 vols. Published by Longman & Co. 1848.



And yet it was in this year, and during this family affliction, that he painted the picture which at once made his name famous: it is one of the very few compositions of a sorrowful nature with which his pencil is associated: perhaps the circumstances through which his family had so recently passed, may have suggested the subject to his mind: the SALE OF THE PET LAMB, purchased for the sum of 140 guineas, from the Academy exhibition of 1813, was one of the leading stars of the gallery. What a touching story is told in this simple rustic scene; how truthfully and naturally is it expressed: and what an amount of childish misery and solicitude is manifested by the majority of the actors in it. First, there is the butcher counting into the hand of the matron the price he is to pay for the little favourite; by the side of the mother is one of her children entreating her with tears not to dispose of the pet; the poor child knows not what stern necessity compels the separation:—

"Oh, poverty's a weary thing,  
'Tis full of grief and woe."

Foremost in the group below is a sturdy, good-natured-looking butcher-boy, waiting to wheel away in his barrow the victim of the slaughter-house; a young child is endeavouring to push aside the juvenile man of

business: one boy is taking a last farewell of the pet, while another, somewhat older, appears to be suggesting the expediency of carrying it off and hiding it, and another of the family offers it a parting draught ere they are separated for ever. We have seen children weep over this most pathetic picture, full of incidents which, when it was exhibited, "possessed themselves, unresisted, of the feelings of all who beheld them,—from the youthful spectators, who hated the butcher with all their souls, to the cultivated elders, who calmly admired the truthful ease with which the rustic story was told, or sympathised with the kindly moral which the eloquent picture conveyed." It was engraved for one of the annuals.

Another picture exhibited this year—1813—is of a character in some degree similar to that of the "Pet Lamb": it is called, "The Burial-Place of a Favourite Bird,"—a subject evidently arising from the painter's recent bereavement. A group of children stand in the foreground of the composition, under the spreading branches of a large tree, engaged in their melancholy task: one boy is digging the grave, while another stands by his side with the dead bird wrapped in a shroud of leaves; the background is occupied by a wood dimly fading away into the distance. The subject is treated with much simple practical feeling. His two Academy pictures of 1814, "The Blackberry-Gatherers," purchased by his friend,



Engraved by ]

RUSTIC HOSPITALITY.

[J. &amp; G. N'cholls.

Mrs. Hand, and the "Birdcatchers," purchased by the Marquis of Lansdowne, gained for the painter admission into the rank of Associate of the Academy.

In 1815, Collins paid a visit with his friend Stark, the clever landscape-painter, who is still living and practising his art, to the family of the latter in Norfolk: here, especially about the coast near Cromer, he made many of those sketches from which, in subsequent years, some of his best pictures of coast-scenery were painted. Whatever he produced at this time found purchasers; but, as his son and biographer writes, "The nation had not yet rallied from the exhausting effects of long and expensive wars; and painting still struggled slowly onward through the political obstacles and social confusions of the age. The remuneration obtained for works of Art was often less than half that which is now realised by modern pictures in these peaceful times (1848) of vast and general patronage. Although every succeeding year gained him increased popularity, and although artists and amateurs gave renewed praise and frequent encouragement to every fresh effort of his pencil, Mr. Collins remained, as regarded his pecuniary affairs, in anything but affluent, or even easy circumstances." There is an entry in the artist's own private diary, dated April 13th, 1816, which shows his position at this time with respect to money matters:—"Chatted with a visitor till twelve, when I posted this dreary ledger, on a dreary, black-looking April day, with one sixpence in my

pocket, seven hundred pounds in debt, shabby clothes, a fine house, a large stock of my own handy-works, a certainty (as anything short of "a bird in the hand" can be) of about a couple of hundreds, and a determination unshaken—and, please God, not to be shaken by anything—of becoming a great painter, than which I know no greater name."

This state of pecuniary embarrassment pressed heavily on the young artist's mind, and, as a consequence, he began to consider whether a class of pictures hitherto comparatively unknown to the public might not find greater popularity than that he had as yet attempted. Two pictures he had painted from sketches of coast scenes made at Cromer, he had sold at good prices—good, that is to say, considering the sums then paid—one of them to Sir Thomas Heathcote, who proved himself a kind and generous friend to Collins on more than one occasion. Both of these works were exhibited at the Academy, and the favourable judgment accorded to them determined the artist to proceed onward in the same direction: and thus began another epoch in his life. To prepare for this new pictorial enterprise he went down to Hastings, then a mere village of fishermen, where he continued some two or three months, making, as he writes to Sir Thomas, "a sufficient number of sketches and observations to complete the pictures I propose exhibiting in the ensuing season." These pictures were entitled "Fishermen coming Ashore before Sunrise," purchased by Collins's friend, Mrs. Hand, and "Sunrise," bought by Sir



John Leicester, afterwards Lord De Tabley. The latter work especially is one of the finest of its class he ever produced: to it, writes his biographer, "a melancholy interest attaches. As it was the first, so it was among the last of the great sea-pieces he ever painted; a repetition of it having been produced by him at the Exhibition of 1846, the year in which his employments in the Art ceased for the public eye for ever!"

A journey of relaxation he made to Paris in 1817, in company with two brother painters, Mr. Leslie, R.A., and Washington Allston, A.R.A., produced two pictures of still another class of subject, that showed the versatility of his powers: these were "The Departure of the Diligence from Rouen," sold to Sir George Beaumont, and "Scene on the Boulevards," bought by the Duke of Newcastle. We mention the names of the purchasers of Collins's pictures to show that his works fell into the hands of the most eminent connoisseurs of his time; among whom also was George IV., then Prince Regent, who bought from the Academy in the same year (1818) his "Scene on the Coast of Norfolk;" this picture is being engraved for our series of "Royal Pictures:" we shall have to speak of it when the print comes before our readers. Like many other artists who have obtained renown as historical or landscape painters, Collins rarely passed a year of his earlier life without exhibiting one or

two portraits, executed not so much from a love of this style of painting, as to add to his income.

In 1820 the wishes of his lamented father were realised—"poor Bill" was elected R.A.; a well-earned tribute to his merit, yet bestowed at a much earlier age than artists are now, generally, accustomed to receive such an honour.

Passing by the next five or six years, during which Collins visited Devonshire, Edinburgh, and one or two other places, our circumscribed space compels us at once to notice, in the order of time, his other pictures which are here engraved.

THE FISHERMAN'S DEPARTURE was painted, in 1826, for Mr. Morrison, a well-known collector, who paid for it 350 guineas, the largest sum, with four exceptions, Collins ever received for a picture. Two years afterwards he repeated this work for Mr. Chamberlayne: it has also been twice engraved; once on rather a large scale, by Phelps, and again, by C. Rolls, in the "Amulet." This is a beautiful specimen of Collins's coast-scenes: the time is evening; the moon gradually rises behind a mass of dark clouds: her beams already tremble on the tranquil waters of the sea, and tip with a soft light the jagged edges of a range of cliffs, stretching on the right of the picture from the foreground to the extreme



Engraved by]

SUNDAY MORNING.

[J. &amp; G. Nicholls.

distance. The cottage of the fisherman is elevated far above the beach, and at its door are various members of his family, assembled to witness his departure: the fisherman himself is taking a farewell kiss of one of his young children; his eldest boy stands by his side, laden with boat-cloak, lantern, &c., for the night of toil. To the left of the picture stands a fine Newfoundland dog, waiting, at the top of a flight of rude wooden stairs that leads to the beach, his master's departure. The picture is a truthful, unexaggerated bit of nature.

RUSTIC HOSPITALITY was painted in 1834, for Mr. John Marshall (of Leeds, we believe); a repetition of the picture was afterwards made for Mr. Hogarth, of the Haymarket; an engraving from this was published by him in his "Finden's Gallery of Modern British Art." It may be affirmed without much fear of contradiction that none but a man of genuine kindly heart could have entertained such a subject, or rather could have "thought" it. "On the withered trunk of a felled tree," it is thus described by the painter's son, "before a cottage gate, sits the object of 'Rustic Hospitality.' His coarse, dusty garments, his listless position, and his half-suffering expression of countenance, indicate his humble station in life, his weariness, and the distance he has journeyed. In the middle of the picture is a group of three children, in many respects the

happiest the artist ever painted. One fair, healthy little girl advances slowly and seriously towards the traveller, carrying a jug of beer, with a younger sister by her side, who is turning to run away at the unusual sight of a stranger's face; while a chubby urchin, still more shy, crouches behind them both, taking an observation of the new guest from the securest position he can find. \* \* \* At the opposite extremity of the picture is the cottage gate. The door of the principal room in the little abode behind it is open, and reveals the figure of the mother of the young cottagers, occupied in cutting bread and cheese for the traveller's meal. All the accessories of the picture suggest the primitive retirement and simplicity of the place and its inhabitants. \* \* \* The breadth and grandeur of light and shade, and the deep richness and transparency of colour, discernible in this picture, testify to the painter's successful study of the theory and practice of the old masters, and add forcibly to the sterling attraction of his simple and natural illustration of the subject."

The picture of SUNDAY MORNING is another of those rural English scenes with which the name of Collins is so closely associated. It was painted in 1836, for the late Mr. George Knott, and at the dispersion of his collection, consequent on his decease, was purchased by Mr. George



Bacon, of Nottingham, in whose possession, we believe, it still remains: it has been engraved, in mezzotint, by S. W. Reynolds. There is a charm in this composition which at once throws back the thoughts to a past period of the peasant-life of England; it is the representation of a passage, so to speak, in our social condition, that has mainly contributed to exalt our national character, and to bring down a blessing upon our country: it will be a dark day for us when our "Sunday Morning" greets us with any other aspect, or with other music than

"The sound of the church-going bells."

From a pretty thatched cottage, around which roses and honeysuckles, and many other sweetly-scented flowers grow luxuriously, a couple in the prime of life lead forth an aged parent for "the worship of the sanctuary;" a pony, with pillion on its back, waits to carry the old lady through that shaded green lane, short though the distance be, to the church whose spire peeps through the farthest extremity: the eldest boy has brought out a chair to assist his grandmother in mounting the animal; a younger brother (we warrant he is a bit of a beau in his way) has impressed a sister into his service to fasten his boot-lace; and the youngest of the family is elevated on tiptoe to thrust an apple into the

horse's mouth. There is not a fragment of the composition that does not exhibit a touch of genuine nature, while "over each and all the same pure and peaceful sentiment presides. In the most trivial, as in the most important objects, the resources of Art are used with equal skill and equal power to produce that impression of mild religious tranquillity which the successful treatment of the subject demands, and which makes this picture at once an eulogium on the humble piety of the English peasant, and a homily on the reverence that is due to the Christian's Sunday."

This picture and another, "Happy as a King," a duplicate of which is in the Vernon Gallery and has been engraved in the *Art Journal*, were the last works exhibited by Collins ere, with his family, he took his departure from England to visit Italy. He left London in September, 1836, and remained abroad almost two years, during which time he visited the cities of Italy most renowned for their treasures of Art. The curiosity of the cognoscenti was aroused on his return to know what effect his continental travels might have upon his future works. "Collins," writes his intimate friend Wilkie to Sir W. Knighton, "is painting from Neapolitan subjects—a new dress for his Art. He is much in request as a lion, and his subjects excite curiosity; so that we hope a line of



Engraved by]

THE SALE OF THE PET LAMB.

[J. & G. Nichols.

success may attend him." When the pictures were complete, Wilkie speaks of them thus;—"Collins has finished three pictures, and most happily. I took Segnier"—the well known picture connoisseur—"to see them, who thought them as fine as Collins ever painted." Of the works produced after his foreign sojourn, and which are the results of his visit to Italy, our space only allows us to advert to one, but that one the farthest removed from all previous efforts as could possibly be. It is a passage of sacred history, "Our Saviour with the Doctors in the Temple." "He had already startled," writes his son, "the attention of the world of Art on more than one occasion, by variety in subject and treatment, but this year (1806) he put the finish to the surprise of painters, patrons, and critics, by exhibiting an historical picture drawn from the highest of all sources, the history of our Saviour." Our own comments on this work when it was in the Academy were summed up in these words;—"As a first effort in a new path, its effect is startling: it is such a work only as a man of unquestionable genius could produce." It was purchased by the Marquis of Lansdowne.

For the first six years after Collins returned from Italy his pictures were chiefly from sketches made in that country; the last three years of his life, namely from 1844 to 1846, both years inclusive, his pencil reverted

to its earliest associations, its first loves. The most remarkable of these is his "Early Morning," exhibited in 1846, and purchased by Mr. Gillott, of Birmingham: it is a noble picture, painted though it was under much bodily suffering and corresponding prostration of energy: Mr. Ruskin says of it;—"I have never seen the oppression of sunlight in a clear, lurid, rainy atmosphere, more perfectly or faithfully rendered, and the various portions of reflected and scattered light, are all studied with equal truth and solemn feeling."

Collins died on the 17th of February, 1847: the history of such a painter cannot by any possibility be compressed into so small a compass as is allotted to the writer in these pages: the notice is only a brief epitome of a career full of well-earned honours while the subject of it was living, and still briefer comments upon works which will make his name immortal in the annals of British Art. The bright side of English peasant-life has never had so able an exponent through the medium of the pencil, nor so winning an illustrator: the cottage of the rustic and the fisher's hut are abodes of happiness as Collins pictured them (and he threw over them no illusory charm), and the mind becomes tranquillised when the eye rests on the quiet surface of his sunlit seas: the contemplation of such Art as his is true enjoyment.



## A NEW STYLE OF ARCHITECTURE.

It is not long ago that the "Royal Academy of Arts" at Munich, offered a prize for the best plan of a building which was to serve as a sort of college; where, under one roof as it were, instruction should be given to the more advanced scholars in the various departments of human knowledge. This task, it would seem, was not one presenting any extraordinary difficulty in the execution. There was, however, a clause which, it appears to us, at once precluded all hope of success. The aim to be kept in view was, according to the Programme issued by the Academy, "*the blending of the elements and peculiarities of the various styles of architecture; or, the development of each of these in such a manner as to produce one not hitherto in existence, so that the style chosen be original, and not specially belonging to any already known, or at least not to any as at present developed.*"

The reasons why such conditions must preclude all hope of success in the attempt, are so admirably set forth in the following observations made by a friend of ours in answer to the Academy, that we unhesitatingly offer them to the English reader for his attentive perusal. The "Common Sense Remarks" with regard to the end and aim of a building, the formation of style in architecture, the sources and growth of ornament, are all so apposite that they must be apparent to every one; and nowhere might such plain, natural reasoning be more generally useful than in this country, where conventional forms have become the standard, and where custom, fashion, and precedent are acknowledged authorities.

If we are to judge by the specimens everywhere to be seen around us,—club-houses, dwelling-houses, gin-shops, shop-fronts, villas, chapels, railway-stations, public galleries,—it would appear that such "Common Sense" observations may be disseminated, without any fear of their being found superfluous.

It is to the unfortunate circumstance that, *at starting*, the architect generally puts "Common Sense" aside, all the misappropriateness which shows itself later, as well as many a mad vagary as to ornament, is owing. The *first* step being in a wrong direction, all the succeeding ones naturally lead further and further from the right path. Now we are of opinion that, if Mr. Ruskin were to insist and repeat again and again such "truths" as make up the first paragraphs of the subjoined remarks, he would be doing more real good than his lectures in favour of bow-windows and shop-front decoration.—Mr. Ruskin's lectures may be as true as they are eloquent, but we think the instruction he gives, and which he wishes to be popular, will fail in its purpose, because it is unadapted to the minds of those intended to receive it; minds which, being in no wise prepared—by nature or otherwise—for such communications, do not know what to make of the information when they have got it. It is like placing Moore's "Melodies" in the hands of an Irish peasant to whom the mysteries of A. B. C. are as yet unknown. On those subjects dearest to Mr. Ruskin the popular mind in this country is in a state of utter ignorance. And be it well understood that by the words "popular mind" it is not intended to confine our assertion to the handicraft class, or those whose worldly means are narrow; the assertion, on the contrary, is meant to extend to those whose opportunities make their want of such knowledge quite astounding and inconceivable.

Worse, far worse, and more difficult to contend with than absolute know-nothingism, there are false notions, perverse wrong-headedness, and an awful reverence for the Conventional to be battled with. Thus the good seed which Mr. Ruskin is desirous to scatter abroad, falls not on waste land—where there might be a chance of some, at least, springing up—but on a soil already over-run with such a dense, rank undergrowth, that it is scarcely possible for a new and more useful vegetation to take root.

The most desirable of all, if attainable, would be to cause the popular mind—the Public—to unlearn all that has been hitherto taught re-

specting architecture. Or rather,—to speak more correctly, for in reality it has been *taught* nothing,—the chief endeavour should be to get rid of those conventional views as to the "classic," the befitting, and the "genteel," which we seem to have inherited we know not how, and still to go on following we know not why. Such notions are detrimental to progress in Art, as "redtapery" is hindrance to the furtherance of what is necessary in public business. Both induce, if they do not arise from, common-place and narrow-mindedness, two qualities which never yet were known to recognise what was original, and which are still less able to produce it.

Architecture in England is far more in need of a "Pre-Raphaelism" than its sister art. In the one it might, and probably would, do good thus to go back to an "anti-affectation" age, when the art was still struggling with the natural gestures of an infant; natural though infantine. In painting however, this "movement" was uncalled for: it has a more monstrous affectation, and, as such, with a pride-aping humility, pretended to be able to find nowhere what it sought save in a remote anti-affectation and anti-conventional period. It is not the only *ism* that has taken this direction.

We have still much to learn in painting—to unlearn however, comparatively little. In architecture it is the reverse—we have a great deal to unlearn before setting about learning what we do not yet know. Such are the premises which afford scope for a pre-Raphaelite system, be the department of knowledge what it may to which it is applied. Were such an one brought to bear for the improvement of our domestic architecture, it would at least have the merit of being logically consistent, as far as the laws of cause and effect are concerned. But with pre-Raphaelism properly so called, it was no pressure from "without" that called forth its peculiar endeavours: it was not an emanation arising from the special emergency of the art: it was nothing but a personal whim which showed itself in this particular fashion; unresponded to because not wanted.

Though a movement in Art, it was not in Art alone that the motive powers which produced it are to be sought: there were other influences, certain *isms*, also, extraneous and only bearing on Art by a side wind, which all worked together to set the new wonder a-going. The whole thing wanted, in a word, one necessary ingredient of success—it was not genuine.

But to return to architecture, and our friend's reply to the Academic Programme. It does not contain any theory, but sets forth merely some plain first principles, irreversible, as we conceive them to be, on account of the broad, sound-sense basis on which they rest. After alluding to the conditions contained in the clause above given, he proceeds as follows:—

"For an able architect it would not be difficult to prove that a blending of the various styles is in itself, on account of the impossibility of making the elements of each harmonise for constructive purposes, a thing quite unattainable. Moreover, decoration, as such, blossoms and grows up with the particular style to which it belongs, and is not to be changed and applied here or there according to whim or fancy.

"But to proceed logically, as is the case with the explanatory remarks in the Programme, I must also in a few words hint at the chief moments in the existence of a style, and which give rise to it. A man builds a house *because* he wants it, and *as* he wants it. According to what he intends to do in it,—to dwell there, to pray, teach, judge, to produce, or to store; according, on the other hand, to what it is against which he will form a protection—from heat or cold, rain or sunshine, snow, wind, water, balls or bombs, will he build it in this way or in that; and in every country, moreover, according to its climate, soil, customs, disposition, chief occupations, and the materials that are to be found there, and which it is usual to employ. But man is never contented with a thing that is merely just fit for the intended service, and nothing more, and be it never so perfect, he desires also to have it beautiful. The veriest shepherd boy adorns his stick with rings and

carving as well as he is able, and the poorest wretch sticks a feather or a flower in his old worn-out hat. How, then, should man not think of adorning the house wherein he dwells or worships the Deity? This decoration will of course form itself according to the mind and nature of the people and the land, according to their notions of the Supreme Being, according also to what surrounds them, and conformably to the animals, plants, and stones whence the individual takes his ideas, and in accordance, too, with the stuff or material which he has to employ.

"Now from out all these circumstances and influences a certain mode of building will be formed which must develop itself, grow, and change with the people among whom it has become indigenous; with that people's power, necessities, experience, and manual dexterity; with its faith, manners, and social arrangements. With the people it will flourish and morally decay, like the language.

"This it is which is termed Style. All these, indeed, are mere old truths, often heard and often repeated, and all the world knows them:—of course the authors of the Programme too. But I repeat them here to account for my astonishment that they therefore did not determine to leave every style where it arose and had developed itself, and did not come to the conclusion that a style can neither be invented or developed by a single individual, BUT ONLY BY THE SUM TOTAL OF ALL THE LIFE OF A LONG PERIOD AND OF A WHOLE PEOPLE.

"This is plainly seen in the circumstance that when a certain style flourishes, everywhere in daily life forms are to be met with wonderfully harmonising with it: in writing, dress, arms, ornaments, and every implement, from the imperial crown to the housewife's thimble: in the cut of the hair even, in the beard, attitude, gait, and games. This is distinctly perceptible in every age: to us perhaps it is most striking in that which is nearest us, the Rococo period. Certain it is that for the perfect success of a NATIONAL building all those occupied with it must aid, not with hand and arm only, but with national wit and feeling, and national joy also."

After combating the notion that at any period whatever an Art which, like architecture, stands so in need of the aid of science—and especially that exactest of sciences, mathematics—could possibly have produced any work unconsciously, as it were, or without reflection, he adds that just this very circumstance must ensure the condemnation of an intermixture of styles; each one foreign to the other, each, too, having arisen under quite different conditions and necessities. As little, also, can it be conceded that a single brain is able to improvise what was hitherto only the work of the similarly-feeling and similarly-thinking heads and hearts of a whole land during a long period of time. He then proceeds—

"It will naturally be true, that a single gifted individual once invented the arch, another the pointed arch, a third this, and a fourth that, vaulting, as one or other person may have discovered this or that decoration; and that we owe the production, application, and employment of many a material to the pondering and happy thought of certain individual persons. And of course this is of the greatest influence on the mode of building. All this, however, did not arise suddenly and at once; nor does this constitute 'style.' Style is, as the Programme itself observes, 'a result and a manifestation of the time, and its strivings,' and cannot therefore be *invented* any more than the Period itself which gave it birth, or the Civilisation which has fostered it like her other children.

"The cause of the strange demand, that the competitors for the prize shall embody the ideas and strivings of the present time in a new style, is clearly to be found in a misconception of the sense in which architectural style can be said to be a mirror of national character, and an embodiment of the feelings of the age.

"A style in architecture is not a personification of the people, as for example John Bull or Brother Jonathan; nor is it a picture, a portraiture of the type of a particular period, as a good novel or good drama may be. The people of the country is not allegorised in it, as for ex-



ample, the Emperor Maximilian in the old poem 'Theuerdank.' The character of a people is not to be recognised in its buildings, as we recognise in a satire, in the invented personification, the real person intended; but rather in the sense in which the true Götz of Berlichingen may be termed a mirror of his age, and his autobiography a mirror of his whole being. For the style of building of a nation is not its portrait, its counterfeit, neither is it an allegory; but it is its child, its fruit, one of its deeds, call it what you will; it is its counterfeit only in that sense when we speak of a daughter as the counterfeit of her mother. In a word: a building is not made in this way or that in order that the period of its origin and the nature of the people may be recognised in it; but we recognise both in it because it is made as it is. This harmonising with the age and the people is not aim but result.

"To demand of an architect 'to invent a new style, to form a new one by an amalgamation of those styles at present existing, or from one of these to develop totally new forms,' is the very same thing as to require of a philologist to make as quickly as possible either a brand new language out of Greek, German, and Latin; to concoct a pleasing dialect; or to develop any one of these in hitherto unheard-of forms.

"The Renaissance style, which I will here take as an example, is neither a compound of all existing styles, nor a new one with forms not hitherto known, BUT IS MERELY THE ANTIQUE with a MODERN ACCENT; the transition of an old language to a new one, but no *lingua franca*.

"Nor did it spring into existence overnight, and to order, any more than in the week after the overthrow of the western Roman empire Italian was spoken instead of the Latin tongue.

"The spread of the Gothic over nearly the whole of Europe, and the somewhat changed physiognomy which it assumed in foreign lands, is no proof that every other style is also able thus to naturalise itself, or is capable of development in quite new, undiscovered forms. The latter circumstance, moreover, has not occurred. The former, however, may be explained quite naturally by the power of the German mind, everywhere victorious, and by the Christian doctrine and medieval chivalry and romance which, at the same time and in the same manner, spread over nearly all Europe, so that in each land, with but trifling alterations, mode and taste were satisfied.

"It is also to be remembered that many a thing will allow of being transplanted from the north to the south, but not *vice versa*; much so as the German apple-tree, which will bear removal to Italy, but not the olive to Germany.

"But nothing can show more clearly the impracticability of the fundamental idea here set forth, than the contradictions in which the Programme gets entangled by its endeavours to defend and to explain it.

"Climate and material, for example, are given as important moments in the formation of style, and yet forms are to be employed, fitted for quite another climate and quite another material. We are desired to remember that it is in Germany that the building is to be erected, and hence old German architecture dare not be lost sight of, and yet it is required that Greek breadth and Gothic height be also turned to account.

"The assigned task will be considered as fulfilled, 'if the building, thoroughly answering the purposes for which it is intended, be an intelligible expression of the ideas of the period, and an embodiment of the character of the time, all technical improvements and discoveries being also therein employed:'—which certainly is thoroughly correct.

"But in the Programme the character of the period is portrayed as 'a striving to cultivate nationality and to give to it a shape.' This striving surely cannot find an intelligible expression in begging and borrowing the architectural ideas of all countries and peoples—which were quite conformable to the democratic doctrine of the solidarity of the nations—but rather in the very contrary; in the return to purely native Art, a step which almost unconsciously, has of late been made.

"Were individuals to endeavour on their own account to invent a style in such architecture, no doubt, 'the spirit of the time' would be plainly expressed, which with contemptuous self-conceit looks down on the manners and wisdom of our ancestors; and, the foes of order and rule, would from out their remains, only pile up worthless castles. In such buildings the spirit of fair freedom would not be found; of freedom that listens attentively to the lessons of history, that works in quiet and powerfully like nature, and which above all loves and cherishes what its native land has produced, and whatever tends to its honour, profit, or its good.

"If indeed, as the Programme asserts, there really does exist 'a striving to give architecture a new national form,' it is only in a national manner that anything is to be attained, and not by going to beg in foreign lands. My firm opinion is that the surest way to obtain something worth having would be to say to an able architect: 'I want a building for such and such a purpose: there is the site!'" C. B.

## BRITISH INDUSTRIES.

### NO. II.—CLAYS AND STONES EMPLOYED FOR USEFUL OR ORNAMENTAL PURPOSES.

THE sketches which have been given of the various raw materials gathered from the mineral kingdom would be incomplete, if the earthy minerals were not included. The manufacture of pottery and of glass in all their varieties, depends entirely upon this class of mineral product; and the value of our building, and even paving-stones is so great, that they demand especial attention. Beyond this, it is important that such stones as admit of being carved, or wrought into objects of ornament, should be noticed. It is certain that Great Britain and Ireland produce a far larger variety of beautiful rocks than any other locality of a similar area in the world; and it is equally certain, that sufficient attention has not been directed to our stores in this direction.

The clays claim our first attention. Clay is a mixture of alumina and silica, coloured more or less with iron. Lime and magnesia very commonly are found combined in our clays, altering their character.

The common clay, or loam, is well represented by the clay of the London basin, which is employed in the manufacture of bricks, tiles, drain-pipes, and some varieties of coarse earthenware.

Clays of a character analogous to this, varying much in colour, and in physical as well as chemical character, are spread over every part of the kingdom, and give rise to an immense amount of labour. It is not necessary to give any description of the processes by which bricks are made; or, at present, to detail the mode of forming drain-pipes or tiles. There is one branch of industry, however, connecting itself with our clay formations, which, from its interesting character, cannot be omitted. That is the conversion of clay and clay-slate, or shale, into alum.

It need scarcely be said, that the pure earth of clay is called alumina; and this earth, combined with sulphuric acid, forms the sulphate of alumina—the alum of commerce.

Some alum is manufactured from a clay-slate formation known as alum-schist: this slate contains iron pyrites, and is usually mixed with more or less bituminous matter. When these schists are exposed to heat in the open air, they undergo a chemical change, and the iron pyrites is converted into sulphate of iron. The sulphuric acid

of the iron is gradually transferred to the clay, and sulphate of alumina is formed. Some alum slates, upon being piled in the open air, and moistened, become spontaneously hot, during the process of oxidation which is going on; and, by degrees, they fall into powder, out of which the alum is dissolved. The manufacture of alum is carried on to a large extent at Whitby, where the alum-shale is placed on a horizontal bed of fuel composed of wood. This is set on fire; and, as the shale is ignited, more and more shale is piled on the mass, until the change is completed through a very large mass of the material. About one hundred and twenty tons of calcined schist produces one ton of alum. The ustulation of the alum-shale being complete, the alum is dissolved by washing. Usually, a system of cisterns, one below the other, are employed for this purpose. In the uppermost of these the calcined material is put, and water is run in upon it: after resting for some time, the liquid is drawn off into a cistern on a lower level. Fresh-water is added, and the operation repeated until all the alum is dissolved out. As the solution usually contains some sulphate of iron, it is exposed to the air, by which it is converted into oxide of iron, and falls as a red powder. The solution is next evaporated in stone or lead cisterns. As by this process the alum which is obtained usually contains some adventitious matters, it is advantageous to separate the pure alum in the state of powder, or small crystals, by the use of an alkali. The clear liquor is therefore run off after boiling into the precipitating cistern, and the proper quantity of the sulphate or muriate of potash, or impure carbonate of ammonia, is added to it. The sulphate of potash, which is usually considered as the best precipitant, forms 18 parts out of 100 of crystallised alum. The pure alum thus obtained is dissolved in boiling water, and the solution brought to a state of extreme concentration. This is run into crystallising vessels, which are called *rocking casks*. These are about 8 or 10 feet high, and are made of very strong staves, nicely fitted to each other, and held together by strong iron hoops; which are driven on before the solution is poured in, and taken off again when the crystallisation is complete. When at the end of about eight days the staves are removed, a perfectly solid cask of alum presents itself. The solidification commencing at the sides of the vessel and extending inward.

Common clay is sometimes taken and treated directly with sulphuric acid. The solution of the alum salt thus obtained is treated with some potash or ammoniacal salt.

Before quitting the subject of alumina it is proper to notice the metal Aluminum which is now obtained from the pure base of clay. Sir Humphry Davy, reduced alumina by the voltaic current of the great battery of the Philosophical Institution, and also by the action of potassium in vapour upon alumina heated to redness. Wöhler in 1827, was the first to obtain this metal in a perfectly separate state, by the action of heat and potassium upon pure alumina. Within the last year, M. Deville of Paris has succeeded in producing it in large quantities, by a comparatively easy process. Medals have been struck in this metal, and it has been used to plate other metals. This metal resembles silver in appearance, but when burnished it has a very high lustre. Its specific gravity is not greater than flint glass; it does not fuse at the temperature of melting cast-iron, and it tarnishes slowly and with difficulty. When exposed to the same circumstances with



silver and tin, these metals have lost their lustre, while Aluminum has remained bright. It is, therefore, proposed to employ this metal for the purpose of plating those which are more liable to oxidation.

We learn that this metal has been obtained in a fine state by electrical agency, by a manufacturer in Birmingham, so that we may expect shortly to see this novel substance taking its place amongst the useful metals. Alumina is composed of 53·3 of Aluminum and 46·7 of oxygen; but, if we are correctly informed, not more than 25 per cent. of the coherent metal has yet been obtained by the processes employed.

A very valuable clay, from being shipped at Pool in Dorsetshire, is usually called *Pool clay*, but it is known in the Potteries as *blue clay*. This clay is chiefly raised in the neighbourhood of Wareham, and is remarkably pure, containing a large proportion of silicate of alumina and free silica. This clay has certainly been worked since 1666, and probably it was used much earlier. In Hutchings's History of Dorset in 1796, it is stated: "Good tobacco-pipe clay is dug round this town, Wareham, at Arne Hill, Henegar Hill, Norden, &c., It formerly sold at 50s. a ton, but now at 14s. or 15s. Nearly 10,000 tons are annually exported to London, Hull, Liverpool, and Glasgow, but the most considerable part to Liverpool, for the supply of the Staffordshire potteries, and to Selby, for the use of the Leeds potteries.\* The principal pits are on Norden, and Witel farms, the former belonging to William Moreton Pitt, and the latter to John Calcraft, Esq., and the clay taken from the same is in great repute with the Staffordshire and Yorkshire potteries, from its peculiar excellencies, and being the chief ingredient in the ware commonly called Staffordshire ware, so universally in use in this kingdom, as well as in many parts of Europe."

In 1851, the export of this clay from Pool was 62,286 tons; about 52,268 tons were employed in the manufacture of the finer kinds of earthenware in the Staffordshire potteries, and 16,018 tons for ordinary stoneware, tobacco-pipes &c.

Kaolin, or China clay was discovered in Cornwall in 1755, by William Cookworthy of Plymouth. In connexion with Lord Camelford, Cookworthy commenced working this clay, and made porcelain from it, first at Plymouth and subsequently at Bristol. This clay is chiefly prepared in Cornwall, from Hensborough in the neighbourhood of St. Austell, from hills in the vicinity of Breague. In Devonshire some is obtained on Dartmoor, near Shaugh, and no doubt a much larger portion might be worked upon this extensive granite range if properly sought for.

In these and other localities, it is formed by the decomposition of the felspathic portion of the granite rocks. Cornish clay may be considered as an artificial production; its mode of preparation is as follows:—

"The places are selected where water can be readily procured, and where the rock is in a very friable state, from the decomposition of the felspar. The less of other mineral the rock may contain, and the harder, the heavier, and less decomposed these may be, the better. The decomposed rock, usually containing much quartz, is commonly ex-

posed on an inclined plane to a fall of a few feet of water; which washes it down to a trench, whence it is conducted to catch-pits. The quartz, and the schorl, mica, or other minerals which may be present, are in a great measure retained in the first catch-pit; but there is usually a second or even a third pit in which the grosser portions are collected, before the water charged with the finer particles of the decomposed felspar in mechanical suspension, is allowed to come to rest in tanks or ponds prepared for the purpose. In these the matter of the kaolin is permitted to settle—the water being withdrawn by means of holes in the sides of the tanks, from which plugs are removed as it gradually parts with the matter in mechanical suspension. By repeating this process the tanks become nearly full of kaolin in a state of soft clay. This by exposure to the air is allowed to dry sufficiently to be cut into cubical pieces of about nine or twelve inches in the sides, which are then carried to a roofed building, through which the air can pass freely, and are so arranged that they become properly dried for sale. When considered sufficiently dry, the outsides of the lumps are carefully scraped, and the pieces of kaolin are sent to the potteries in bulk or packed in casks as may be thought desirable."—(*Sir Henry De la Beche*.) In addition to the China clay—in the preparation of which 250,000*l.* is annually expended in Cornwall—China stone is extensively exported to the potteries. This is a granitic rock in a minor state of decomposition; the felspar of the rock still containing much of its silicate of potash or soda. It may be regarded as a mixture of quartz, felspar partially decomposed, and of scales of a greenish yellow talcose substance, requiring merely to be broken into convenient pieces for carriage. Of this there is annually exported from 18,000 to 20,000 tons.

This China stone is one of the principal ingredients in the porcelain glaze which is now employed. The clays of the coal formation, and many other varieties scattered over our islands, are now extensively employed in the manufacture of earthenware or stoneware pipes. Many of these are remarkable for their large size, and are employed for forming the channels through which the sewage of some large towns flows. In Leeds, where a very complete system of sewerage appears to be carrying out—except that householders are not compelled to connect their houses with the main sewers—these large stoneware pipes are entirely used, and apparently with the best effect.

Flint and lime, rendered very coherent by some binding material, are now introduced under the general name of artificial stone.

The building stones of this kingdom are of the most varied description. In continuation of this, two or more papers may be profitably devoted to a consideration of all their respective qualities. At present, therefore, it will be sufficient to enumerate their more striking varieties. In passing through the chief towns of Great Britain it will be easily seen, that if more attention were paid to the mineralogical character of the stone employed in the construction of the buildings, that frequent decay or decomposition, even in those erected within a few years, which we so often observe, would be avoided, at comparatively small cost, and we should find fewer of our public edifices losing all traces of the finer work of their original structure. The number of cathedrals and other public buildings mouldering away externally, from inattention to the quality of the stone employed in them, is

far greater than might be anticipated by those who have not directed their attention to the subject. Building materials for cathedrals, churches, abbeys, castles, and the public edifices in towns, can scarcely, in general, be said to have been selected, except probably by the Normans, stone having been usually taken from the nearest quarry, provided it had a tolerable appearance, and was readily worked, it being left to accident whether the material so obtained were durable or not. There was much excuse for this accidental durability of the stones employed in public or large private edifices in former days, when the mineralogical structure of building materials was so little understood; and the architects of those times could not always have churches or castles before them from which they might judge of the relative durability of any stone they were about to employ, the quarries opened by them being then often first worked to any considerable extent. The architects and engineers of the present day cannot, however, avail themselves of these excuses, for the necessary chemical and mineralogical knowledge is readily acquired, and the number of public and private edifices, of various dates, scattered over the country, is so great, that the relative durability of the materials employed in their construction can easily be seen. It is, nevertheless, well known that, with some few exceptions, the mineralogical character of the stone employed in public works and buildings has hitherto received little attention from either architects or civil engineers in this country, more especially from the former, whose value of a material seems commonly to have been guided by the opinion of the mason. Now the mason seems almost always guided in his opinion by the freedom with which a stone works, no doubt an important element in the cost of a building, but certainly one which should not be permitted to weigh heavier in the scale than durability; and hence many a fine public or large private building is doomed to decay, even, in some cases, within a few years.

"In estimating,"—says Sir Henry de la Beche, a very competent authority on these points,—*"the relative durability of any given stone to resist decomposition from atmospheric influences in the country, no doubt due allowance should be made for the power of lichens to protect the external parts of buildings. These are not usually found in large towns, particularly those in which there is much coal-smoke, such as Birmingham, Manchester, Bristol, and London, which appears unfavourable to their growth. Still, however, the value of relative mineral structure remains the same, and we should not expect a sandstone, formed of quartz grains, loosely cemented by calcareous or argillaceous matter, to last so long, exposed to the weather, as one in which quartz grains were firmly bound together by a compact argillaceous or siliceous substance. According to the texture and variable composition of the different calcareous and calciferous rocks might a judgment be formed of their relative durability, and granites, in which decomposition has already commenced in the felspar, cannot be expected to remain firm under atmospheric influences."*

Our building stones may be grouped under the heads of crystalline rocks, truly igneous rocks, the slate formations and sedimentary rocks, and those of sandstone structure. The principal varieties are,—

GRANITE, produced and worked extensively in Devonshire and Cornwall; near Aberdeen, and at Peterhead, in Scotland.

\* The Leeds Pottery, at one time very celebrated, has long ceased. It was extensive in its operations; the remains of an old mill for grinding bones and flint still remains, and its site is still marked by the name. In 1770, Messrs. Green, the proprietors, published a pattern book, which is in the British Museum, and in the Library of the Museum of Practical Geology is another, published in 1786, printed in English, French, and German, thus proving the importance of the trade.



**PORPHYRIES**, many of them of exceeding beauty, which are widely scattered over the United Kingdom.

**SLATES**, the finest varieties of which are found in North Wales, Cumberland, and Cornwall.

**LIMESTONES**. These include all the varieties of marbles; many interesting examples exist in Derbyshire, and some in Devonshire. This series is very extensive, and as varied as it is widely spread.

**SANDSTONES**. Although not exactly conformable to geological arrangement, or strict scientific nomenclature, we would group under this head the true sandstones of the old and new red sandstone formations, and those of more recent date, together with the oolitic formations. The capability of many of these to receive the finest work, is shown by some statues, &c., executed in them, and exhibited in the hall of the Museum of Practical Geology.

Each of these groups, and their several subdivisions, will form the subject of separate and careful consideration. R. HUNT.

## CORRESPONDENCE.

### ENCAUSTIC TILES.

SIR,—Your desire to promote what is correct in Art-manufacture induces me to hope that you will permit me to question in your journal the unqualified approval with which you notice the patterns of encaustic tiles, inserted in your two last numbers. I do not, I assure you, wish nor intend, in the smallest degree, to detract from the unquestionable merit, and great success of the manufacturers in restoring a beautiful, and most useful and economical manufacture. But they are as much interested as any one in the inquiry, whether they are proceeding in the right track. To a certain extent, it humbly appears to me that they are in danger of being led, by their eagerness to attain the beautiful, to overlook the primary quality of suitability—the first and truest beauty.

1. As to colour, the tiles are appropriate to lobbies and vestibules, in which places it is admitted that the colours ought to be sober and solid, leaving positive beauty of colour for the drawing room, and other more decorated parts of the mansion. On this sound principle, the bright blues and greens shown in the tiles you engrave are scarcely appropriate, and (as they would first meet the eye on entering a house) they would make every other part look flat and dull after them. Neither do I think these bright colours, as shown in your diagrams, in harmony with the sober yellows, buffs, and blacks, in the rest of the patterns, being too pure for these last, and startling to the eye. It humbly appears to me that the blue colours, in lobby tiles, ought not to exceed the brightness of warm grays, and that the greens, whether warm or cool in tone, require to be very much subdued into the sage tint. Accordingly, the lobbies which I have seen with bright blues introduced, such as those shown in your diagrams, have been made positively distasteful by them; and, though waiting to employ tiles myself, I have not yet been able to do so from the disinclination thereby caused, and from not having yet seen patterns on a more suitable and harmonious principle, according to my ideas of what that ought to be.

2. Further, it does not seem to me that the manufacture is proceeding in the right direction in regard to the ornamental patterns on the surface of the tiles; at least it is by no means clear that it is so. The small sprig work, and flowing tracery of which the patterns are composed, give one the idea of an imitation of a carpet, or other textile fabric: but has this really important manufacture no character and department of its own? it surely has; and that a very clear and distinct one. Its character is that of a *Pavement*; and this character affords a wide range of variety, which runs no risk of being exhausted, and, in talented hands, need trespass on no other department for many a day. It admits every possible variety in the shape, size, and colour of the pieces of which tessellated pavement is capable. And if seven notes in music have been, during all time past, and still continue to be, varied in place and quantity so as to be still producing new and never ending variety, there must surely be sufficient scope for ingenuity in the combination of these shapes and colours, not more circumscribed

in number than the sounds that are the means of producing so many effects. Pavement admits of every imaginable combination of mosaic work, even to kaleidoscopic richness, sobriety of colour being always held in view, and I do not see why the marbles themselves, and all porphyritic stones may not be imitated in all their variety and richness. When greater sobriety and uniformity of tone are required, and when it is desired, therefore, to preserve what may be called the natural fawn colour of the tile, or gray as the case may be, and to relieve these only by a superficial pattern, then the whole range of trigonometrical figures is open to the artist; squares, cubes, curves, circles, angles, in endless variety. In this view also it appears to me that a great deal of what is called strap-work may be made available, and interlacings of all kinds; many of the patterns of this kind seen on iron work and on china; and especially those found on Italian marble and Mosaic tables; and often such as are seen on table covers in this country. These last are sometimes peculiarly suited for lobbies of a square or other regular form, which admit of being laid down with one extended pattern embracing the whole area. An excellent example of such strap-work and interlacings as I have in view, may be seen in your March number, p. 89. (No. III.) and many hints might be taken from the *Art-Journal* "Illustrated Catalogue of the Great Exhibition." Vide pp. 4, 6, 18, 29, 49, 53, 61, *et passim*. It being always necessary to keep in mind the distinctive feature in this manufacture, that the pattern is to be used as inlaid solid work, and not to be relieved, or treated with light and shade.

3. A word as to borders. The patterns adopted by the manufacturers where they have adopted a pattern at all, are most unexceptionable, consisting of the established Greek forms, the egg and dart, rope pattern, &c., than which no better could be devised, together with some original patterns of their own, of great neatness and appropriateness. But I must take exception to the plain borders without line or pattern at all, which I consider wholly inadmissible. A border ought assuredly to give a boundary line to a pattern, where there is one in the body of the work, as there is in all the examples

given. For this purpose it ought to be richer, *not brighter*, in colour, and firmer and more distinct in its lines, than the interior pattern—at least in its outlines, whatever its filling up may be. At the same time I think it admits of much greater latitude in its treatment than the body of the pavement. For the border, all sorts of bead-work seem appropriate—shell-work, mosaic, compartments plain or with centre figures, corners, warlike weapons, *perhaps* even trellis-work; fruit, fish, and ornaments of all sorts, if there be in the place or building any appropriateness that may suggest them. I trust that in the foregoing remarks there is nothing that can offend or that can tend to depreciate the talented and spirited endeavours of the manufacturers of tiles, who have in reality been so very successful in what they have done. Though desirous to contribute, so far as I can to the development of so beautiful an art, yet I do not attach any greater weight to my judgment than that of an individual opinion, and would therefore have preferred withholding my name, were it not incompatible both with your rules and my own to write anonymously. ROBERT WHITE.

KIPPENAN HOUSE, MELROSE, March 20th.

### ORIGINALS AND COPIES.

SIR.—In the *Art-Journal* of last month I find a notice of a sale of pictures about to take place at Messrs. Fosters, in which it is stated that amongst other pictures of importance is the original picture of "The Brides of Venice," painted by Mr. Herbert.

I write to inform you that I purchased from Mr. Herbert's brother (of Liverpool) a picture professing to be the original, and for which I paid a large sum of money. I think in justice to all parties that this should appear as prominently in your journal (to which I am a subscriber) as the paragraph to which my attention has been already drawn, and if you can give me any information on the subject I shall feel greatly obliged. ARTHUR POTTS.

DEE BANK, BROUGHTON, April 9th.



## VERSES,

IN THE MANNER OF THE ENGLISH DEVOTIONAL POETRY OF THE SEVENTEENTH CENTURY,

## ON THE MONUMENTAL EFFIGY OF ALICE-EVELYN,

THE INFANT DAUGHTER OF MARTIN F. TUPPER,

SCULPTURED AS A SLEEPING CHILD, BY I. DURHAM, ESQ.

WRITTEN BY R. T. FOR W. H.

It is an Early Houre  
Sweete Childe, to falle Asleepe!  
Ere yet thy Bud had shewne its Flow're,  
Or Morning-dews had ceased to show're;  
But in Repose how deepe  
Thou calmly liest on thy Infant-Bed!  
Were all the Deade like Thee, how Lovely were the Deade!

Ere Day was well begun,  
In what briefe Span of Time  
Thy Living Course and Worke were done!  
Thou saw'st no Nighte, nor even Noone,  
But only Morning's Prime.  
Smiling thou Sleepest now, but hadst thou founde  
A longer Life, Teares might those Smiles have drownde!

Thine was a blessed Flighte,  
Ere Sorrow clouded, and ere Sin could slay:  
No wearie Course was thine, no arduous Fighte;  
And but an Houre on Earthe of Labour lighte,—  
With Hire for all the Day!  
Can aughte be *More* than This?  
Yes, Christian, Yes!  
It is MUCH MORE TO LIVE,  
And a Long Life to "the Goode Fighte" to give:  
To "Keepe the Faith," the appointed Race to run;  
And then to Win this Praise—SERVANTE OF GOD, WELL DONE!



## SCULPTURE IN IRELAND.

WE have frequently found occasion to remark that Art finds little patronage in Ireland, though it will scarcely be questioned that a country which has produced so many poets, painters, and great names in everything associated with the highest human intelligence, should not possess a class among her people whom education no less than natural tastes incline to feel an interest in the Fine Arts.

But we have now an agreeable task before us in offering an example,



that there are some in Ireland to whose liberality the arts of the country are indebted. Some time since the Primate of Ireland, Lord J. Peresford,



gave a commission to Mr. Joseph Kirk, a young Irish Sculptor, son of Mr. Kirk, of the Royal Hibernian Academy, to execute four figures to be

placed on the new Campanile in the principal court of Trinity College, Dublin. The engravings on this page are from these sculptures; they



represent respectively Physic, Divinity, Law, and Science; the conception of these subjects is certainly fine, evidencing a grandeur of thought and



a power of carrying out his ideas, which are not by any means common in a young artist: the figures executed by Mr. Kirk are of colossal size.



THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

THE mixture of elegance and fantastic quaintness, so characteristic of Chinese art, is well shown in the BRONZE



BELL suspended from a carved rosewood frame here illustrated. Always original, and often very pleasing, Chinese



ornament is, nevertheless, frequently distinguished by a certain grotesque eccentricity of manner, which opposes itself to any direct attempt at adaptation or imitation in European design. The designer, however, may learn much

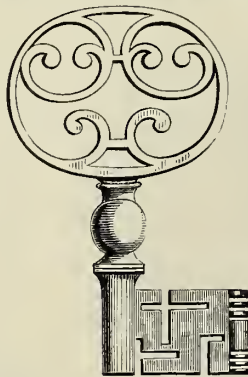
in an abstract point of view from a careful study of its characteristic forms and details, natural and unaffected grace of outline, well balanced and contrasted masses, and



harmonious colouring, being of frequent occurrence. The present example is probably of considerable antiquity. The VASE next in order is an im-



portant specimen of the rare old Chelsea porcelain; the ground colour being of the beautiful crimson morone, peculiar to this ware, and the



raised ornaments very richly gilded. Chelsea porcelain was made in its greatest perfection about 1750-60, the period to which the present specimen may be referred. Ornamental

pieces have now become of the utmost rarity, and command prices exceeding even the celebrated old Sèvres ware. The shapes of the pieces are generally contorted



and overloaded with details in relief, but the painting is often very excellent, especially the birds, flowers, and "Watteau subjects," which are executed with great vigour



and spirit in a thoroughly decorative style. Chelsea porcelain is of the soft body, and is covered with a rich vitreous glaze, imparting great depth and lustre to the

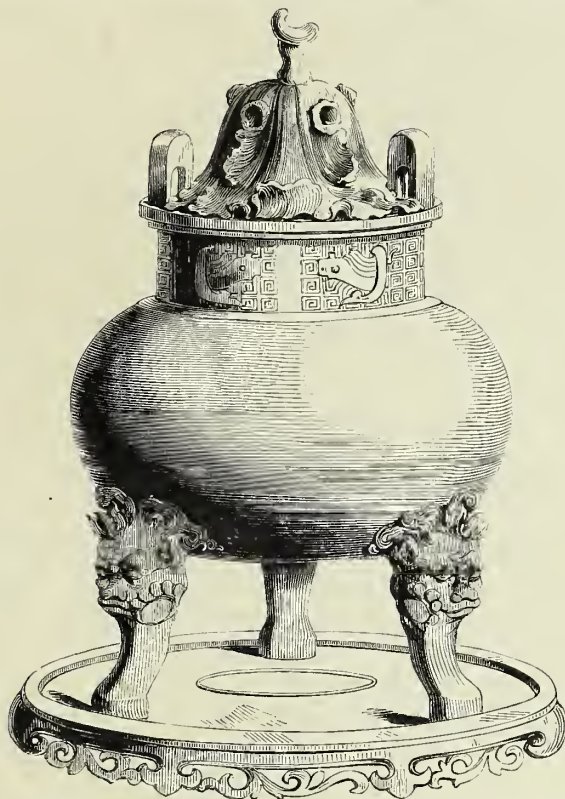


enamel colours. The three steel KEYS are simple, but tasteful examples of seventeenth century metal-work, resembling in style several specimens already engraved in

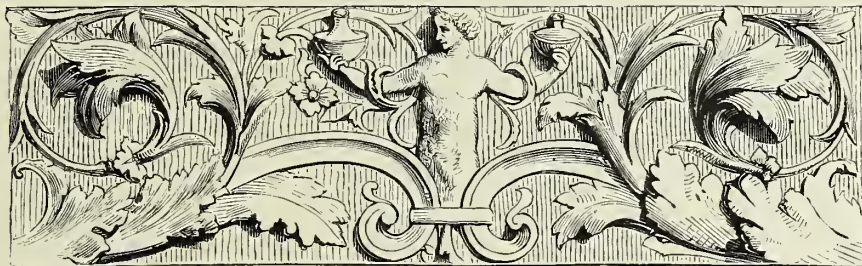


this series. The metal CUP is an electro-deposit copy, by Messrs. Elkington & Co., of an admirable example of antique workmanship in silver, discovered at Herculaneum, and now preserved in

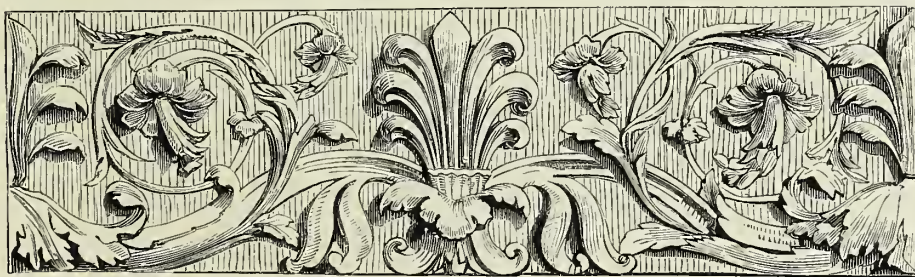
the Museum at Naples. The ornamentation offers an instructive instance of the adaptation of a natural type (the ivy). The TAZZA next engraved, composed of the most precious materials, is one



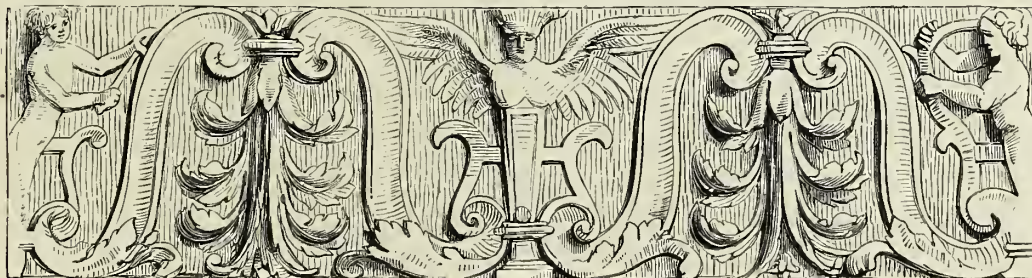
of those costly and exceptional works, expressly got up for the Exhibition of 1851, by Messrs. Morel & Co. The object is about six inches in height, the bowl being formed of the finest



Oriental agate, the mountings of pure gold, in full relief, and in their proper colours, whilst the foot and other portions are studded with



pearls, rubies, &c. The DISH or TAZZA is an example of the enamelled pottery of Bernard Palissy. Another specimen of Chinese taste—the bronze VASE, with stand and cover of carved



wood, exemplifies our previous remarks. The cover is noticeable as an ingenious, though perhaps not strictly consistent adaptation of a natural type, representing a flower, probably the Chinese azalea. The three arabesque PANELS, in carved alabaster, are of Flemish

renaissance work, dating about 1530. They are beautiful specimens both in design and execution, and might be taken for works of the finest period of the Italian cinque-cento. Certain little mannerisms, however, in some of the details, reveal a Flemish origin: they are probably the work of some celebrated artist, who, like Bernard van Orley and other contemporary Flemings, formed their style during long residence in Italy. The ground of these pieces is gilded.

Having now brought this series to a conclusion, we take the opportunity for a few general remarks on the manner in which works, such as are here illustrated, should be regarded by the student of Ornamental Art. In the first place, we must guard against the supposition, that all the objects selected in the foregoing papers are held up as beautiful in design; some of them indeed are positively the reverse: we have endeavoured particularly to select instructive pieces, some for historical or technical interest, others for characteristic or suggestive qualities in design. We are fully aware as a case in point, that antiquity, rarity, &c., are no proofs of excellence, and although these considerations may possibly seem to have determined the choice of some of the objects, we venture to say that this apparent bias has been merely incidental, and that other and more legitimate qualities have been the real motives for selection. The bias in favour of mere rarity, to which we have alluded, may, however, as well be borne in mind, for there certainly is an innate propensity in the collector to find every curiosity, no matter how fantastic or trivial, *beautiful*; the indiscriminating jargon of the virtuoso indeed often confuses together, under a few set phrases, characteristics the most opposite; but in our unqualified dissent from his conclusions we are, on the other hand, liable to undervalue the real interest a work may possess. Thus the old Chelsea porcelain Vase, figured in the present article, is familiarly termed a "fine or *beautiful* piece," and yet it would be difficult to discover any real beauty in the florid, overloaded "ensemble" shown in our woodcut. The truth in this case is, that it is a characteristic specimen of a rare and highly valued ware; so valuable indeed, that even the most insignificant pieces are sought after with avidity, and in this extravagant appreciation, it becomes difficult to see defects: but this characteristic of great value even which attaches to certain classes of objects, although fashion has a great deal to do with it, is generally founded on certain real qualities, the discovery and proper understanding of which are the legitimate business of the Art-student. Chelsea porcelain, we have elsewhere shown, possesses qualities of great excellence, though they are scarcely of a nature to be illustrated in a woodcut; in giving the only practicable indication of this celebrated ware, we have guided the student in a profitable direction. Our object in these remarks, however, is to show that the science, if it may be so called, of the connoisseur, should not be neglected by the artist; for in many cases this science will furnish the clue to the really great and valuable in Art; and for this reason, the Marlborough House Museum includes in its scheme specimens, indeed whole classes, which, judged strictly by the rules of abstract excellence, would have no claim to consideration, and following these understood conditions we, on our part, have reproduced many objects, which have value only as historical specimens.

The more literal the basis on which any recognised system of Art-teaching and its collateral appliances are established the better. We have always thought the professional education of our artists wanting in comprehensiveness; the fact, indeed, is evident in the little sympathy existing in this country betwixt artists and connoisseurs, a state of things much to be regretted for both classes. How constantly, for instance, do we find the learning of the connoisseur made a stalking-horse, supposed to guarantee the possession of those delicate and refined perceptions of the beautiful in Art, which only the actual practice and constant pre-occupation of the artist can fully insure; whilst, on the other hand, we as



often see the professional artist, strong in those very perceptions, treating with unreasoning contempt the knowledge and peculiar appreciations of the connoisseur, a better acquaintance with which, nevertheless, would often open to him new and unknown fields rich in suggestive matter.

If, then, our illustrations have appeared rather to incline in the direction of archaeology, we do not regret it, as we are convinced that too little value is usually attached to such leanings on the part of the practical artist; we have already expressed our disprag of mere antiquity or rarity, but even here research will be often repaid by unexpected discoveries.

In the Art of former periods there is as much inequality as in that of the present day: there is, however, as a general rule, more variety and originality; blind fashion, that blighting influence of our own time, had less sway, and as a consequence individual taste and fancy had a freer field than is now the case. Ancient works, moreover, had the full benefit of accident, often the parent of beauties; they exhibit more frequent instances of great merits and equally great defects united; and this, because they were the more direct and immediate offspring of the artist, in whose mind the Art-idea was ever expanding, whilst it was being embodied, not first fixed and arrested in cold blood, and then carried out by mere unintelligent hands, wheels or moulds.

The ornamentist, then, should learn to scrutinise every work for the real good that is in it, selecting the original and suggestive, and even in the worthless elements making himself fully cognisant of what to avoid; in this way every object will convey a lesson, and the result will be the gradual and progressive cultivation of the judgment, until it assumes almost the readiness and certainty of intuitive conviction.

We cannot finish our notice of the Marlborough House collection without some allusion to a mode of extending its practical usefulness, which has just been brought into operation; this is the plan of making its acquisitions directly available in the chief provincial towns, by sending round and exhibiting extensive selections of objects in every section: this plan, which at first view seems to offer insurmountable difficulties, especially in the safe transmission and arrangement for exhibition of such a numerous selection of subjects as alone would be adequate for the purpose, has, notwithstanding, already been successfully carried into effect. The first place selected for the temporary location of this circulating collection was Birmingham, where it is now on view: its acceptance by any locality was judiciously made dependent on a collection of similar objects being got together to meet it from the neighbourhood, not unreasonable expectations being entertained that such gatherings might, in some instances, become the nuclei of permanent museums. We trust this may be the case, for however desirable collections of works of Ornamental Art may be for the metropolis, it must not be forgotten that they are equally, or even more, needed in the provinces, where indeed our designers and artisans, for want of specimens for reference and study, are labouring in semi-ignorance of all that has been done before them in their several arts.

The very extensive purchases recently made from the Bernal Collection will materially enrich the Marlborough House Museum, and thus enable it to lend really important selections for temporary exhibition elsewhere. It is to be regretted, however, whilst on this subject, that this celebrated collection was not purchased by the Nation in its entirety, as we believe it might have been, for a sum very much less than it has realised under the hammer; inasmuch as it would have afforded an excellent occasion for the distribution of duplicate or superfluous specimens to provincial museums: as it is, however, a great number of admirable works of Decorative Art have been acquired for the nation: and in closing our notices of the Marlborough House Museum, we are glad to do so with an assurance of its rapid growth in point of extent and importance, an increase fortunately coincident with unrelaxed efforts on the part of its conductors in rendering its treasures practically available for the real object of their acquisition.

## THE ROYAL PICTURES.

### THE BATTLE OF MEEANEE.

E. Armitage, Painter. J. B. Allen, Engraver.  
Size of the Picture, 21 ft. 9 in. by 16 ft. 6 in.

BATTLES are seldom favourable subjects for Art: it is rarely that more than a single incident can be represented: as in the reality, all is inextricable confusion; the mind and eye seek in vain for some explanatory and satisfactory point. Yet national glory must be commemorated: and the enduring monument which the artist raises to the conqueror may be a salutary stimulus as well as a sure reward. No battle of modern times more truly deserves such commemoration than the Battle of Meeanee—fought on the 17th of February, 1843, with "2,000 men against more than 35,000:" the opposing host being no weak, effeminate or undisciplined troops, but, "incredibly brave"—yielding only to an army still braver, and commanded by a soldier the wisest and bravest of whom history preserves record. Mr. Armitage derived his theme from the "Conquest of Scinde," by Lieutenant-General Sir W. F. P. Napier—a chivalrous and triumphant defence of his illustrious brother, General Sir Charles James Napier, from the assaults of adversaries whom he found it less easy to vanquish than the fierce Ameers backed by hosts of Belooches—twenty to one.

The picture is but a passage in the memorable battle: and, perhaps, the artist who had attempted more would not have accomplished so much to convey an idea of the greatest military achievement of ancient or modern times. It describes "a chain of single combats where no quarter was given, none called for, none expected."

Of the personal character of General Sir Charles James Napier, it cannot be out of place to speak while circulating among his countrymen an enduring monument of his renown. His deeds of arms were so extraordinary as to seem fabulous. Courage is the quality of his family: it has been so for generations; but his was wide apart from the mere animal instinct that prompts a man to fight; he was brave from forethought and consideration,—morally and physically brave; with him danger was ever to be encountered, but never to be tempted; duty was to be done at whatever cost and whatever ensued. If the Battle of Meeanee had been lost, the fame of the commander would have been without blemish; for there was no arrogance in his heart; no false calculation in his mind; it was a contest which circumstances rendered imperative. History furnishes no victory so marvellous—the result of one great intelligence; neither can history supply so grand an example of subsequent moderation and generosity. If the country owes a debt to any soldier by whom its honour was upheld, its renown extended, and its interests maintained, it is undoubtedly to Sir Charles James Napier—"the bravest of the brave!" Yet his claims upon the grateful memory of his countrymen are by no means limited to those which have reference to his achievements in the battle-field. In him the character of the daring and enterprising soldier was blended with that of the philanthropist and the christian. The world knew him for a good man; careful of his army as the clergyman of his flock; thinking ever of the meanest item of his troops as of a being full of hopes and responsibilities; desiring, deserving, and obtaining, not alone the confidence, but the attachment, of every man who served under his command, from the earliest hour of his boy-service to his veteran leadership of a handful against a host.

The picture of which we supply an engraving was painted by the artist in 1846, and contributed by him to the Exhibition at Westminster Hall, in 1847—an Exhibition invited by the Royal Commissioners of Fine Arts, at the head of which was his Royal Highness Prince Albert. To this work was awarded one of the first class premiums—a sum of five hundred pounds. The picture was subsequently purchased by her Majesty the Queen of England: and placed in the corridor of Buckingham Palace. It is large, the figures in the fore-ground being of life-size.

## IRON REMOVABLE STUDIOS FOR ARTISTS.

[We have received the following communication from an artist of distinction: the importance of the subject needs no comment.—Ed. A.-J.]

A SMALL but convenient studio for an artist for an annual rental of 6*l.*; an ample one for 12*l.*; a very large one for 24*l.*; and removable so that on changing his residence the artist might carry it away and erect it again elsewhere!—would not this rate of professional expenditure appear small to the artist? Yet it is but little, if at all understated, as regards iron studios, somewhat of the nature of the ready-made structures now much used in this country, and not unfrequently abroad for dwelling-houses, warehouses, &c.

There is no doubt a want among artists, both painters and sculptors, of readily built studios of simple construction, allowing of toplights as well as sidelights, which as the artist might change his residence he might remove. Artists, who are not a rich class, find occasionally much difficulty in obtaining fitting studios at all, and as it appears that the use of iron for such purposes may tend to remove these, I venture to trouble you with what has occurred to me on the subject.

Last summer I had occasion to build for myself a studio of the following dimensions, viz., 40 feet by 35 feet, with an arched waggon-headed iron roof 28 feet high in the centre. This roof is of corrugated iron. The studio was occupied and worked in throughout the winter. I had had some apprehension that the radiation of heat through so large and thin a surface of metal as the roof would have made it difficult to keep up the temperature of the room to an agreeable point, but this was not the case, and a free supply of coke and coals in a large German stove, kept it on the coldest days and nights quite sufficiently warm.

The roof is arched, and thirty-five feet span at the springings, with tie-rods across, eighteen feet from the ground, which, however, are not found at all in the way. The walls up to this (most part of which are boundary-walls) are of brick. The roof has several skylights, so arranged that all but the centre one may be stopped out; and the arched form of the roof affords an end arch upright window to the north, corresponding with the span and dimensions of the arch. In all respects this room is found to answer the purpose for which it was built,—that of a studio.

Having tested the convenience of this kind of roof, it naturally occurred that under other circumstances, of not having a boundary-wall available, &c., the whole edifice—walls, as well as roof, might be appropriately constructed of iron. Such buildings are so constructed even on a large scale; they are economical of room from the thinness of their walls, and are removable; they are packed up and sent from the manufactory in plates, with screws numbered, and with all fittings necessary to the completion of a warehouse and dwelling. Such houses have been sent out to Australia and other parts of the world, and are found highly serviceable, as affording durable and easily removed structures.

Several considerations appear to render such kind of building available for studios for artists, who find considerable difficulty in obtaining proper ateliers, any building erected for another purpose being rarely convertible into a fitting apartment for this purpose without considerable sacrifice and expense, which landlords are not always ready to take on themselves. The suburbs of London are now much chosen by artists for their residences for the sake of a clearer atmosphere and a better light, and for quiet and other reasons. Kensington, especially, has become quite an Art-colony. Connected as its name was with Art and Industry, by the proximity of the Great Exhibition of 1851, its Art-character is increased by its being the residence of many of our artists. The Royal Academy itself can number not a few who have their homes in Kensington. Most of the houses in this extensive and beautiful quarter possess small gardens. This locality is an example of such situations as being especially in other respects suitable to the artist, afford at the same time opportunity for erecting such studios as I have mentioned, so as to obtain, besides other advantages, better light than the aspect and arrangement of usual houses afford.

Bricks and mortar when once made into a building, cannot be removed without the permission of the ground-landlord. Thus, in many cases, objections would probably be raised by the immediate landlord, to having a building, that might not be removed, erected in a garden which, with the house, the artist may only hold for a term, as





THE BATTLE OF MERAN.

FROM THE PICTURE IN THE ROYAL COLLECTION.







the landlord's next tenant might very probably prefer the garden free to grow his flowers in, to a brick building which would be of no use to him.

These and other difficulties, which I will not occupy your time by particularising, in great measure disappear in the use of iron structures. In the first place, they are removable, which is a great advantage. Few landlords could object to the erection of a temporary building for a quiet art. A brick building once raised is a fixture, which is not the case with one of other materials, easily packed up and taken away. The only other likely material for such a structure, to be temporary, would be wood, which, besides its disadvantage of not being lasting, and not being so convenient to take to pieces and remove as iron, might be objected to on the score of fire, in which last point an iron building is especially secure.

An artist thus requiring generally especial accommodation for the exercise of his profession has more difficulties in obtaining a suitable residence than other persons, but the available nature of iron structures would go far towards doing away with this in all cases where there is a garden or a little adjoining plot of ground unoccupied. On this he could erect his building, and from this he could remove it on the expiration of his tenancy. He might thus travel about with his house like a snail upon his back! He could even if he was going to stay some time in the provinces, either in town or country, pack it up and send it down by rail, and erect his tent in his new locality! On the most romantic spot of a romantic country the landscape painter might find it very pleasant to have around him all the conveniences of his town atelier, and his iron tent might be no blot on the scene, for it will be found that iron is capable of the most picturesque and simple elegant forms. It would indeed be in evil taste that a temple erected for the service of the muse should be against all principles of the art over which she presides!

A portrait painter may have several pictures to paint in one locality in the country at a distance from his own residence; might it not be worth while for him to take his own especial light with him, on which the beauty of his work may so much depend? A sculptor may be similarly situated; he has several busts to do in some distant spot, a ground-floor is best adapted to his work, clay and plaster when used in a house, are trodden in and out of a house, and make a dreadful mess! and blocks of marble even of the size for busts were never meant to be carried up carpeted stairs. Indeed sculpture is an art not fitted to be carried on in a house. It should have a special accommodation for itself and that should be on the ground-floor. In his travels how is the sculptor to obtain such? Maybe by an iron building which he could pack up and send by railway. The cost of a small iron building for working busts, containing a modelling room, a pointing room, and a carving room would not exceed 100*l.*, and this, at 6 per cent. say, entails on the sculptor but 6*l.* a year for his studio; this being a material the most economical for room, the walls and roof being so thin, being also fire-proof, and thus to be erected anywhere, not a fixture, and removable at once to any new residence whither professional arrangements, health, or taste may lead the artist. Similar advantages as to buildings of a much larger scale are evidently available, by proportionate outlay, to the painter, engraver, or architect. I have said quite enough to point out my view of the Art-advantages of iron and removable structure. If you consider the subject of sufficient interest I shall have great pleasure in forwarding to you next month, some drawings and estimates which I have found an eminent manufacturer ready to furnish me with, ranging from 100*l.* to 400*l.*

### THE BERNAL SALE.

We have already commented on a few of the remarkable features of this sale, but there are still salient points for further consideration; and one of the most striking is the want of general unanimity of purpose displayed by the curators of our national collections. When we find the Museum and Marlborough House both running together in the same race, and the latter establishment outbidding the Tower for arms and armour which more properly belong to it, we feel that want of a good general director which is felt in England generally as regards most of our national establishments. Niggardly and tasteless parsimony precedes and succeeds extravagant and silly liberality in the collecting

of specimens for our museums. While good things are slighted and contemned if offered privately to their curators, these very men will pay in a sale treble the value for similar articles, and prove thereby their own want of tact in doing what such collectors as Mr. Bernal have done. He was a gentleman fully occupied, and only having the chances of a little leisure. Why have we not got men like him in our public museums? They by courtesy are considered to know more than other students, and are often highly salaried to devote themselves to a similar labour; yet we do not find they gather so abundant a stock of good things. It would be a curious calculation, the cost to this nation of museum officials, and a still more curious one to test whether their money value was at all equal to the money paid for securing their so-called "services." Take a solitary instance or two. Mr. Bernal buys a painted plate of Majolica—not privately—but with the fullest knowledge of all, at a sale where it might be supposed no "bargain" could be found—we mean the great dispersal of the Duke of Buckingham's collection at Stowe. Here for four or five pounds he obtains a dish which afterwards realises more than two hundred; the purchasers being the officials of the Museum. Now, why could they not look abroad and do as he did? We allow that we may be met by the answer—"they have not the power, they must purchase solely through their trustees"—then we reply that such rule nullifies the growth and value of the entire establishment. It is a well-known fact that few dealers will trouble themselves to exhibit anything at these places, because what they bring is slighted, or, if accepted, is taken on the lowest terms.

The grant at present awarded them has been conceded with that ignorant narrow-mindedness, the usual characteristic of most peculiar grants given by our government for that which they do not understand. It is given strictly for purchases at this sale only. So that, if articles are at this moment in the hands of dealers, and known to any of our officials, they must not buy them: but may buy similar, or even inferior things, at treble the price, in Christie's sale-room. Such is the working of official routine. That as good things might be purchased in the fair way of dealing cannot be gainsaid, because these very articles were so obtained. The high prices realised have in a great degree been created by the grant itself. The Marlborough-house collectors have been paying for old locks and keys prices completely fabulous, when they might, by walking down Bond-street or Wardour-street, secure treble as many equally good, and for the same money. The same body gave for a salt-cellar 80*l.*, which the chief manager of one of our greatest silversmiths calculated on securing for about 20*l.* as an outside price. They have, however, not been guilty of all the eccentricities which this sale has exhibited. They did not give 210 guineas for a small pair of copper candlesticks, said to have been Sir Thomas More's, and which Mr. Bernal bought of a dealer for 12*l.*—but they have aided in bringing up such prices by their own biddings. We have little hesitation in saying that, but for this government grant, the general prices would have been very much lower, and we feel that great want of judgment has been shown in the entire transaction. Why should heavy prices and heavy commissions be paid for articles which ought to have been obtained as Mr. Bernal obtained them? or, to put the question clearer, why have we not got such men as he in our official positions? What he could do so well amid many labours of a totally adverse character, might surely be done as well or better by those whose time is entirely paid for by the country. It is a well-known fact in Paris that no good thing is offered to the curators of their museums that is ever allowed to escape them, provided its price is reasonable. Why should our arrangements differ? In a word, we are in this, as in many other of our public departments, behind the age: and unless we change our tactics a little, we shall find the private, and not the public museums of England, the really good and instructive repositories of our best historic monuments.

### THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE present exhibition of the Royal Scottish Academy inaugurates the National Gallery recently erected in Edinburgh. The new building, only the eastern portion of which is finished, comprises two suites of rooms, one of which, consisting of six octagons, has been placed at the disposal of the Academy for the annual exhibitions. Although none of these rooms equal the principal octagon of the Royal Institution, in which the exhibitions have for some years past been held, they are admirably adapted to the purpose for which they were designed. Five of them, connected by spacious archways, present a very fine vista, while the sixth, or side room, which is smaller than the others, may be said to constitute the additional accommodation. The five octagons from their construction have more the appearance of a gallery than of a series of rooms; and so far as light is concerned they could not possibly have been better suited for exhibition purposes.

Great exertions were made to have these rooms finished in time for the exhibition of this season, but although all was done that could be done, the opening was delayed a month beyond the usual date. This was however, a matter of very little regret, if it was not a positive advantage, for it enabled the Scottish artists to fulfil the general desire of making their twenty-ninth exhibition one of a more than usually attractive character. It was supposed by some that the Academy would not be able to avail itself of the increased accommodation afforded in the new building, and a more advantageous mode of hanging the pictures was at one time talked of; but this idea was very speedily abandoned, for the number of works sent in for exhibition was much greater than usual, and they are therefore placed as high and as low upon the walls as before.

The exhibition is beyond a doubt the finest that Edinburgh has witnessed. It is not only more extended, but there are comparatively few pictures in the collection beneath mediocrity, while it depends even less than usual on extraneous contributions. There are several English and foreign pictures, however, which claim a passing notice. STANFIELD is represented by a noble view of 'Portsmouth Harbour,' which, though slightly changed in colour, has all that vigour of drawing and all that fine free tumble of the waves which marks his works. LINNELL has contributed several landscapes, the most important of which is 'A Thunder Storm,' wonderful for the bold painting of the leaden clouds which form an arch in the zenith towards which masses of sultry vapour roll up from the horizon. A smaller picture, 'Under the Shadow,' is of a quieter character, but equally fine; the distance and the feeling of the foreground being highly suggestive. In 'The Old Path,' CRESWICK has contributed one of the gems of the collection, remarkable for its chiaroscuro, and the beauty of sentiment expressed in it. LANDSEER'S 'Stag at Bay,' with its concentration of interest in the power of the animals, and the fine rainy effect in the clouds and on the water, constitutes one of the chief attractions. COOKE has two delightful little landscapes, 'Fishing Craft off the Giardino Publico, Venice,' and 'A Calm on the Zuyder Zee,' both fine in colour, although the latter is somewhat hard. J. B. PYNE'S 'Staithes, Yorkshire Coast,' with its exquisite effect of hazy sunlight;—POOLE'S 'Conspiracy of Antonio and Sebastian, from the Tempest,' brilliant in colour, though peculiar in composition; and his 'Mountain Maid,' a pleasing little rustic figure in which all the charm of his warm tints appears; and PHILIP'S 'Spanish Gypsies in Seville'—a large canvas full of characteristic and effectively grouped figures; are, as might be expected, notable features of the exhibition. In addition to these there are two or three small works by MILLAIS: 'The Wedding Cards,' a highly finished head of a girl with an intense expression of sadness in the face; the finished sketch for his 'Order of Release,' and a small landscape with figures noticeable above the others for the



peculiarities of the artist's style, and obviously too minutely painted in the middle distance. The most important of the contributions by foreign artists are, 'An Incident in the Retreat from Moscow,' by Verlot—two wolves snarling over a dead horse—a powerful picture of animal life; and two by Rosa Bouheur, 'Chalk Wagons in the Limousin' and 'A Dog of La Vendée,' the latter very spirited and expressive.

But, turning to the Scottish artists, we find almost every member of the Academy represented by a work worthy of his artistic position, and equal at least to his previous efforts, while nearly all the regular exhibitors are in full force. Of historical and genre subjects there are comparatively few; as usual there are a great many portraits; but the landscapes are by far the most numerous. The most important pictures of the latter class are 'the Frith of Forth, and Edinburgh from Dalmeny Park,' No. 272, and 'Knock Castle, Sound of Sleat, Isle of Skye,' by HORATIO MACCULLOCH, R.S.A. The first of these is a large picture, and a noble example of the artist's manner. The point of sight is taken from an upland in the demesne of the Earl of Roseberry, the middle distance is finely wooded; Edinburgh with its more prominent features occupies the distance to the left, while to the right, the Frith of Forth, with its islands and shores, stretches away towards the horizon. The subject is an attractive one, and it has been most effectively treated. The foreground, rich in wildflowers, weeds and underwood clustering round the trunks of stately trees, evinces the careful study of nature, upon which the merit of the work is based; but its finest feature is the wooded middle distance, with the sunlight breaking upon it, and the full free air which surrounds its clumps of trees. Mr. Macculloch's other picture bears a closer resemblance to the subjects he has most frequently painted of late than the one we have noticed, and it is perhaps the most effective of all his illustrations of Highland scenery. There is nothing in the exhibition equal to the feeling and truth of the foreground, a sandy beach, with stones and oozy seaweed about it, stretching into the middle distance, where the waves sparkle over a little ridge of rock with delightful freshness. The whole picture is suffused with the clear cold breezy air of a northern shore. Mr. Macculloch exhibits two or three smaller pictures; one of which 'A Sunset,' with an old mansion house in the middle distance, and a pool with cattle in the foreground, is luminous in colour and fine in feeling. The others are all more or less marked by the qualities of his larger works.

Mr. E. T. CRAWFORD, who also occupies a high rank among the Scottish landscape painters, exhibits no fewer than fourteen pictures, a manifest proof of his industry, while some of them afford not less manifest evidence of his ability. No. 131, 'Harbour Scene, Rotterdam,' is his most important, and in all respects his most successful work, although most of the others possess high qualities. Nearly every one of Mr. Crawford's pictures is remarkable for the lustrous transparency of the water, a clear limpid look in which motion and reflected light are both most admirably conveyed. A knowledge of his success in this effect seems to have led him to paint subjects of which water, in stillness or gentle ripple under a strong sunlight, forms the chief feature. The picture we have named, as well as No. 87, 'Market Boats—Scene on the Meuse near Dort,' and No. 433, 'Twilight Scene on the Thames,' are the beautiful results of this choice, and of a quality in which he is not equalled by any of his brother artists. In some of his other pictures the hard opaque look of the clouds, and a dryness in the greens, detract considerably from the effect of their merit as truthful studies from nature.

The influence of English landscape Art is more or less apparent in the works of several of the younger landscape painters. For some seasons past two or three of them seemed to be powerfully affected by Linnell's manner; this year a more minute painting of forms, and an elaboration of details betray the influence of the pre-Raphaelites. This is most apparent in two landscapes exhibited by Mr. WALLER H.

PATON, an artist of considerable promise, whose pictures this year, though rather too indicative of a merely imitative tendency, evince progress to what we think may be a successful result. In No. 18, 'The Slochd-a-Chrommain—(Raven's Hollow,) Arran,' every object is painted with a precision which seems to evince a preference for the anatomical fact, so to speak, over the effect of artistic perception. It is a work of great labour, of thorough study, but study pursued on principles which will never, we fear, lead the painter to his true aim. There are many good parts about it, but the attempt at literalism has led to a want of unity. The same remarks hold good, though not quite to the same extent, in the case of No. 67, 'The Back Brae, Wooser's Alley, Dunfermline' in which similar tendencies are evinced, modified, however, by the subject, and by a very fine distribution of light about the trunks of the trees and the vegetation of "the brae" generally. In another of Mr. Waller Paton's pictures, No. 295, 'In the East of Fife,' there is greater breadth, and more originality; it is unquestionably his best landscape.

Mr. WILLIAM DOUGLAS, R.S.A., also manifests a disposition to follow what may be called the realistic style, especially in No. 520, 'Among the Brambles,' a delightful nook overhung by bramble bushes, in which stands a little vagrant girl, most admirable in character, looking at a robin which is about to flit out from among the leaves. The feeling of this little work is fine, but leaves, bird, stones, and paling have an obtrusive appearance of elaboration about them, which detracts in some degree from the interest of the figure. There is, moreover, a want of atmosphere about the objects, and some of them are out of all proportion. Mr. Douglas seems inclined to subordinate his figures to his accessories. He does so, at least, in No. 359, 'Monkish Transcribers' where the furniture, books, and manuscripts are much more elaborate and prominent than the figures, yet No. 83, 'The Guard-House Chorus,' which is by far his best picture, full of character, energetic in style, and fine in colour, shows that as a painter of figures he might outstrip many of his contemporaries.

Few of the younger Scottish landscape-painters appear to have a truer perception of, or a finer feeling for nature than Mr. ALEXANDER FRASER, whose small pictures this year, No. 380, 'Glen Messan, Argyshire,' No. 42, 'Dunderaw Castle, Loch Fyne,' and No. 17, 'Fisherman's Cottage on Loch Fyne' have all the true character of Scottish scenery, the sharpness and coldness of a Scottish atmosphere about them. No. 45, 'The Swallow's Haunt' is perhaps the best of the eight landscapes which Mr. J. C. WINTOUR exhibits. Its colour is rich and luminous, and its sentiment suggestive. Mr. Wintour's handling is seen to less advantage in some of his other pictures, where a predilection for broad sunny effects seems to have contributed to produce a want of sharpness in the foliage. The colour in all of them however is of a high quality.

We have given some prominence to the works of those young artists, for all of them evince great promise, and a few additional years of study will, in all probability, place them high among the landscape-painters of Scotland. To those we have noticed may be added the pictures of Mr. EDWARD HARGITT, several of which, such as No. 105, 'Spring,' and No. 156, 'On the Whittader,' are notable for the results of careful study, and a fine feeling for nature. We may also mention Mr. MILNE DONALD who exhibits a large landscape of many good qualities, No. 489, 'Glen Nevis,' Mr. S. BOUGH, whose 'Gabberts and Iron-ship-yard, Dumbarton,' No. 244, is a most effective treatment of a difficult subject; Mr. T. CLARK, an artist whose habits of study are displayed most favourably in No. 366, 'The Common Gate, Kirkeudbright,' a true transcript of a familiar scene, with a clear day-light effect; and Mr. WILLIAM PROUDFOOT in whose 'Sheepfold,' No. 221, the loneliness of character is finely suggested, and all the details of the scene faithfully painted.

To complete our survey of the landscapes in the Exhibition—and these, if not its most

attractive are certainly among its most promising features—we have but room to notice those of Mr. D. O. HILL, the Secretary to the Academy, only two of which are of any importance, the others being mere sketches. No. 164, 'View from the Bridge of the North Inch, and part of the Fair City of Perth' is a successful example of Mr. Hill's broad generalising style, full of clear light, and with a fine aerial perspective. No. 364, 'Dunsinane, Sunset' is, as a whole, less effective from its being out of tone, although some parts of it, the hill in the foreground for example, evince that appreciation of the sentiment of his subject which is always the chief merit in the artist's pictures.

Of the seven hundred and forty-six pictures exhibited, there are only three or four important specimens of historical painting, strictly so called. One of these, No. 113, 'Dawn Revealing the New World to Columbus,' by GEORGE HARVEY, R.S.A., has been purchased by the Royal Association for the promotion of the Fine Arts, and is designed for the Scottish National Gallery. The subject is one which Mr. Harvey might have been expected to treat more impressively, and he would certainly have made his picture much more effective had he not crowded his figures into a narrow space. This error, as we conceive it to be, has so affected his composition that the figures seem out of proportion to the vessel, on the deck of which they stand. Columbus is gazing abstractedly towards the land, one of the mutineers kneels abjectly at his feet, and three or four of the crew are manifesting by violent gestures their joy at the discovery of the New World. The principal figure is not among the most successful of Mr. Harvey's representations of historical characters. It has a dwarfed and stunted appearance, and the drawing in some of the others is not very correct. Here, however, objection ceases, for the feeling of the picture is most beautiful, and the sea, with the light of the dawn tinging its rising waves, is painted with marvellous effect. The colour, though rather too much loaded in some parts, is brilliant, particularly in the sea and sky. Mr. Harvey exhibits two landscapes which are more successful as a whole, though of course much less difficult in point of subject, than the work we have noticed. One of them, No. 199, 'The Night Mail,' represents a railway train flitting across a moonlit landscape, beautiful for its quiet feeling, and its fine chiar-oscuro; the other, No. 381, 'Pompeii,' displays a row of columns in strong light against a heavy background, and effectively suggests the desolate and lonely grandeur of the scene.

Mr. W. B. JOHNSTONE, R.S.A., treasurer to the Academy, exhibits two historical pictures of marked excellence, and evincing a great advance in the right direction. No. 183, 'A Scene in Holyrood, 1566,' is one of the finest specimens of colour in the whole exhibition. The scene is the presence chamber of Holyrood, immediately after the murder of David Rizzio, and the mode of treatment is striking and original. In the right of the picture which is in strong light, Queen Mary is struggling to rise from her chair, in which she is held by Darnley, while two or three of her attendants stand behind. A curtain separates this room from the larger one, or gallery, into which the hapless minstrel has been dragged by the conspirators. A chair with a richly painted crimson velvet cushion has been overturned in the struggle, and Rizzio's body lies prostrate among the rushes which strew the ground. The chief conspirators, Morton and Ruthven, are towards the right, the one raising the curtain to watch the movements of the Queen and Darnley, and the other drawing or sheathing his poignard. The other conspirators are represented standing around the body of the murdered man whose feet are being bound with cords, while their retainers are quitting the apartment by a stair to the extreme left. The composition of the picture is excellent, and the grim malice expressed in some of the faces very striking. The figures of Darnley and Mary are scarcely equal to the others, the painter having obviously discarded the conventional and supposititious portraits of the latter, and having failed to impart grace to the former. The distinguishing merits of the work, however, are its



rich finely-balanced colour, and the masterly management of difficult effects of light. The right is somewhat flat from the strong light thrown upon it, but the deep broad shadows of the torchlight over the left and larger portion of the picture are eminently successful. The figures are wholly free from the theatrical air into which artists are not unfrequently betrayed by such subjects. They have a strikingly real life look, and are highly characteristic. No. 279, 'Louis XI. attended by his favourite minister, Oliver le Dain,' a smaller picture, is equally brilliant in colour, and finished to even a higher pitch than the other.

In No. 313, 'The Porteous Mob,' Mr. JAMES DRUMMOND, R.S.A. has had ample scope for the display of abilities which have already secured for him a high place among the artists of Scotland. The composition of his picture shows that he has successfully studied the difficulties involved in a subject which could not be fitly illustrated but by great variety of incident and character. The chief incident, viz., the preparations for the execution of Porteous, the captain of the city guard, who is borne on the shoulders of the mob towards a dyer's pole, is thrown into the middle distance, while in the foreground—flanked as it were by the old houses of the streets running into the Grass-market—several humorous, or otherwise interesting episodes are effectively introduced. The town drummer is being gagged, a tipsy serving-man reels out from the entrance to a tavern and practical jokes are being played upon him, while in the centre a lady in fashionable costume is assisted from her sedan chair by one of the rioters. All these incidents are made to tell more or less directly on the principal one, and although imperfect in drawing are here and there observable, particularly in the groups occupying the outside stairs to the right and left of the foreground, the picture is one of a high order of excellence. The light is effectively distributed, and contributes to a purity of tone throughout, as well as to the impressiveness of the principal groups.

No. 383, 'James Watt and the Steam Engine—the Dawn of the Nineteenth Century,' by JAMES ECKFORD LAUDER, R.S.A., is a large picture powerful in expression and firm in drawing, but rather flat and opaque in colour. The subject is not one which affords much scope, but Mr. Lauder has been eminently successful in concentrating the interest in the expression of the single figure. 'The Parable of the Ten Virgins,' No. 118, by the same artist, has a richness of colour and a simplicity about the composition which almost atone for several serious errors in drawing; errors such as Mr. Lauder seldom commits.

Mr. ROBERT LAUDER's most important picture, No. 223, 'Olivia and Viola'—a scene from 'Twelfth Night'—is one of the finest examples of brilliant colour which he has ever exhibited. In the figure of Viola, unquestionably the finer of the two, the retention of feminine character in the masculine disguise is very pleasing, while the drapery is richer and much more true in texture than Mr. Lauder's draperies generally are.

No. 294, 'The Pursuit of Pleasure—a Vision of Human Life,' by J. NOEL PATON, R.S.A., has hitherto attracted greater attention than any other picture in the rooms; as much, perhaps, from the nature of the subject, as from the artist's manner of treating it. In composition, it is scarcely so simple as an allegory should be; but it has many high excellences. Mr. Paton's idea has been to represent Pleasure in the abstract, as the all-absorbing pursuit of humanity; and he has, therefore, personified it in a beautiful nude female, who floats on moth wings, towards the shore of a dark and troubled sea. On her head she wears a garland of poppies; she holds her long sunny hair back from her brow, and bends upon her votaries her large voluptuous eyes. Two Amorini precede her, the one blowing bubbles, and the other trailing after him a broken wreath. Her face is in shadow, indicating, we suppose, the shadowy nature of her smiles. Groups of followers represent the various ways in which Pleasure is pursued. An ecclesiastical dignitary, a prince, a poet, a war-

rior, a bacchanal, a miser, and other figures, conveying more or less distinctly the purpose of the artist, press after the elusive but beautiful phantom. Female innocence, the mother and the child, are trampled under foot; while in the centre of the picture a dark-eyed damsel, borne on the shoulders of a fool and a gallant, and preceded by a girl with castanets, is beckoning on the multitudes who are supposed to follow. The composition is fancifully designed to convey the effect of waves rolling onwards to the Sea of Death; the Book of Life is trampled under foot; while in the wild, dream-like sky, looms out the shadowy form of the Destroying Angel, with one hand on the Record of Doom, and the other unsheathing the Sword of Destruction. There is a good deal of complication in the design; and the figure of Pleasure, which is exquisitely modelled, and beautiful in colour, gives a somewhat sensual effect to the artist's idea,—an effect not in any degree modified by the expression in the others. There is, generally speaking, a want of severity in the drawing; the draperies and attitudes being employed to convey what ought to have been conveyed by greater intellectual force, or a higher sentiment in the expression. In spite of these objections, however, the picture must be regarded as a remarkable one,—remarkable for richness of fancy, perhaps, rather than for power of penetrative imagination. Every figure and all the accessories are highly finished; indeed, there is a nicety of finish in some parts, which is not quite consistent with the idea of rapid motion designed to be conveyed, nor with the purely allegorical character of the subject.

No. 485, 'Christian and Pilgrim at Vanity Fair,' by ALEXANDER GREEN, is another allegorical subject, laboriously treated, but with no concentration of interest. A great many figures are placed upon a comparatively small canvas; and, although some of the groups are very spirited, the general effect is confused.

In 401, 'Reason and Faith,' Mr. JOHN FAED, R.S.A., has treated allegory in a very simple style; so simply, in fact, as almost to divest it of meaning. Two figures—a gallant, bright-eyed youth, Reason, leading a blind girl, his twin-sister, Faith—might represent any other idea than the one intended to be conveyed. What the picture wants in force, however, it possesses in beauty of finish, and in the quality of the colour. Still finer in these respects are two smaller works by the same artist, No. 408, 'The Philosopher,' an exquisite bit of colour; and No. 422, 'Newton Searching after the Principles of Light.'

Three small pictures by Mr. THOMAS FAED. No. 266, 'Peggy,' from the "Gentle Shepherd," No. 278, 'The Glee Maiden,' and the finished sketch for his picture of 'Sophia and Olivia,' from the "Vicar of Wakefield," No. 556, show a freer and finer manipulation than is evinced in any of the works of Mr. JOHN FAED, while the colour is equally pure in quality.

Of genre painting there are several good examples. Mr. CHARLES LEES, R.S.A., exhibits two spirited pictures. No. 212, 'The Intercepted Letter,' two females struggling for the possession of a billet-doux, in which there is a rich and beautifully-painted drapery, and a finely-toned back-ground; and No. 306, 'Secue on Brunsfield Links, Golfers,' &c., a subject of a class in which the artist excels, treated with a good deal of energy and expression in the figures.

Three large pictures by Mr. M'LAN, each composed of groups from the 79th Regiment, or Cameron Highlanders, may be classed among the genre subjects, although the heads seem to be all portraits. The pictures were painted for the late Colonel Maule, and they are now the property of his brother, Lord Panmure. Of the three, No. 50, and No. 347, 'Heavy Marching Order,' are the most spirited; the former is superior in almost all respects, indeed, to the other two. The figures are finely drawn, the positions easy and natural, and some of the heads full of character.

Of the other genre subjects we can only refer to Mr. HOUTON's 'Incident in the Desert,' No. 447, a powerfully painted figure of an Arab standing beside a dead horse, admirably foreshortened, and brought out with great effect

against a warm luminous sky; to Mr. ROBERT GAVIN's sweet bit of colour, 'The Letter,' No. 235, beautiful for the pearly delicacy of the flesh tints, and his 'Going to School,' No. 207, equally fine, though somewhat warmer in colour, and more interesting in point of subject; to No. 386, 'Reading the War Telegraph,' by W. S. WATSON, R.S.A., an expressive figure of a sailor, firmly drawn; to a clear and finely-toned little picture, 'The Poultry Girl,' No. 496, by H. ROBERTS, the details of which are exquisitely finished; and to Mr. R. HERDMAN's 'Primrose Time,' No. 434, two sweetly-painted heads—simple in design, and pleasing in expression.

Although there are, as usual, a great many portraits exhibited, the excellence of some of them more than compensates for the mediocre character of the others. Mr. GRAHAM GILBERT, R.S.A., stands pre-eminent in this department. His portrait of Sir John Watson Gordon, the President of the Academy, No. 293, is by far the finest portrait in the rooms, and surpasses anything of its class recently exhibited in Edinburgh. Although the Court dress is not very well suited to the subject, the colour is marvellously fine, and the expression thoughtful and dignified. Mr. Gilbert is, beyond all doubt, the best colorist in the Scottish Academy, as is evinced not only in this work, but in his female heads, No. 477, 'A Beggar Girl,' for example, and No. 49, 'The Young Mother,' the one quite as true in character as it is rich, yet delicate in the flesh tints, and the other masterly in touch, brilliant and beautiful in sentiment. Sir JOHN WATSON GORDON exhibits several portraits, the best of which are No. 360, 'Portrait of J. F. Lewis, Esq.,' a head full of intellectual force; No. 468, 'Portrait of David Roberts, Esq., R.A.,' a most characteristic likeness painted in the President's most effective manner; and No. 217, 'Portrait of Robert Paul, Esq.,' the finest of his full lengths, also a thoughtful and impressive picture. Mr. D. MACNEE, R.S.A. is a conspicuous exhibitor, and his 'Portrait of Mr. John Pollock,' No. 12, a full length of a shrewd, sagacious Scotsman, may be classed among the best works of its class both for colour and characteristic expression; No. 314, 'Portrait of Mrs. Mackenzie, of Craig Park,' another full length, is equally admirable, the posture being unconstrained and pleasing, while every part of it is marked by the firmness of touch which belongs to all Mr. Macnee's pictures. Mr. COLVIN SMITH's portraits, though rather cold and hard, are generally full of character; No. 273, 'Portrait of Encas Macbean, Esq.,' is the best example of his style this year—firm in drawing, and unmistakably true. Mr. JOHN FAED has several cabinet portraits highly finished, and remarkable for the textural truth of the draperies. No. 82, 'Portrait of Donald Ross,' by WILLIAM SMELLIE WATSON; No. 124, 'Portrait of the late John Boyd, Esq.,' by CHARLES LEES; and No. 135, by JOHN J. NAPIER, to which there is no name given in the catalogue, are also among the notable examples of portraiture. The Scottish artists seem to have a peculiar aptitude for this department of art—almost all the most distinguished portrait-painters at present are Scotsmen. Nor must we omit to mention the miniatures of Mr. KENNETH MACLEAY, an artist who stands at the head of this particular department of art in Scotland at present, and who has besides contributed two very successful landscapes, which our limited space does not allow us to notice more distinctly. Mr. Macleay's miniatures and water-colour studies this year have all that sweetness of colour and delicacy of expression for which his works have long been noticeable. Among the animal painters, Mr. GILES, R.S.A., Mr. GOURLEY STEELE, Mr. JOHN GLASS, and Mr. JOHN MACLEOD, are the more prominent exhibitors, and each of them is represented by pictures of decided excellence.

The Southern Octagon of the new National Gallery has been reserved for Sculpture, and although the works exhibited are fewer in number than was expected, considering the advantages afforded by the increased accommodation this year over that of many previous ones, some of them are very striking. In the centre of the room is placed a powerfully modelled figure by W. CALDER MARSHALL, R.A., 'Ajax



Praying for Light,' No. 784; the face is heroic in expression, and every part of the form fully consistent with the grandeur of the subject. No. 786, 'First Whisper of Love,' is another very striking work by the same artist: beautifully conceived, and both figures modelled with exquisite delicacy. Next in interest and merit is a marble statue of 'Corinna,' the young Greek poetess, by WILLIAM BRODIE, a rapidly rising Scottish sculptor. This is a work of great beauty; the expression calm and spiritual, and the semi-nude figure simple, softly rounded, and full of grace. No. 787, marble statue of 'Telemachus,' by ALEX. H. RITCHIE, is spirited and firm, but the artist has scarcely done himself justice in the pose of the figure; there is more merit we think in his smaller works,—one of 'A Muse,' for example, which is graceful, and finely chiselled. PATRICK PARK, R.S.A., stands at the head of all the portrait-sculptors; his bust of 'Vice-Admiral the Earl of Dundonald,' No. 752, that of 'William Fairbairn, Esq., C.E.,' No. 766, and a marble one of 'Mrs. Houldsworth, of Coltness, Lanarkshire,' being immeasurably superior to all the others in delicacy, spirit, and force of expression. The first of these is one of the finest busts Mr. Park ever exhibited,—thoughtful, dignified, and of a noble contour. Mr. Park also contributes the original model for his bust of the Emperor of the French, which is little, if at all, inferior to those we have named. Mr. GEORGE MOSSMAN'S 'Bust of a Lady,' No. 753, is next in merit to those of Mr. Park: and among the more noticeable of the others are a 'Bust of Sir R. Keith Arbuthnot,' by LAWRENCE MACDONALD, R.S.A., and a 'Bust in marble of the late Lord Cockburn,' by WILLIAM BRODIE.

We can only add to this rapid review of the collection a reiteration of the opinion we expressed at the outset as to its high character as an exhibition of Scottish Art, and an expression of our belief that the favourable circumstances in which the Academy is now placed cannot fail to have a most important influence on its progress. Hitherto attempts have been made to withdraw a certain portion of the interest which properly attaches to the annual exhibitions in Edinburgh, but the present one is of a thoroughly national character, and we may now expect that all the Scottish artists will combine to maintain that character in full vigour in those of future years.

## OBITUARY.

SIR HENRY DE LA BECHE, C.B., F.R.S., &c. &c.

On Friday, the 13th of April, at ten o'clock in the morning, the earthly labours of Sir Henry de la Beche were ended. Long before the period when the education of the people became the subject of serious consideration, and the fashionable theme of young politicians, he commenced a work in which to the day of his death he was engaged,—the work of rendering science available in its practical applications to the people. Sir Henry de la Beche stands, therefore, pre-eminently, one of the useful men of his age, and his name is among those which the world will not willingly allow to die.

Henry Thomas de la Beche, the descendant from an old Norman stock, was born in 1795. He finished his education in a military college, it being the intention of his friends, and indeed his own, that his life should be devoted to the profession of arms. Circumstances leading to the abandonment of this design, science became the business of his life, at a time when it was quite a phenomenon to find a man of wealth resigning himself to its pursuit. It was no less curious, that a branch of science then regarded as of doubtful value, and in disfavour with most men, should have attracted his attention. Geology was regarded by the public as an ingenious exercise for speculative minds, having, however, some dangerous tendencies. De la Beche saw its importance, and by his earnestness and his example he may be said to have opened for the science a new path of great usefulness. About this period, William Smith had, after many years of careful observation, constructed his map, and published it under the title of a "Delineation of the Strata of England and Wales," and to it may be traced De la Beche's great design of laying down from actual survey all the geological formations of the United

Kingdom. His position in society enabled Mr. De la Beche to interest some members of the government in his design, and he was allowed, as an experiment, to commence his operations in connection with the Ordnance Trigonometrical Survey. This work was commenced at the Land's End, and in a few years, with the assistance of two of the gentlemen connected with the Ordnance Survey, De la Beche completed his maps of the western counties, in which not only was every rock laid down with the utmost accuracy, but every mineral lode which had been discovered was faithfully delineated. These maps were published by the government, and in 1839 Mr. De la Beche gave the world his valuable "Report on the Geology of Cornwall, Devon, and West Somerset." Eventually, the evident importance of the Geological Survey led to its being separated from the Ordnance Survey, and placed under the directorship of its originator. During the progress of the geological survey in Cornwall, many specimens, valuable in a practical point of view, were collected, and Mr. De la Beche obtained from the government a room in which to deposit them. He shortly required another, and before long he filled a house in Craig's Court with specimens and models, that formed the nucleus around which the magnificent collection now found in the Museum of Practical Geology was gathered. The small collection in Craig's Court was thrown open to the public; it occupied in a short time two houses; and having overrun those, its indefatigable director succeeded in persuading the government to build the fine edifice in which the Museum is now arranged in Jermyn Street, Piccadilly. While this was in progress, Mr. De la Beche succeeded in gathering around him a staff of young and rising men of science, having from the first his great object in view of organising the Museum of Practical Geology into a great educational establishment. The honour of knighthood was subsequently bestowed upon the Director of the Geological Survey and of the Museum of Practical Geology—both works of his own creation. Previously to this time many very valuable geological works were published by him, and in 1851 he completed his last great work "The Geological Observer." On the 6th of November, 1851, Sir Henry de la Beche delivered the inaugural address at the opening of the School of Mines, thus completing his original idea of rearing up in England a mining school, which, notwithstanding the enormous value of our mineral treasures, had hitherto been committed to the blind guidance of experience; up to this period Sir Henry de la Beche had continued with unabated zeal his labours. To give geology the most practical interpretation—to aid mineralogy and metallurgy in its progress—was the aim of his busy life. With a well-defined idea, an admirable scheme was worked out, which must prove highly beneficial to this country. Out of the excitement of the Great Exhibition, however, some elements of trouble arose, which not only impeded the progress of the School of Mines, but which caused much anxiety to its founder. It was, at one time contemplated to sacrifice the School of Mines—as a speciality—to a general School of Science, which no one saw better than Sir Henry de la Beche could not possibly be carried out in the existing establishment—and would, if attempted, prove fatal to its best interests. This intention, however, was set aside, but still, unfortunately, the new name of "Metropolitan School of Science applied to Mining and the Arts" was adopted. This involves pretensions which have not, and cannot be, realised, and without doubt, it has acted injuriously to the school. However, all who have entered as students, have belonged to or have been intended for some branch of mineral industry, and many who have been educated in the School of Mines are now engaged in the management of mines or of metallurgical works. We hope this may be sufficient to induce the government to devote the school in Jermyn Street to the original idea of its founder, and to try any experiments which may be made on the extension of scientific education elsewhere.

Sir Henry de la Beche, in the Geological Survey and the Museum of Practical Geology, has raised for himself an imperishable monument. On the morning of the 13th he died, up to the evening of the 11th he was engaged in directing the business of the Survey and Museum in the temple of his own creation. Though rendered powerless by the paralysis which had gradually crept over his frame, his mind remained singularly acute to the last. We have lost an earnest man: there are many men of greater mental power, and of higher scientific attainments than Sir Henry de la Beche, but very few who united the power of reducing science to practical utility in the manner which has been so eminently displayed in him we have lost. His decease will be long and deeply felt by a large circle of personal friends and men of science.

## THE TEMPTATION.

FROM THE SCULPTURE BY VANDE VENNE.

It is a matter of speculative enquiry how far sculptors and painters are right in giving to the tempter of Eve the ordinary form of a serpent: it is true that in thus representing the creature they only follow general interpretation, but such interpretation may be altogether wrong, and indeed is so considered by many students of the Bible and Hebrew literature. Milton, unless he expressed himself with a poet's licence, certainly did not regard the serpent of Paradise as similar in appearance to any reptile with which modern naturalists are acquainted:—

"So spake the enemy of mankind, enclosed  
In serpent, innate bad, and toward Eve  
Address'd his way, not with indented wave  
Prone on the ground, as since; but on his rear,  
Circular base of rising folds, that tower'd  
Fold above fold, a surging maze, his head  
Crested aloft, and carbuncle his eyes;  
With burnish'd neck of verdant gold, erect  
Amidst his circling spires, that on the grass  
Floated redundant: pleasing was his shape  
And lovely;"—

This subject is treated at some length in an admirable work, "Echoes of the Universe," by the Rev. H. Christmas. From his remarks we learn that the Hebrew word *Nachash*, used by Moses in the book of Genesis, and which in our Bible is translated "serpent," is not the term usually so rendered, but one of a peculiar character, and concerning the interpretation of which no divines have ever been perfectly satisfied. There are certain terms in the Hebrew which are sometimes applied to evil spirits; such are "*Nachash*," "*Leviathan*," "*Behemoth*," though by the two latter we understand respectively the crocodile and the hippopotamus. Dr. Adam Clarke, the able commentator, has taken much trouble to prove that the *Nachash*, so far from being a serpent at all, was rather an animal of the monkey kind; and he thinks it probable that it may have been that which we call an orang-outang, or, perhaps, the chimpanzee: such a theory only shows what extraordinary notions are sometimes entertained by men of learning and much study. The Rabbinical writers have promulgated some strange stories respecting the Temptation in Eden: one of the most absurd is, that the *Nachash* of Paradise had the form of a camel and was transformed into a serpent afterwards; that Sammael, the Tempter, whom we may presume to be Satan, came to Eve riding upon the back of the camel, and on her remarking to him that God had forbidden them to touch the tree, which was not the truth, he obtained power over her through the falsehood, and pushing her against the tree, said, "thou hast touched the tree and art not dead, neither shalt thou die if thou eat the fruit."

It must however be admitted that the highest authorities who in modern times have written upon this subject, agree that the agent by whom the fall of our first parents was consummated took absolutely the form of a serpent, but of one gifted with intelligence of a high order.

The question after all being speculative, and incapable of any satisfactory or certain solution, it may perhaps be asked why it is noticed here at all; our reply is, first that the sculpture of M. Vande Venne naturally suggests such a reference; and secondly, that the remarks we have made might be the means of inducing a departure from the general conventional treatment artists give to a subject which admits of change without a compromise of truth, inasmuch as the truth can never really be ascertained.

This group, which is in marble, was in the Great Exhibition of 1851: the name of the sculptor is new to us, nor are we acquainted with any other of his works. M. Vande Venne, as we have ascertained, is a native of Bois le Duc, in Holland, and was a pupil of the Royal Academy of Antwerp; but he resides in Rome, where this figure was executed in 1840. The modelling of Eve inclines rather too much to the masculine in the fullness of her lower limbs, but the upper portion of the figure is good, and the expression of the face—pleasure mingled with apprehension—is happily rendered.





THE TEMPTATION

ENGRAVED BY R.A. ARTLEY FROM THE SCULPTURE

BY M. VAUDE VENNE.

LONDON: PUBLISHED FOR THE PROPRIETORS







## THE TRIAL FOR LIBEL

AGAINST THE EDITOR OF THE "ART-JOURNAL."

[It will no doubt be expected by our subscribers and the public that we give a full report of this trial: the first, we believe, of the kind on record. We shall do so—copying the details from the several newspapers of Warwickshire—the *Birmingham Journal*, the *Birmingham Gazette*, the *Birmingham Mercury*, the *Leamington Courier*, the *Warwickshire Advertiser*, &c.: and at the close we shall offer such remarks as we consider demanded by the occasion—such as we believe will justify us in public estimation in reference to the course we have taken.]

## WARWICK ASSIZES.

HART v. HALL.

March 28.—Before BARON ALDERSON and a Special Jury.

THE plaintiff laid the *venue* in Warwickshire; a privilege to which he was entitled.

Mr. Macaulay (Q.C.) and Mr. Hayes were counsel for the plaintiff, Mr. John Smith, of Birmingham, was his attorney. For the defendant, Mr. Mellor (Q.C.) and Mr. Field were counsel, and his attorneys were Messrs. Baxter, Rose, & Norton, of London.

The damages were laid at *one thousand pounds*.

The declaration states:—

1st. That the plaintiff before and at the time of committing the several grievances hereinafter mentioned carried on the trade and business of a picture-dealer, and thereby made profits and earned his living; yet the defendant, well knowing the premises, falsely and maliciously printed and published in a periodical publication called the *Art-Journal* of and concerning the plaintiff and of and concerning him in the way of his trade and business the words following, that is to say—"Picture Dealing—a 'Sale' at Birmingham" (meaning that the plaintiff had had a sale of pictures at Birmingham which was a fraudulent and dishonest transaction on the part of the plaintiff), &c. &c.

The declaration then sets forth the libel as published in the *Art-Journal* for October.

2nd.—And also that the defendant, well knowing the premises, falsely and maliciously again printed and published in another and subsequent number of the said publication, called the *Art-Journal*, of and concerning the plaintiff, and of and concerning him in the way of his said trade and business, and of and concerning the libel in the first count set forth, the words following (that is to say), "The Picture Sale at Birmingham," &c.

The declaration then sets forth the libel, as published in the *Art-Journal* for November.

3rd. By means of the committing of the said several grievances, the plaintiff was greatly injured in his said trade and business of a picture dealer, and divers persons whose names are to the plaintiff unknown refused to buy pictures of the plaintiff, and divers pictures of the plaintiff which he had for sale remained unsold, and divers others sold for less prices than they otherwise would have done, and his said trade and business, and the profits made by him therein fell, and he was, and is otherwise injured.

And the plaintiff claims one thousand pounds.

The defendant justified: and put in the several pleas here following in justification:

1. The defendant, for a first plea, says that he is not guilty.\*

2. And for a second plea as to so much of the said alleged libels as alleges or imputes that the plaintiff knowingly and deceitfully advertised for sale, and sold at the said sale of pictures at Birmingham, divers pictures, as and for the production of some of the most renowned artists of England, well knowing that the same were not the productions of such artists, the defendant says that the said allegations were and are true. And that the said pictures in this plea above mentioned were not the productions, as the plaintiff well knew, of the artists whose names were mentioned in the catalogue put forward by the plaintiff at the said sale as the painters thereof, but were the works of other and very inferior artists as the plaintiff well knew, and were of much less value as the plaintiff well knew, than the same would have been had they been the genuine productions of the artists mentioned in the said catalogue as the painters thereof; and the defendant says that by means of the premises in the plea, many persons who were ignorant thereof became purchasers of such pictures as aforesaid at the said sale, and were thereby deceived as to the true character of the pictures which were so produced.

3. And for a third plea as to so much of the said alleged libel in the first count as alleges the defendant was a notorious dealer in pictures. And that his name was sufficiently well known everywhere to put people on their guard. And that the said sale at Birmingham proceeded from a very suspicious source. And as to so much of the libel in the second count, as refers to the character of the said party, (meaning the plaintiff) who commissioned the said auctioneers to sell, and whose former sales had been so notorious, the defendant says, that the character of the plaintiff as a dealer in pictures had been long before the said sale at Birmingham, and then was disreputable, and that the plaintiff was generally known and considered amongst persons dealing in pictures as a person of bad reputation as a dealer therein. To wit that the plaintiff had before then long been a dealer in pictures, and repeatedly offered for sale and sold as such dealer pictures as and for the productions of some of the most renowned artists, well knowing that the same were not. And which had been subsequently and before the alleged publication discovered not to be the productions of such artist. But productions of other and very inferior artists, and of much less value than the same would have been had the same been the genuine productions of renowned artists as before mentioned. And thereby many persons had been deceived in their purchases of such inferior productions. And had been defrauded of the money paid by them for the purchase thereof. And which sales and the value thereof had before the alleged publication become publicly known. And also in this count that the plaintiff had at various, and many times and places, to wit at Birmingham and Preston, and elsewhere in England, publicly sold pictures as aforesaid, and at such sales, or some or one of them, had suppressed his true name on the occasion of offering pictures for public sale. And had given to the auctioneers commissioned by him publicly to sell pictures at such sale or sales a surname which was afterwards dis-

covered to be a false and untrue surname. And fraudulently suppressed his true name at such sale with a view to deceive the said auctioneers, and the public attending such sale.

4. And for a fourth plea being to so much of the second count as alleges or imputes that the plaintiff before the said sale at Birmingham had been guilty of knowingly and deceitfully selling as genuine productions of artists of celebrity, pictures which as he then well knew were not the productions of such artists; the defendant says that the said allegations were and are true, and that the said plaintiff was thereby guilty of fraud and dishonesty as a picture dealer.

Mr. Macaulay, in opening the plaintiff's case, spoke at considerable length. He said that his client, who was a picture-dealer, having very numerous and extensive transactions in various parts of England, in ancient and modern pictures, had come forward to ask redress against Samuel Carter Hall, who was editor of the *Art-Journal*, for one of the most deliberate, as well as one of the most scandalous and audacious, libels that it had ever fallen to his (Mr. Macaulay's) lot to bring before a jury. Mr. Hart complained that he had been libelled in the way of his trade as a picture-dealer; and in the articles to which he (Mr. M.) would draw their attention Mr. Hall had avowed his intention of ruining the business carried on by the plaintiff. The immediate provocation for this appeared to have taken place in the early part of the autumn of 1854, in a sale of pictures conducted for the plaintiff by Messrs. Ludlow & Robinson, at Birmingham. Mr. Hart was possessed of a large stock of pictures, and, like other dealers, had them in all parts of the country; for instance, he had no particular warehouse in which they were placed in Manchester, Birmingham, Exeter, &c., but he was accustomed to receive advances from auctioneers, who afterwards offered the pictures for sale by auction, and whenever it was necessary for him to realise a portion of his stock he brought together particular pictures in a particular locality, and there offered them for sale. In this instance Mr. Hart, through the agency of Messrs. Ludlow & Robinson, advertised the sale of "a collection of splendid and authentic paintings by the great masters of the modern British School." The sale had taken place on Thursday, the 31st of August, and Friday, the 1st of September, and it was to be conducted on certain published conditions, and on a certain guarantee of authenticity. The learned counsel proceeded to read the conditions of sale, which were of the usual character in such cases. Messrs. Ludlow & Robinson had prefixed to the catalogue a note to the following effect:—"That in the event of a doubt arising as to the genuineness of the pictures of any living artist, purchased and guaranteed at the time of offering, the purchasers might, previous to payment, submit them to the artists themselves—the expense of doing so, should the pictures be repudiated, to be borne by the vendor, and the sale annulled; but in case of their verification the expense to be borne by the purchaser." The catalogue had been previously extensively distributed, and ample opportunity had thus been offered for testing the genuineness of the works which were to be brought to sale. Although provision had been made for a reference to the artists, and although nearly the whole of the pictures had been sold, there had not been a reference to any artist, and no purchaser, even after the articles in the *Art-Journal*, had come forward to express a doubt as to the genuineness of any of the pictures. Turning to the article in the *Art-Journal* of the 1st of October, the learned counsel said the jury would discover in the construction of its wording a sneer at Mr. Hart, assuming that his name was "Moses," which it was not, Mr. Hart's name happening to be "Louis Joseph." Whatever the motive, they would find that this article was inspired by the deepest personal malignity, and was, in all respects, one of the worst libels he had seen. It might be that Mr. Hall's own collection of pictures had not been garnished with the amplitude he desired from Mr. Hart's stock, or it might be that the intercourse between the picture-dealer and the editor had not been of the most polite description; whether that were so or not, the malignity by which the libels were dictated could not be a matter of doubt. The article of the 1st of October, which the learned counsel read and commented on at length, drew attention to the fact of the editor having treated on the subject of picture-dealing, and instanced dealings of dishonest practices in "the productions of famous masters of the ancient school."

\* Our readers are no doubt aware that this general plea of "not guilty" is merely a form of law: the authorship of the articles was from the first admitted by the defendant; but it did not follow that they were "libels" until so pronounced by a jury.



Mr. Macaulay here read the libel, as detailed in the pleadings, and continued—

The import of the above article was obvious. It charged Mr. Hart with a distinct fraud, and upon no better knowledge than a priced catalogue and mere surmises.—Mr. Macaulay then read a correspondence which had taken place between the legal adviser of the plaintiff and Mr. Virtue, publisher of the *Art-Journal*, Mr. Hall, the defendant, and his agents. Mr. Hall had written acknowledging himself the author of the article of the 1st of October, and in answer to a second letter from Mr. Smith (the plaintiff's attorney), Mr. Hall had referred him to his solicitors. Mr. Smith had written to Messrs. Baxter & Co., on the 13th of October, asking Mr. Hall to apologise, but to this an answer had been returned stating that Mr. Hall saw no course open to him than that of defending any action which might be brought, and adding that he (Mr. Hall) had no other feeling or motive in the matter than the discharge of his duty as editor of the *Art-Journal*. It had not (continued the learned counsel) occurred to Mr. Hall that he had another duty to perform—his duty to society. It was a mistake in him to suppose that he was performing his duty by writing such articles as might appear to him to make the *Art-Journal* a profitable investment. The sense of duty by which he seemed to be actuated was to make the best of a commercial undertaking. One would have supposed that after an action had been threatened Mr. Hall would not again have written upon the subject until the issue had been decided. He appeared, however, in the interval before his next publication to have been endeavouring to get up a case, and although they had not been so fortunate as to get hold of all his correspondence, they had a letter which he had written to Mr. Walker, who was an artist in Birmingham, and Secretary to the Society of Artists there. [The letter from Mr. Hall to Mr. Walker was here read. It was dated the 20th of October, and in it Mr. Hall asked for information, stating that he was fighting the battle of the artist. He appealed to Mr. Walker, as an artist, for any aid he could give him. He understood that Mr. Walker had purchased a picture at the sale and asked for particulars.] The attempt to fish up a case against the dealer, tickling as that might be to the vanity of a local artist, was defeated by Mr. Walker's candour. Mr. Walker had replied, stating that, as far as he could judge, he had never seen a more genuine collection of pictures. The sale, in his opinion, had been most honourably conducted, and he thought that Messrs. Ludlow & Robinson would not connect themselves with any questionable transactions. He therefore advised the defendant to settle the matter as quickly as possible. The next number of the *Art-Journal* (continued Mr. Macaulay) had appeared on the 1st of November, and, although Mr. Hall had received this letter from Mr. Walker, he deliberately printed another article. In that article strictures in the previous libel upon the auctioneers, relative to the conditions of the sale, were withdrawn, and their high respectability admitted.

Mr. Macaulay here read the article of November 1.

After the defendant had refused the fair offer of testing the genuineness of the pictures, his attorneys wrote to Mr. Smith, the plaintiff's solicitor, as it was supposed to renew the offer, and naming certain pictures, the genuineness of which was to be ascertained. Mr. Smith wrote a reply, expressing his willingness to do so; but, before doing that, required to know what course the defendant meant to take if the enquiries established the authenticity of the works. Messrs. Baxter & Co. answered that then the defendant would admit that he had written under a mistaken impression, and, in apologising, express regret for the reflections he had made on the Birmingham sale. Mr. Smith, on the part of the plaintiff, said he could not accept such an apology; that for a series of years the defendant had persecuted the plaintiff, and destroyed his business; but that, as the plaintiff did not require mere money compensation, he wished for a detailed statement of the facts on which the defendant relied, and the names of the parties from whom he had received his information—a retraction as full and ample as the libel—an apology, the form and substance of which were to be settled by some gentleman to be named, and inserted in the *Art-Journal*, the *Times*, and the Birmingham papers, and the costs to be settled. In reply to that the defendant's attorney repudiated the notion of terms of compromise, and the action went on. The defendant had put on the record three pleas. First, he denied that he wrote the libel, and then justified it in pleas, that the plaintiff had knowingly offered for sale pictures, said to be by renowned artists, which were by inferior artists, by which deceptions

were practised; that the plaintiff was known as a person of bad reputation as a dealer in pictures, who had long been in the habit of deceiving and defrauding persons by picture sales, and for that purpose had suppressed his true name. This plea (said the learned counsel) was to enable the defendant to enter upon some circumstances in connection with a forty or fifty years' life, during which Mr. Hart had been before the public; but in support of this general imputation upon the plaintiff's mode of dealing, only a few pictures had been named by the defendant. The learned counsel then stated the nature of the evidence which he should call in support of his case, and said that in the meantime he would call upon the jury to be careful to do justice in behalf of his client in regard to the scandalous, unjust, and audacious libel which the defendant had published against him.

Evidence was then taken on behalf of the plaintiff:

Mr. Joseph Ludlow, examined by Mr. Hayes, said he was an auctioneer in Birmingham, and had been so for many years. In September last he was instructed by Mr. Hart to offer some pictures for sale, and issued a catalogue (a copy of which was handed to the witness.) The catalogue was published about a week before the sale, which had been extensively advertised for two months. The pictures were on view the day before the first day's sale, and on the morning of the second day. The catalogues were extensively circulated by his own instructions. Nearly all the pictures were described as the works of living artists, and he believed copies of the catalogues were sent to artists, but not to those whose names were mentioned in it. As to the guarantee, Mr. Hart desired to guarantee every picture, and wished, if they were not proved to be genuine, they should be forfeited to the purchasers without payment; but witness altered the guarantee to the form in which it was printed. There were in Birmingham many collectors of pictures, and a number of artists and picture-dealers, many of whom attended the sale. There was no trap or trick intended in the conditions of sale. Nearly the whole of the pictures were sold. The sale was to a certain extent compulsory, as witness had advanced money on the pictures, and required repayment. He had not had any complaints made that the pictures were not genuine; but he had an application from a gentleman for the address of Mr. Kennedy, one of the artists named; he gave the address, but heard nothing more from the gentleman. Witness afterwards instructed his own solicitor to commence an action for libel against Mr. Hall, who made an apology and paid costs.—In cross-examination the witness said that this was his first transaction with Mr. Hart. He did not know that it was the practice of auctioneers to advance money to dealers before a sale took place. Hart had proposed to him at the same time to make an advance upon the pictures and to sell. He did not learn from Hart that Mr. Chesshire had refused to make an advance. Mr. Hart prepared the catalogue, which witness revised. The description of Sir Peter Lely's picture (No. 29) was supplied by Mr. Hart. The picture was described as "showing the germ of Lely's beauty." It sold for three guineas—(loud laughter). He had seen several printed catalogues, but not those of sales at Norwich, Leeds, or Preston. The sale included a picture by Mr. Farrier, called "Putting Salt on his Tail;" but witness did not remember the picture, nor did he know whether it was like an engraving which was handed up to him. The picture was not sold. There were also two pictures, "Views in Italy," by De Huesch, which the catalogue described as being worthy of being examined with a microscope; but they were not sold. He had a marked catalogue of the reserved value of the pictures, and was to use his own discretion. The reserved bid for De Huesch's pictures was 5 guineas each, but the last bidding was 6 guineas for the pair.—Mr. Mellor then read from the catalogue a description of a picture called "Musidora," which witness said was not sold, though 23 guineas were bid, the reserve being 25 guineas. No. 84, "The Disconsolate," was likewise unsold, the reserve price being 20 guineas, and the highest bid being 15½ guineas. These pictures were by Frost. A Stanfield, described as being "scientific and rich," was sold for 27 guineas. The "Falls of Tivoli," by Turner, sold for 13 guineas; and a "Study of Rocks," by Müller, framed, sold for 3 guineas, but it was a mere sketch. No. 50, "A Breezy day off Kent," by Müller, sold for 17. 17s. 6d.; No. 62, "Southey's House on the Thames," by Müller, sold for 5½ guineas; No. 38, "A Bacchante," by Etty, sold for 5½ guineas; No. 5, "The Homeless Hindoo," by Poole, framed, sold for 17. 15s.; and No. 98, "A River Scene,"

by W. Collins, R.A., was unsold, the highest bid being 12 guineas; No. 91, five views by Turner, R.A., was sold for 8 guineas; they were miniature views.—On re-examination the witness said that Sir Peter Lely and Mr. Turner were not living at the time of the sale; and he did not guarantee any pictures except those by living artists, but believed he told the bidders that he should not settle with his employer until the purchasers were satisfied.

Mr. Charles Birch, examined by Mr. Macaulay, stated that he resided at Edgbaston. He examined the pictures at the sale. He had been a purchaser of pictures, and had very largely both bought and sold; indeed, he had recently sold many thousand pounds' worth of modern pictures. It was his belief that the pictures sold by Ludlow & Robinson were genuine; some of the pictures he knew well, as they had belonged to himself, and he had sold them to or exchanged them with Mr. Hart. Witness bought the Stanfield, and had since sold it to Mr. Foster, of Stourton Castle. He knew Müller's picture, "William of Deloraine," which he had sold to Hart, having himself purchased it at Müller's sale. He believed it to be genuine. At this particular sale he bought ten or a dozen pictures—three or four pictures by Cox, and some drawings by Cox, a Stanfield, a Kennedy, and a Müller. He was perfectly satisfied with their genuineness—never more so. He had known Mr. Hart for sixteen years, and had bought very important pictures from him. His transactions with him might be counted by many thousands of pounds. Hart had always acted in these transactions as a straightforward honourable dealer.—On cross-examination by Mr. Mellor, witness said he did not remember Farrier's picture. A small Stanfield was handed up to witness, who said it was the one he bought. He thought it was by Stanfield when he bought it, but a doubt having arisen he took it to London, and put it into the hands of Mr. Gambart to be submitted to Mr. Stanfield, but did not know the result. Four or five of the pictures at the sale had belonged to witness, three or four being Cox's pictures, which he was very glad to buy back again. Witness last saw Hart a fortnight ago in Birmingham. He had not seen him that day.

Mr. John Eaton Walker, examined by Mr. Hayes, said he was an artist residing at Birmingham, and had for twelve months past been Secretary of the Society of Artists there. He inspected the pictures at Messrs. Ludlow's sale in September, and being acquainted with the style of the artists, his opinion was that the pictures generally were genuine. He received a letter, dated October 20, from Mr. Hall, in reference to the sale; it was the same letter which had been read, and on the 30th of that month he wrote the answer which had been read. He afterwards received a letter from Mr. Hall, dated November 1, stating that the defendant had better evidence as to the genuineness than witness could give, and adding that if he knew much of the career of Mr. Hart he would have suspicions also.\* Witness bought a drawing attributed to

\* The following is the correspondence between Mr. Walker and the defendant. Mr. Walker did not explain under what circumstances he handed over to the plaintiff's attorney two letters written to him by Mr. Hall, in strict and honourable confidence:—

"4, Lancaster Place, London, October 20.

"Dear Sir—You are probably aware that actions have been brought against me for an article in the *Art-Journal*, entitled 'A Picture Sale at Birmingham.' I am fighting the battle of the artist, and as an artist I apply to you for any aid you can give. I understand you purchased a picture at that sale. May I ask you for particulars concerning it, and any other information you may consider to be useful that I should know. I am sure I may reckon on the co-operation of all who, like you, are engaged in Art, and I shall greatly thank you for the information for which I ask, &c.

"S. C. HALL."

Mr. Walker replied in the following terms:—

"15, Crescent, Birmingham, October 30, 1854.

"Dear Sir—I am in receipt of yours of the 20th, which I should have answered earlier, but have been from home. With respect to the sale in question, I can only say that as far as I am able to judge, a more genuine collection of pictures I certainly never saw offered for public competition. I am also most perfectly satisfied in my own mind that it was most honourably conducted, the auctioneers, Messrs. Ludlow & Robinson, being incapable of acting otherwise. I was therefore much surprised when I read the article in the *Art-Journal*. The chief buyers were gentlemen of acknowledged taste, and to whom a large number of the pictures were 'old friends.' The sale, moreover, I have reason to believe, was unreserved in the strictest sense of the word, and gave the most unqualified satisfaction to all present. I cannot, therefore, but think that you were misinformed from beginning to end on the matter, which is to be regretted, as from all that I can learn the feeling here in favour of the auctioneers is very strong indeed; and really, if I may venture to



Maclise, with which he was perfectly satisfied, and afterwards was offered by Mr. Hart an advance on the price he had given. Witness gave seven guineas for the drawing, and Mr. Hart gave him ten pounds afterwards.

Mr. Wm. Holmes said he was an auctioneer and picture-dealer at Birmingham, and in the latter capacity he attended the sale and bought there. The collection seemed to him to be genuine. He had resold the pictures he bought, and had had no complaints about them.

Mr. Charles Hawker said he was a picture-dealer at Manchester. He knew the plaintiff, and had sold him three or four of the pictures which were genuine. He had dealt with Hart for seventeen years, probably to the extent of 700l. or 800l. a year. He had never had occasion to find fault with him.—Cross-examined. He had recently bought a "Cottage Interior" by Frederick Goodall, but was not aware that it was not by Frederick Goodall. He did not know that the word "Frederick" was written over an erasure.

Mr. Macaulay objected to these questions, and the Judge ruled that they could not be put. His lordship also expressed his dislike to pleading that two hundred pictures were not genuine because three or four of them might not be so.

Mr. W. D. Kennedy said he was an artist in London, and had painted the Academy gold medal picture of 1835. The pictures attributed to him in the catalogue were painted by him; in the instance of the "Musidora," he painted the landscape and Mr. Frost painted the figure. He had known Mr. Hart for seven or eight years, and had always found him honourable in his dealings.—Cross-examined. Witness had painted the back-ground of the "Musidora" after the figure had been painted, the picture being brought to him for that purpose by Mr. Hart. He did not ask Mr. Frost's permission before painting on the pictures.\*

express an opinion, I should say by all means settle the matter as soon and as quietly as possible.—Yours, &c.  
"J. E. WALKER."

To this letter Mr. Hall replied:—

"Dear Sir—I thank you for the courtesy of your reply. Although I entirely exonerate the auctioneers from all wilful blame in reference to the sale of pictures in Birmingham, and as I think you will say, have made them ample amends, you are greatly mistaken in considering the pictures sold to me, all of them, the productions of the artists to whom they are attributed. I, who did not see them, would not presume to differ from you, who did, but that I have evidence better even than yours. You have not answered my question as to whether you bought a picture at that sale; what you gave for it; and by whom it was purported to be painted. Will you do me the courtesy of answering these questions? I am fighting no battle of my own, but I am fighting that of the artists, and I humbly think that I have a right to ask for their aid. To me such a contest can bring only vexation and labour at the best, save and except that recompense which attends every man who has the consciousness of having done his duty and been useful. If you knew as much as I do of the career of Mr. Lewis (not Louis) Hart, you would readily have 'suspicions,' as I have had. And I as fully believe that it would have been just the same with Messrs. Ludlow & Robinson.—Yours, &c.  
"S. C. HALL."

\* The following two letters were written by Mr. Hall to Mr. Kennedy; that gentleman having, in an answer to the first letter, replied in the affirmative:—

"October, 13, 1854.

"Dear Sir—It is right that I should apologise for the question I am about to put to you. It is simply this: Did you ever paint a picture in conjunction with Mr. Frost? or have you ever painted any part of a picture of which part has been painted by him? I find in a catalogue of pictures sold in September last at Birmingham, a picture to which are appended the names of 'Kennedy and Frost,' it is entitled 'Musidora,' and is described in the catalogue as 'in the very finest manner of these favourite painters.' I find also in the same catalogue a picture (entitled 'After the Bath') named as described by Frost, of which it is said 'the rich landscape background is by Kennedy.' It would be an insult to you to imagine you to have painted parts of these two pictures, unless in conjunction with Mr. Frost; and therefore the first part of my question might suffice without the latter. For especial reasons, however, it is essential that I put both; and I trust you will not consider me rude in doing so, or in asking you to oblige me with your answers as soon as possible.

"— Kennedy, Esq.

"Your's very truly,

S. C. HALL."

"October 17.

"Dear Sir—If I understand you rightly, it is too true that you have been guilty of working upon and adding to the picture of a brother artist—that artist being alive, living a very short distance from you, with whom you are acquainted, and who enjoys a high and honourable reputation. And that you have done this without the knowledge of such brother artist. It is not for me here to comment on such a procedure, although it will unquestionably be my duty to do so elsewhere. Two actions for libel have been brought against me for having

Mr. George Henry Phillips, an auctioneer, of Bond-street, London, said he sold pictures extensively, and had sold to Mr. Hart the small Stanfield referred to in the trial, but he did not guarantee it, though the person for whom he sold it called it a Stanfield. Mr. Hart seemed to doubt the originality of the picture, and proposed to return it within a month on proof that it was not genuine. Witness assented to this, and the picture was not returned.—Cross-examined. It was sold either for 15l. or 18l. If guaranteed it would not have been worth much more. If an early work it would not.

Mr. Robert Winstanley said he was an auctioneer at Liverpool, and had twice sold pictures for Mr. Hart; in both instances he believed the pictures to be genuine.

Mr. Frederick W. Hooper, picture-dealer, of London, said he was acquainted with the works of modern artists. He attended the sales at Birmingham, and recognised pictures by Baxter, Collins, Lee, Cooper, and Liugelbach, as pictures he had himself sold to Mr. Hart. Those were genuine pictures, and this opinion applied to the general collection. He bought back for 8l. the Liugelbach he had sold to Hart. He sold it to Hart for considerably more than that sum.—Cross-examined. Witness sold the Collins, a marine view, to Hart for 30l. he thought; the Lee for 50l. or 60l.; and the Cooper for 100l. or more. They were not large pictures. He bought all the pictures he had mentioned privately, but not from the artists.

Mr. Joseph Gillott, merchant, of Birmingham, said he had bought a great many modern pictures, and knew the artists' styles. He had dealt with Hart to the extent of some thousands. He did not see the collection which was sold by Messrs. Ludlow & Robinson. An Etty, a Bacchante, was shown to witness, which he believed he had sold to Hart, having himself bought it from Mr. Etty.—Cross-examined. He believed he purchased the picture from Etty, but did not recollect the date, nor the price he gave for it. He believed the whole figure to have been painted by Etty. It was about five or six years since he sold it to Hart. A great many years ago Hart used to take pens of witness for pictures, but not lately.

Mr. Macaulay said that this was the plaintiff's case. He could not ask the learned Judge to wait until the plaintiff himself arrived to be examined, as he would not reach Warwick before half-past two o'clock. At that time he would tender the plaintiff for examination.

His lordship said he should not permit that, but he would leave it to Mr. Mellor to call him if he chose.

Mr. Mellor said the defendant had made every effort to find the plaintiff, but could not. The learned gentleman added that he perfectly understood the present trick; that there was no intention to let Mr. Hart appear: that, in fact, they dared not call him.

Mr. Mellor, Q.C., for the defendant, addressed the jury at great length, describing the defendant as a gentleman well known in the literary world, as the husband of a lady of great celebrity, and who, although nominally a barrister-at-law, had, for many years, devoted himself to literature and the fine arts, and as Editor of the *Art-Journal* had sought to promote a better taste, and a truer appreciation of works of Art, and to purge the trade of picture-dealing of the frauds by which it had long been distinguished. Those frauds were most notorious, and did infinite mischief to Art in this country, and the *Journal* had done much to improve the taste, so perverted. The attention of the Editor had, some years ago, been called to the subject of pictures by old masters, the manufacture of which had gone to such an extent that it was said there were sold in England, every year, more of the ancient schools than could be found in all Europe together. This was the first time that even a threat had been held out against the defendant, of legal proceedings, and so distinguished was the approbation he had received that he was permitted

written and printed in the *Art-Journal* the article entitled 'A Picture Sale at Birmingham.' It is my duty not only to defend myself, but to expose a system which is subversive of all professional honour, and I give you timely notice that I shall subpoena you at the trials which are to ensue.—Your faithful servant,  
"S. C. HALL."

It is worthy of remark that when Mr. Hall communicated to Mr. Frost his apprehension that Mr. Kennedy had been guilty of this act, Mr. Frost in the strongest possible terms expressed his belief that Mr. Kennedy could not have so acted—adding "he would do more have done so to me than I should have done so to him."

access to the private collections of the most illustrious personages in the realm, to illustrate the pages of his publications. Upon the publisher of the *Art-Journal* being written to, Mr. Hall did not hesitate to avow himself the author of the article; and no doubt that he was induced to write it upon the faith of information supplied to him. Upon the question "Who is Mr. Hart?" the learned counsel commented severely upon the fact that Mr. Hart was not put into the witness-box; although every effort had been made by the defendant to discover his whereabouts, and bring him face to face with the jury, who would see, in the course of the case, why the plaintiff should keep out of the way. As far back as 1842, the plaintiff, Hart, had called upon Mr. Farnell of Norwich, and offered him four pictures (which the learned counsel specified) as forming part of a nobleman's collection of the old masters, one of which was bought by Mr. Farnell at an exorbitant price, and the others, on being sold by auction, did not realise more than 55l. or 27l. each, although offered to him originally for 400l. or 200l. If those had been genuine pictures, it would have been easy for the plaintiff to have gone to London, and in quarters, of whose respectability and solvency there could have been no question, obtained the prices he demanded. The one purchased by Mr. Farnell had turned out of very inferior character. The plaintiff was, what is technically called, a "picture-pickler"—one who got inferior artists to imitate particular styles, and sell them as genuine pictures. "Picture pickling" was a process of getting pictures dressed up in some particular style, so that they may pass as genuine pictures. In 1846, Hart had gone to a person in London with a collection of pickled pictures. This gentleman was more skilful than the plaintiff in the history of the various styles of art, and he got him to make up a most taking catalogue for a sale at Leeds. Mr. Mellor read a number of extracts from the catalogue, amid the most uproarious laughter. The language employed was in the highest style of bombast, and abounded in the most glowing descriptions of the pictures which were to be offered for sale.

The Judge asked what object the reference to the catalogue was to serve?—Mr. Mellor: To establish the identity of Mr. Hart by showing that the same descriptions had been used in various catalogues by a person known as "Louis Hart." The absence of the plaintiff compelled him to take this course to establish the point of identity.—Mr. Baron Alderson: But, supposing I were to quote Homer, that would not make me Homer (laughter).—Mr. Mellor thought that if he showed that the same descriptions had been used at various sales by a person under the name of Hart, that would go some length in proving the identity.—Mr. Baron Alderson—Let some person be called that has seen him.—Mr. Mellor was in this difficulty, that Mr. Hart was not to be found. The learned counsel went on with the reading of the catalogue. The court was convulsed with laughter as he repeated such phrases, as "showing the very germ of Lely's beauty, the languid eye," &c. He was proceeding to show that the same pictures, with the same descriptive matter attached, had at different sales been attributed to different masters, when he was interrupted by Mr. Baron Alderson, who asked if his brother in the Crown Court would convict a thief in that way?—Mr. Mellor said it would go a certain length.—Mr. Baron Alderson remarked that he thought, although they could make out that three, or four, or even twenty, out of the 200 pictures were not genuine, they were not entitled to accuse a man of fraud.—Mr. Mellor was about to show the circumstances, and the state of information under which Mr. Hall had written these articles.—Mr. Baron Alderson: In taking that course, you may show something in mitigation; but if you take a particular sale, and say that the pictures at that sale were not genuine, you must prove it. It will not do to say that fifteen years ago some sales took place of pictures which were not genuine.

The learned counsel was again proceeding to read extracts from a catalogue of a sale of pictures at Leeds in 1846, with a view of connecting several works therein described with the catalogue, and pictures, at Birmingham; but the learned judge again interposed, and expressed his intention of telling the jury that that was no evidence at all. He admitted that the absence of the plaintiff was a strong circumstance; but if he were present, he might say he had made a copy from the catalogue of "that scoundrel at Leeds." Here there were about two hundred pictures, and because some five or six, or even twenty were of doubtful character, was it to be said that the plaintiff knew all the rest were not genuine?—Mr. Mellor did not pretend that; but he was going to show his lordship under what circumstances the defendant wrote.—The judge: That might be urged in mitigation; but if the plaintiff could not



justify the whole, he (the judge) should tell the jury that they might find a verdict for those parts which were not justified.—Mr. Mellor explained that Mr. Walker's letter was dated the 30th of October, and, therefore, it was impossible to receive it before the second article appeared.—The judge: That might remove the objection to the second article. What was said to the first?—Mr. Mellor proposed to trace the plaintiff to Birmingham in 1851, where a gentleman purchased a Pyne, which turned out to be a copy. Other instances of that sort, he should be in a condition to prove. No doubt the previous articles in the *Journal* had prevented the sale of many alleged copies of old masters, and the defendant seeing one in the Birmingham catalogue that bore great similarity to one at Leeds, had written under the impression that it was part of the system by which unauthenticated Turners, Pickersgills, Eytys, and Stanfields, had been nefariously put upon the public.—The judge asked why should transactions of thirteen years ago, be raked up then? Let Mr. Mellor say something about Birmingham.—Mr. Mellor was bound to admit that, with regard to the Birmingham sale, the defendant had made a mistake; although, in truth, honour, and justice, he could say nothing of the sort about Mr. Hart prior to that time.—The judge said there could be no doubt that it was a libel. The original offer made by Mr. Smith was a very fair one; and he (the judge) wished the case had stopped there. Persons were liable to make mistakes; and, no doubt, Mr. Hall had used too strong language.

Mr. Mellor said that his lordship having ruled that he could not offer the evidence, he should abstain from reading further extracts from the Leeds catalogue; but should identify Hart at Preston, and in other respects where his identity was material, together with his connexion with the doctored up of pictures. Although he (Mr. Mellor) could not justify the character given to the sale at Birmingham, yet, on the question of damages the jury would consider what a person was entitled to who durst not put himself into the box in an action where he complained of a scandalous and unjustifiable libel. He then commented with great severity on the absence of the plaintiff, and on the evasions and difficulties the defendant had encountered in his efforts to subpoena him; and after characterising the declaration that Hart was expected to arrive in Warwick that afternoon as a trick, a mockery, a delusion, and a snare, the learned gentleman concluded an able address by asking the jury to give a farthing damages, as that sum would be ample for any man who did not dare come into court to protect his own character.

Witnesses were then called for the defence:—

Mr. Farnell, a schoolmaster, of Norwich, said that in November, 1842, Mr. Hart called upon him stating that his father was about to buy him a commission in the army, that he had bought some pictures of a nobleman, that his father would disinherit him if he did not sell them, and that although he had advertised them for sale by auction he would sell witness all the gems at "a very low figure." He came in his brougham accompanied by a "tiger," and the horse and brougham were sold on the day after the auction of pictures. Witness went to Hart's lodgings and saw a picture alleged to be by Francia, and another alleged to be by Terburg, a picture of a lady sitting by a cradle. For the Francia, Hart asked 400 guineas; and 300 or 350 for the Terburg. He also saw another picture, "Martha and Mary," said to be by Leonardo da Vinci, at 250 guineas; and a Hobbema at 200 guineas—"Elisha mocked by the Children."—The judge: He thought I suppose, that was appropriate to you as a schoolmaster.—Witness bought the Francia for 25*l.* in money, and what Hart called the weeds of his collection, namely, a very fine Old Crome; four pictures by Stark; and a picture of Canova Crowned, he thought by Briggs. He also took a Jordaens, a very fine picture. Altogether they would have brought 200*l.* The other pictures belonging to Hart were afterwards sold by auction, and witness then bought the Hobbema for 27*l.*, the Leonardo for 35*l.*, and the Terburg for 55*l.* He also bought a Van Tol at the sale. When witness examined the Francia closely he found it to be an old German picture by Schwartz, which had been "painted up." In July, 1843, witness showed the pictures to a dealer named Radcliffe. He then sold them by auction and got 10*l.* for the Leonardo, 13*l.* for the Terburg, 12*l.* for the Hobbema, and 30*l.* for the Francia. In 1847 a sale of pictures was held at the Swan, at Norwich; he went to the sale, but had no money to buy with, having been "cleaned out" before. It was Mr. Hart's sale, and the catalogue now produced was that of the pictures offered for sale then.

In answer to the learned judge, the witness said he saw Mr. Hart for the last time in 1847.—The judge: Then how do you know he is the present plaintiff?—The Mr. Hart I saw in 1842 was the same Mr. Hart I saw in 1847.—The judge did not think that reasonable evidence of identity as regarded the plaintiff in the present case. It was only an identity as to name.—Witness: I am pretty sure that it is the same Hart who is the plaintiff in the present case.—Mr. Baron Alderson: Suppose you had been robbed eight years ago by a person of the name of Louis Hart, and you were told there was a person of that name in the other court, would you have said that it was the same Louis Hart without seeing him?—Mr. Mellor: It is some evidence of identity: but all our efforts cannot bring the plaintiff here.

Mr. Edward Radcliffe, a picture-dealer in Holborn, said he saw the pictures Mr. Farnell bought of Hart, and did not believe them to be genuine.

Mr. John Gillman, a print-seller, of Norwich, had seen Hart in that town in 1842 and 1847, immediately after the sale. At the sale in 1847 there was "A Shrimper," by Collins, R.A., but certainly not painted by him. There was a Holy Family, falsely ascribed to Murillo; a false Rubens, and two pictures attributed to Sir A. Calcott, one of which sold for 20*s.*, and the other for 30*s.* The Collins sold for eight guineas. As a genuine picture it would then have been worth about seventy or eighty guineas, and now considerably more. If he had thought it was a Collins he should have bought it. He had seen a catalogue of a sale at Leeds containing some of the pictures offered at Norwich.

Mr. Louis Hermann, picture-dealer, of London, was next called, and shown a catalogue of the Norwich sale, but could not recognise any of his own composition in it. He knew Hart, and had drawn up a catalogue for the Leeds sale for him, from descriptions of pictures furnished him by Hart. That was in 1846. Some extracts from the catalogue having been read by the learned judge, the witness explained that he wrote none of the bombastic descriptions. He merely compiled what Hart furnished him. After compiling the catalogue he saw the pictures. He knew the tricks practised in "pickling" pictures; he had been bred to the trade.—Mr. Mellor here read from the Leeds catalogue the name of a picture called "The Kingsdown Shrimper," attributed to Clater, but which it would be seen afterwards became a Collins; on which the witness said he did not examine the pictures with sufficient interest to recollect any of them. He wrote several descriptions for Hart, but Hart wrung and strung a lot of scribbling and newspaper scraps together, and so made up the documents.—Mr. Mellor then took up the Leeds catalogue, and the learned judge that for Norwich, and compared several of the titles of the pictures which, together with the appended descriptions, coincided exactly, except that at Norwich several of the pictures were stated to have been derived from the collections of the Duchess de Berri and other distinguished persons. One of the pictures in a Preston catalogue, that by Sir Peter Lely, figured with a similar but not identical description in the Birmingham catalogue.—Mr. Hermann was then further examined. He said that he had not seen Hart for a long time, having taken out a writ against him, which he had ineffectually attempted to serve.—On cross-examination the witness said he had not the writ with him, but his solicitor had promised to send it, and he should have served it at Warwick if possible.\*

Mr. Thomas Wren, formerly an auctioneer at Preston, identified a catalogue handed to him as one from which he sold pictures in Preston in September, 1846, on the instructions of Louis Hart. When Hart called upon him he called himself Mr. Lewis, but a day or two afterwards told witness his real name.—Cross-examined. He had advanced money before the sale to Hart; but the sale was too bad to repay the advances, and therefore Hart gave him two bills, drawn by himself as Louis Hart upon Mr. Birch.

The learned judge, looking over the Preston catalogue, observed, "Why, they have put in the 'Three Marys,' by Ludovico Carracci, which is at Lord Carlisle's!"

Mr. John Coppock, an ironmonger, of Birmingham, said he knew Hart, and had attended Hart's sale, and also one in 1851, held by Chesshire and Gibson, when he bought two pictures; one a "Heath Scene," alleged to be by Pyne. (The picture was here produced, and recognised by witness.) The sale was Hart's, for he told witness so himself. Hart told him he had an excellent bar-

gain, as he had bought the Pyne for seven guineas. He bought another picture for twenty and sold it for twenty-five guineas. He discovered when he went to pay for the first picture that it was not a Pyne; which he could not do before, because it was ten yards off him when sold.—On cross-examination the witness said he did not remember that the purchasers at Messrs. Chesshire's sale had fourteen days to communicate with the painters. He changed the Pyne and some money for other pictures. He was introduced to Mr. Hall about two months ago in Messrs. Mapplebeck & Lowe's shop, at Birmingham, where he was employed, and then he mentioned the purchase of the Pyne.

Mr. James Baker Pyne, the well-known artist, was next called, and the picture alleged to be painted by him was submitted to, and disclaimed by him with such a gesture of disgust as provoked a laugh. He said the picture was not even an imitation of his works.

Mr. Richard Mould, of Everton, produced a picture by Farrier, "Putting Salt on his Tail," which had been in his possession since 1846. He had sent it to Mr. Farrier, who said it was the original picture, but had been often copied. In cross-examining the witness, Mr. Macaulay asked him how long Mr. Farrier had been dead, when he replied that he was then in court; in fact, Mr. Farrier was the next witness called, and he stated that the picture produced was the original one. He had never copied it, but it had been copied, and in some instances so well that the imitations were likely to deceive purchasers.

Mr. Sidney Isaac Sidney, solicitor of Old Jewry, London, said: I have known the plaintiff all his life. He is about 40 years of age. Some years ago he lived in the same house with me for about three months. That was from twelve to fifteen years ago. I have not seen him since.

His lordship did not think it at all relevant that what took place as to "pickling" pictures so many years since should be given in evidence. He had no notion of going back perhaps thirty years of a man's life; or, if in the case of Methuselah, nine hundred and sixty years it might be.

Mr. Sidney, cross-examined by Mr. Macaulay: The solicitor to the defendant, called on me about ten days ago to enquire as to Mr. Hart's character.

Mr. Samuel Carter Hall, the defendant, said he was the Editor of the *Art-Journal*, and had conducted it for sixteen years, that was from the commencement. He had received catalogues of Mr. Hart's sales then produced, and many others, before he wrote the alleged libel. He had also received from the country many letters and communications concerning him. He was not personally acquainted with Mr. Hart, and in using the name "Moses Hart" he then believed Moses to be his real name, and certainly did not intend it as a reflection. The November number of the *Art-Journal* was published on the last day of October, but the article was written and printed ten days before.—On cross-examination the witness said that had he received Mr. Walker's letter earlier, probably he should not have published the November article, for he should have made further enquiries, and had he found its statements corroborated he should have been willing to apologise as to the Birmingham sale, but he would not have retracted his statements as to Hart's general character. He had informed Mr. Walker that he had evidence about the pictures at Birmingham better than that gentleman could give, because he had received letters in reference to them, and had also information communicated by word of mouth.

Mr. Mellor was about to call witnesses to show that the defendant had used every exertion to find Mr. Hart, but had failed; when his lordship interfered, not thinking that it would at all affect the particular matter before them.

Mr. Mellor then summed up the evidence for the defence, and again strongly remarked on the absence of Mr. Hart, which had produced so much difficulty to the defence that day. He then animadverted on the technical objections which had been interposed so frequently during the trial, and urged that Mr. Hall's object was solely to protect artists and purchasers of pictures, that he had no personal animus against Mr. Hart, but wrote simply on a knowledge of his previous character and transactions. The learned gentleman concluded by asking the jury to consider the information Mr. Hall had when he wrote the first article, and that it was not until after the second article was published that he received Mr. Walker's letter. Let them also ask them-

\* Mr. Hermann forgot to state that the transaction out of which this writ arose was of long standing; that in fact he had been endeavouring to serve it during the last three years.



selves whether Mr. Hart was not keeping out of the way because it would be inconvenient to appear, and because he was afraid that if he did enter the witness box he would have to reveal such things as would prevent him ever showing his face in a court of justice to ask for damages for a libel on his character.

Mr. Macaulay then replied upon the whole case. He argued that although a general career of cheating had been alleged in the libel, not one instance of a sale by fraudulent misrepresentation had been proved. As to the declaration that Mr. Hall would have withdrawn his statement in reference to the Birmingham sale if he had received Mr. Walker's letter earlier, that was disproved by the fact that the plea which was dated on the 3d of March, actually alleged that the sale in question was fraudulent. Mr. Hart was absent because he feared to be arrested on writs which were issued against him. The libels had been the means of ruining Mr. Hart, and there really seemed to be in Mr. Hall's mind some strong personal feeling against the plaintiff. The learned gentleman concluded an able address by asking for substantial damages.

The judge then proceeded to charge the jury: respecting this charge, we deem it our wisest course merely to extract from the several newspapers in which it was reported.

"The learned judge, in summing up, spoke with severity of the offence of publishing in newspapers imputations upon the characters of individuals without amply sufficient grounds, and expressed his opinion that, if people would assume to themselves functions which nobody expected them to discharge, and, under a sense of what they chose to call duty, inflict serious injury upon others, they ought to be compelled to make a full compensation for the wrong so inflicted."—*The Times*.\*

"The learned judge in summing up the evidence explained the law of libel, and directed the jury that on the first plea a verdict must be returned against the defendant, even on his own admission, and persons who set themselves up as judges of other men without being authorised to do so, must suffer any inconvenience they might bring upon themselves. His Lordship then commented severely on the publication of the second article while the action was pending, and repudiated what he called the constant practice of newspapers, namely, that of continually bullying and intimidating persons who dared to bring actions against them. His Lordship, while commenting on a letter in the *Art-Journal*, signed "A lover of Justice," published by the Editor as ex-

culpatory of Messrs. Ludlow and Robinson, intimated that it might have been written by the defendant to himself, and then proceeded to explain to the jury a process which he appeared to believe was the ordinary course adopted by newspapers, namely, that in the event of any quarrel the editors wrote letters to themselves signed "Junius Brutus," such letters always attacking the opposite party and complimenting the newspapers which published them."\*—*Birmingham Gazette*.

"The judge, in summing up, said that upon the question of libel, the verdict must be for the plaintiff. He must say that an action having been commenced, it would have been more decorous on the part of the defendant, to have abstained from publishing the second article. When that course was resorted to, whilst actions were pending, by proprietors of large newspapers, it had the appearance of newspaper editors writing down men in a way which looked like bullying them not to sue at all, and of attacking, to ruin them under such circumstances. No man dare stand a contested election who doubted the chastity of his wife; or feared the raking up of something which reflected upon the memory of his grandfather. He thought that juries should set their faces against this, which was too much the practice of the press in the present day. The question of damages was one which it was altogether for the jury to decide; and they would have no difficulty in determining whether the plea of justification was made out. The plaintiff complained that he had been injured by these articles, in his dealings as a picture dealer. He (the judge) did not exonerate him for what he had done at Leeds, Norwich, or elsewhere, by puffing his goods imprudently and unwisely, and probably the defendant had been misled by that; but it was not for Mr. Hall to take upon himself, most dictatorially, the office of judge at a self-constituted tribunal, and make attacks upon character, under circumstances which were assumed for the purpose."—*Warwickshire Advertiser*.

"Baron Alderson then put the case before the jury, going at considerable length into the whole of the particulars. The plea of not guilty by the defendant had not been maintained. He expressed his regret that the second article had been published. He always thought it indecorous in newspapers to allude to actions while pending between them and others, because it looked like bullying the man that dared to differ with them. It was dangerous in the hands of large newspapers, who could run down a man until no man dared to proceed against them any more than he would undertake a contested election, where all sorts of accusations were common, where, if one wasn't bad himself, his wife was no better then she should be, or his uncles or aunts were very disreputable persons. He did not say that the press should not comment on proceedings when the thing was decided one way or another. The defendant, whose work was a really excellent one, said it was his duty to write the second libel; but he (the learned Judge), could not see that it was. Nobody called on him to undertake the duty, and he had no business to constitute himself a tribunal. Of course, according to the ordinary practice of newspapers after libelling one, the editor wrote a letter to himself commencing complimentarily to the paper, repeating the libel, and ending "Junius Brutus," or something

of that sort. Why, when a man said in this way it was his duty to do this or that, it was the old story of the woman who always considered it her duty when she intended to do something atrociously bad. In conclusion, his Lordship, after going through the case, said that there could be no doubt the plaintiff was entitled to damages—the amount of which it would be for the jury to determine."—*Birmingham Journal*.

The jury retired to consider their verdict. —After an absence of ten minutes, the jury returned into court, and found a verdict for the plaintiff, damages *forty shillings*.

We have thus fully reported the trial: the first, we believe, that has ever brought the subject of picture-dealing before the public; and it will naturally be expected that we accompany it with some observations that may explain the circumstances in which this libel originated, with such also as induced us to put in our pleas of justification.

We say at once that with the verdict we were entirely satisfied. The jury could have given no other. For it is undoubted that we failed to make good our plea of justification in reference to the sale at Birmingham on the 31st of August and the 1st of September last. The amount of damages is the smallest amount that carries costs.

It will be obvious to all who read the judge's charge that the jury were not influenced by it; that they considered the case in all its bearings, and believed, as no doubt, the public will, that in the discharge of a sacred and bounden duty, and from no private influence or malice, this libel had been written; and we cannot doubt their conviction that out of such exposures great public benefit and very general good have arisen.

First, with reference to the sale at Birmingham: if the plaintiff's attorney had demanded no retraction, except that which had reference to this sale, we should have unhesitatingly made it—with some qualification, however; for it now appears certain that a large proportion of the pictures there sold were original productions of the artists—generally poor specimens, early productions, or slight and unimportant sketches; but not such as could have been properly characterised as fraudulent imitations. But the plaintiff's attorney required that which it was impossible to give him—that which was tantamount to an admission of our belief in the integrity of his client, and the *bona fides* of his previous sales, which formed the ground of our suspicions as regarded Birmingham, and our belief that the sale there was to resemble, in character and in value, the sales that had preceded it. The judge stated the proposition of the plaintiff's attorney to be "a fair one;" but his lordship could not have given the subject consideration. With all deference to his lordship, to have done what the attorney required would have been simply to save our money at the expense of our character.

From the evidence adduced at the trial, we cannot doubt that Mr. Hart had not sought to impose a collection of forged works on the people of Birmingham. Our enquiries failed to obtain proofs to sustain our views, except in a few instances. These few it is permitted us to explain:—

1. Concerning the "Escape from the Wreck," attributed to "C. Stanfield." The letters "R.A." do not accompany the name in the catalogue, although it was admitted to have been both bought and sold as a production of the Stanfield. Mr. Stanfield wrote to us, stating that he had never painted a picture under that title—and

\* The defendant considered it right to address the following letter to *The Times*, which was printed in that journal on the 30th March:—

To the Editor of the *Times*.

SIR,—May I take the liberty to ask your attention to the report of the trial at Warwick, for libel, in which I was defendant, on Wednesday?

As far as I am privately concerned, I should not think of taking such a liberty; but it seems to me that a great public object is involved in the dictum of the judge, Baron Alderson, from which, happily for me, the jury entirely dissented.

It is no less than this—that any conductor of the public press who exposes an abuse of any kind, not being legally qualified and authorised to do so, ought to be punished for so doing.

Now, the world has reason to thank God that this principle is not the principle on which *The Times* is conducted; nor ought it to be that on which any follower of *The Times*, however humble, ought to act.

Baron Alderson was resolved, from the opening of the case, to take as his view that a public journalist must not dare to expose or condemn any grievance, evil, or abuse, by which the public must or might suffer; and in the court there was but one feeling—that of utter astonishment.

I pray your pardon for directing your attention to this matter, and have the honour to be,

Your faithful servant,

March 30.

S. C. HALL.

\* It is scarcely necessary to say that before his lordship made this gratuitous assumption, it was easy for him to have determined the point while the defendant was under examination.



did not believe the picture was his. On its being subsequently shown to him, he stated it not to be painted by him. This was one of the proofs upon which we relied at the trial; he was subpoenaed; but unhappily the illness and consequent absence of Mr. Stanfield, rendered it unavailable, and it was not in evidence.

2. In reference to a picture called "The Homeless Hindoo," by Poole, as in the case of Stanfield, the letters A.R.A. were not appended to the name. Mr. Poole wrote us to say he never painted a picture under that title, and believed it not to be his. On subsequently seeing it, he said he never painted it; he also was subpoenaed; but, in his case also, illness deprived us of his attendance at the trial, and the picture was not in evidence.\* [It was said that some other artist named "Poole," was to have been brought forward to say he painted it. Fortunately, perhaps, for him, if there be such a person, his testimony was not required.]

3. In the catalogue there were two pictures marked by "Holland," entitled, "Dover Harbour," and "Peasant Woman Bathing." Mr. Holland informed us he never painted a picture of Dover Harbour: and that, although he once painted a picture of women bathing, the scene was in Portugal, and this was not likely to be that work. They sold for £3 15s. 0d. each, and all our efforts were fruitless to obtain them, with a view to putting them in as proofs.

4. A picture called "Putting salt on his Tail," attributed to "Farrier" was in the catalogue. Mr. Farrier informed us that he had painted but one picture of this subject; that picture we ascertained to have been for many years in the possession of Mr. Mould of Liverpool, consequently we concluded that the one sold at Birmingham must be a copy. Mr. Mould brought the original into court. Mr. Farrier deposed to its being the only one he had painted of the subject. But as all our efforts failed to obtain the copy sold at Birmingham, these proofs were not "evidence," although, no doubt, the facts weighed with the jury.

6. In the sale there were two pictures—represented, the one to be by "Collins and Linnell," and the other by "Müller and Linnell." We wrote to Mr. Linnell to ask if he had ever painted a picture in association with Müller. In reply, he stated that he never had, but that he had lately painted on a sketch by Müller. We put the same question to him as regarded Collins, but to that question he declined a reply.

7. Of the pictures advertised as by "Frost and Kennedy," there are full particulars in the evidence. The reader—the artist reader, in particular—will form his own conclusions on this subject. All we need say here is that Mr. Frost expressed a strong opinion that the pictures in question were not by him, although it was impossible for him to say positively. That opinion was based on the belief that Mr. Kennedy, if he had thought them to be his, would not have done that which we abstain from characterising. Mr. Frost, at great personal inconvenience, attended the trial, and on seeing the pictures considered they might be early academic studies of his, of which he "certainly never intended to make pictures."

These were perhaps the only pictures by living artists the truth of which we were

enabled to question; and, as will be seen, the illness of Mr. Stanfield and Mr. Poole left us without proofs: to their absence we mainly attribute the verdict; for we cannot doubt that the jury would have been well pleased to have given the plaintiff a farthing instead of forty shillings.

The catalogue consisted of 143 paintings and 49 water-colour drawings. Of these, 50 were by deceased masters, 29 by D. Cox, and 10 by Kennedy. The two latter we never intended to question, for we were aware they had been purchased by Mr. Hart of the artists "in a lump." Of the remaining 100, many were by artists "unknown to fame;" and these we considered might be "originals;" of the 50 which bore the honoured names of deceased painters we can here say nothing.

But all wholesome deductions notwithstanding, enough remained of suspicion to lead us to place on record the plea of justification, especially as in our marked catalogue (*vide* the evidence of the auctioneer) we found the very low prices affixed to some of the works of the greatest modern artists, living and dead.

We readily admit, however, as we have said, that the larger proportion of the pictures offered at Birmingham were true works of the artists. The Birmingham manufacturers are liberal patrons of Art, and good judges; and to have offered them a collection similar to that which had visited Leeds, Preston, Norwich, and other places, would have been worse than folly. The knowledge of this ought to have made us more cautious, and would have done so but for the very small prices the collection brought, which confirmed our suspicions—prices, small as they were, which they would not have brought had not Mr. Birch stamped them with his sanction and approval previous to the sale and at the sale, by bidding for a large number of them, some of which were actually knocked down to him, and became his property thenceforward.

Enough of this sale at Birmingham. It was not what we believed it and described it to be; and but for that fact Mr. Hart would not have obtained a verdict—nay, we do not imagine he would have sought one in a court of justice.

The libel complained of, however, did not regard this sale merely—it charged Mr. Hart with being a fraudulent and dishonest dealer in pictures, preceding this sale; and to this we pleaded a justification.

Now, where were we to look for evidence? The only witnesses who could support our case were—1st, those who had been guilty of selling pictures under names of great artists—knowing such artists not to be the producers thereof; 2ndly, those who were in a degree allied with such picture-dealers by having sold for them; and 3rdly, those who had purchased at their sales. There is, indeed, a fourth class—the artists, whose "battles we have been fighting," under circumstances of much difficulty, and, we regret to say, of some discouragement. The first named obviously would be very reluctant to come forward. Several of this class declined to give us any assistance, distinctly expressing their apprehensions of being asked questions concerning their own doings, which it would be extremely inconvenient to answer. One of them said—"It could hardly be expected that those who lived in houses of glass were to throw stones." In reference to the second class, we received two or three answers to the effect that we might thank our stars they had not themselves prosecuted us for libels; while, in the third class, there was more than the extreme of reluctance to expose in a public

court their ignorance or folly. Of the many cases of this order that were brought to our knowledge, the only one available was that of Mr. Farnell, of Norwich (to whose evidence we refer the reader), who although in very bad health—so bad that we were under the necessity of placing him under medical care at Warwick—had the moral courage to come forward, declaring that if he were compelled to go from Norwich to Warwick on men's shoulders he would be there to aid us, and discharge, as we had done, a public duty.

Some idea may be formed of the exceeding difficulties in our way in preparing a defence, and technically maintaining such a plea. We can here do no more than allude to them, and refer to the evidence given at the trial, leaving the imagination of the reader to act for us as our advocate in this part of our case.

But to the catalogues of sales by Mr. Hart, at Leeds, Preston, and Norwich, we may make more distinct reference, inasmuch as, notwithstanding the doubts of the judge, *they were admitted as evidence*. We shall, however, only refer to two or three cases.

The sale at Leeds took place in 1846; it consisted of 146 pictures, by Ostade, Ruysdael, Cuyp, Coreggio, Canaletti, Claude, Salvator, P. Veronese, Guido, Vandervelde, Lely, Titian, Murillo, Vandyke, Greuze, Parmegiano, Breugel, Spagnoletto, Rubens, R. Wilson, Reynolds, Gainsborough, Constable, Morland, Webster, Danby, Müller, Creswick, Crome, &c. &c.

In the Leeds catalogue there occurs a picture, with this description:—

#### 48. THE KINGS-DOWN SHRIMPER. *Clater.*

We have reason to be proud that modern art, and especially the English school, should give birth to such exuberance of talent as that which has produced this picture. No one who is conversant with such views and subjects, can fail to be struck with the charming fidelity of the representation. The figure is no less pleasing than natural. Even if it were not taken from an individual model, it serves so completely as a type for the class, that we are impressed with the notion, the best criterion of merit, that we have seen this identical shrimper a hundred times before, in our rambles on the sea shore.

The objects around have evidently been observed with the same nice discrimination, and executed with the same ability. The atmospheric effect is excellent, the brilliancy, clearness, and transparency, which are familiar to us in such situations, are reproduced with a precision which is as satisfactory to the critic, as it is pleasing to the lover of nature.

Mr. Clater went down to the spot purposely to transfer this scene to canvass, which he did in the open air—such freshness, brilliancy, and beauty could hardly have been otherwise attained.

In the sale at Preston, a few months afterwards, a picture is also brought forward, with exactly the same title and description, being No. 23 in that catalogue.

In the sale at Norwich, which soon afterwards followed, a picture appears; the following is the description:—

#### 22. THE SHRIMPER. *Collins, R.A.*

We have reason to be proud that modern art, and especially the English school, should give birth to such exuberance of talent as that which has produced this picture. No one who is conversant with such views and subjects, can fail to be struck with the charming fidelity of the representation. The figure is no less pleasing than natural. Even if it were not taken from an individual model, it serves so completely as a type for the class, that we are impressed with the notion, the best criterion of merit, that we have seen this identical Shrimper a hundred times before, in our rambles on the sea shore.

\* This picture was bought for 35s. at the sale by Mr. Rushworth, an attorney at Birmingham; he declined to lend it to us with a view to evidence, but subsequently sold it to us for 5l.; we have since offered it back to him for the sum he originally paid—an offer he has declined.



The objects around have evidently been observed with the same nice discrimination, and executed with the same ability. The atmospheric effect is excellent, the brilliancy, clearness, and transparency, which are familiar to us in such situations, are reproduced with a precision which is as satisfactory to the critic, as it is pleasing to the lover of nature.

It will be observed that the description is precisely the same, save and except that as this picture is attributed to *Collins, R.A.*, and the pictures in the catalogues of Leeds and Preston, to Clater, the concluding paragraph respecting "*Mr. Clater going down to the spot*," &c., is omitted in the Norwich catalogue.

Again, in the Leeds catalogue we find:—

106. THE CARD PARTY. *Lancet.*

This picture is engraved, and will be found in design and colouring equal to Watteau; it is finished with the utmost truth and nature, the figures beautifully composed, and the whole handled with a most vivacious pencil. *Lancet* is one of the ornaments to French art—he was engaged principally in showing the elegancies of French life, which he portrayed with the utmost finish and beauty; the broad and elegant folds with which he has robed the group in this picture, will meet with the utmost admiration, the stirring movement of the scene is shown with charming truth and variety.

In the Norwich catalogue we find as follows:—

50. THE CARD PARTY. *Watteau.*

This picture is engraved; it is finished with the utmost truth and nature; the figures beautifully composed, and the whole handled with a most vivacious pencil. *Watteau* is one of the ornaments of French art—he was engaged principally in showing the elegancies of French life, which he portrayed with the utmost finish and beauty; the broad and elegant folds with which he has robed the group in this picture will meet with the utmost admiration, the stirring movement of the scene is shown with charming truth and variety. *From the Collection of the Duchesse de Berri.*

Again, we find in the Leeds catalogue the following:—

84. NELL GWYNNE. *Sir Peter Lely.*

An exquisite little gem, beautiful from its harmonious sweetness—showing the very germ of Lely's beauty, the languid eye, the sound and glowing flesh, the luxuriant freshness which graces this portrait, claim for it the most exalted situation. No artist did more for English fidelity and female loveliness than Lely, and no one so well deserves the name—exquisite.

A picture with precisely the same description appears at the Norwich sale; and at the sale at Birmingham, on the 31st of August, 1854, there appears in the catalogue the following:—

Lot 29. NELL GWYNNE. *Sir Peter Lely.*

An excellent portrait, excellent from its harmonious sweetness, showing the very germ of LELY's beauty. The languid eye, the round and glowing flesh, the luxuriant freshness which graces the portrait, claim for it the most exalted situation.

The reader will observe that in the latter occurs the word "round," in the former it is "sound."

Like the Leeds catalogue that of Preston contained works by many of "the great early masters" and also of the "modern schools." It may interest our readers to peruse the introductory address to this catalogue:

INTRODUCTORY ADDRESS.

"A full and complete description of the subjects, style, and numerous excellencies of these rare and magnificent works is precluded by the limits of an ordinary public announcement; the principal heads only can be touched upon in order to convey, at least, a faint idea of the magical

effect which a personal visit and a minute study alone can adequately afford. Some few remarks of a distinguished scholar and divine at a private inspection, elicited from profound admiration of these triumphs of art, have been most courteously permitted to appear in the following enumeration, and will illustrate with greater force and fidelity the sacred subjects.

It is not merely to the student, the connoisseur, the clergy, and the commercial public, that this announcement is addressed. Fathers of families, the guardians of youth, the principals of schools, and trustees and directors of public institutions, are appealed to, with their families and the youth under their charge, to inspect this collection. When we see the private collector engaged in spirited rivalry with the official patrons of art, appointed by the nation; when additional zest and impetus is given by ministerial patronage; when schools are being instituted throughout the kingdom for imparting knowledge and cultivating taste, it seems a work of supererogation to insist on the importance of promoting arts in connexion with the progress of a liberal education. It is now on all hands admitted that no greater error can be adopted than the placing of mean or inferior subjects under the observation of youth. In this and every requisite for increasing the knowledge, improving the taste, and elevating the moral sentiment of the rising generation, these paintings are fitted in a peculiar and eminent degree; while, for the true gusto of the connoisseur, the enjoyment of the man of taste, or the pleasure and improvement of the public generally, it would be impossible to adopt more appropriate selections."

A small example of the picture criticism of this catalogue will suffice: the writer is speaking of the Holy Family of Baroccio.

N.B. The character here given of this painting equally describes one by the same master in the National Gallery. Baroccio repeated this treatment of the subject more than once; of the respective merits of this and the nation's picture to speak candidly might appear to be speaking invidiously. It will suffice to say that a slight inspection will prove that the one selected by the deceased clergyman will fully bear the comparison.

This being smaller than the same subject by Baroccio in the National Gallery was most probably the first thought of the master. From the celebrated gallery of the Bishop of Meath.

A work thus described appears in each of the three catalogues.\*

Perhaps we have given enough of the catalogues: we cannot however resist extracting the introductory address of the Norwich catalogue.

INTRODUCTORY ADDRESS.

"The liberal Arts appeal directly to the broadest, and most intense and generous feelings of our nature." It is deemed fitting to offer a few general remarks, which may serve as introductory to some particular descriptions. The eminent names, quality and excellent condition, pre-eminently distinguish these pictures; and the exquisitely pure and refined taste, which presided over their selection, will be sufficiently understood by every connoisseur, after a personal examination and comparison of the statement and commentaries of the catalogue, with the property itself, to render further remark to him superfluous.

To such these pictures will speak for themselves, and in terms stronger and more impressive than any which the pen alone can command.

The man of liberal education and enlightened

\* In the Leeds catalogue (1846) there was a picture "No. 66. The Rescue of Madame Dunoyer—Danby." This picture, styled "a great work of Art," "a superb work" that "will raise the renown obtained by this great disciple of modern Art and illustrator of modern life," that will "be hailed with all the enthusiasm with which Danby's giants of invention are received," which "tells the country we have still the poet and the painter among us," &c. &c., was painted by Thomas Danby, the son of the "great disciple," &c.—then young in Art, commencing his profession, and by no means the excellent artist he has since become.

taste, will feel it incumbent on him at least to visit this Collection; and without suffering his better judgment to be warped or vitiated by pretenders to Art or interested deceivers; to give fair play to his own unfettered and independent judgment, confident that its dictates will direct him rightly, when the sordid interests of mercenary traders would infallibly led him astray."

The latter passages are in italics in the catalogue.

These then were the catalogues on which we relied in support of our plea of justification: with great difficulty our counsel succeeded in putting them in: fortunately the evidence of Mr. Hermann connected that of Leeds with the plaintiff; and as that was the first and the root of the others, as Mr. Wren, the auctioneer of Preston, proved another, and Mr. Gillman and Mr. Farnell the third,—the proofs went for something. These are the only catalogues of Mr. Hart's sales we could obtain: they had been in our keeping ever since the sales: how many more we have had and have not kept, we cannot say. Mr. Ludlow stated in evidence that "he had seen many catalogues, but not those at Preston, Leeds, and Norwich."

We imagine we have quoted enough from these catalogues, to show that when we examined the catalogue of the sale at Birmingham, our suspicions were natural—were justifiable—and such as we were bound to express for the guidance of our subscribers and the public.

Upon this ground we have now to take our stand, and may commence our comments by a quotation from our letter to Mr. Walker (an artist and secretary to the Birmingham society of artists) which we wrote little imagining that gentleman would hand it over to the plaintiff's attorney, or that it would be produced as evidence against us. Mr. Macaulay complimented Mr. Walker on his "candour" as concerns this act: perhaps his conscience may give it another name.

"I am fighting no battle of my own, but I am fighting that of the artists, and I humbly think I have a right to ask for their aid. To me such a course can bring only vexation and labour at the best,—save and except that recompence which attends every man who has the consciousness of having done his duty and been useful."

Our readers will we trust have patience with us while we go back a little in reference to the course we have pursued relative to picture dealing, for some years.

It was so long ago as 1846, that we commenced what has been termed "a crusade" against picture dealers: not surely against those who practice honestly a legitimate branch of British commerce, but against those who conduct it upon principles disastrous to Art, very prejudicial to the artist, and dishonest as regards the public.\*

The "trade" was then almost confined to dealings in "old masters;" the buyers for the most part were wealthy manufacturers and merchants: few of them were then at all conversant with Art: they bought the great names, and thought they had made good investments. It was our duty to show that this was a mistake, and for many months we printed reports of "sales,"

\* It will, of course, be understood that Mr. Hart was by no means the only dealer in pictures, or seller of pictures at public auctions, who was subjected to our strictures; of Mr. Hart, at the time of writing the libels in question, we knew nothing—apart from his dealings in, and sales of, pictures; we never had any communication with him, or from him, direct or indirect; but certainly during several years we had repeatedly commented upon his sales and his proceedings. We had done precisely the same with other dealers of like description.



showing that when "old masters," acquired through bad sources, were brought to the hammer, things sold for pounds for which hundreds had been paid, while the productions of modern art when resold, realised large profits—generally a hundred, sometimes five hundred per cent. We moreover exposed the evils of certain picture auctions, and the true nature of the pictures usually sold at such auctions—giving occasionally the actual histories of "rare originals," where they were manufactured, what they really cost, and the several processes through which they had passed to make them "old." We gave also, annually, the Custom House Returns, showing that from ten to twelve thousand "old masters" were every year imported into England from the continent.

The result was to create a very general suspicion and consequent apprehension among manufacturers, &c., that if they bought "old masters" they were more than likely to be taken in; while if they purchased "modern works," the probabilities were that they had expended money to advantage.

This course of exposure, explanation and history, sustained by facts and proofs—we continued month after month, for years: and latterly there has been hardly such an occurrence as an "old master" being bought as a valuable work in any of the provincial districts: while very large prices are there given for productions of British painters.

And we speak with certainty, when we say that fifty thousand pounds annually have been paid for the works of British painters, of late years, in the districts where seven years ago very few British pictures were bought, but where the dealers in "old masters" had their productive markets.\*

We desire to avoid the semblance of arrogance: but circumstances compel us to "justify:" and we appeal to the manufacturers and merchants throughout Great Britain to sustain our assertion that much of this most salutary change resulted from their reflections arising out of the publication in the *Art-Journal* of the articles to which we are referring.

Well, although called upon to pay a heavy penalty: for it need scarcely be said that the costs on both sides are to be met by the Editor of this Journal,—and that they are from many circumstances very considerable,—it is no small consolation to him to know that the cause has been a high and a right one: that his object has been, in a great measure, attained: and that, although convicted of a libel, the circumstances inducing it, coupled with the amount at which the jury have estimated the damages, justify him in feeling that the course he has taken as a public journalist, reflects upon him neither discredit nor dishonour.

We hope we shall not be accused of presumption if we say that—reviewing as we now can do, coolly and deliberately, the whole of our course of some years in reference to picture making and picture dealing, notwithstanding the anxiety we have endured and the loss we have suffered—we would do again precisely as we have done.

Will any rational man in England—excepting Baron Alderson—assert that it is

not the duty of the conductor of a public journal to expose a system of fraud largely and undoubtedly injurious to the parties whose interests he is bound to represent and to protect? It is a mistake to say he is a self-constituted judge: he is constituted by the subscribers who sustain his work: it is worse than a mistake to say that in such exposures an editor "assumes functions which nobody expects him to discharge."

We shall still do what "we chose to call a duty," so long as the fraudulent imitations of pictures, and fraudulent sales of such pictures continue in the metropolis and the provinces; and perhaps the learned baron, if he were aware of the enormous extent of such imitations and such frauds, would recall and revise his opinion, that "it is not for the conductor of a public journal to take upon himself most dictatorially the office of judge at a self-constituted tribunal, and make attacks upon character, under circumstances that were assumed for the purpose."

If the judge had generously considered the immense debt of obligation which the public owes to the Press of this country, he would have dealt to us his censure less lavishly. No doubt his lordship reads the *Times* newspaper: and must have seen, day after day, that it is a protector more effectual against the wrong-doer even than the Bench itself: the "law's delays" do not operate there to postpone redress, or to retard amendment: at once the remedy is applied: it is applied by exposure—in the case of public grievance, public abuse, or public injury; and that, whether it concern the torturer of a dumb animal, or the culpable heedlessness of a railway director; whether it exhibit the brutality of a parish beadle, or the wickedness of a peer of the realm. The example thus set ought to be followed—and almost universally is followed—by all other public journals, who thus obtain respect and beneficial power; which, if an opposite course were taken, would soon become contempt, and its natural successor—ruin.

His lordship is perhaps aware that in three several places of the city of London there are three stone tablets, which record the services rendered by the *Times* newspaper to the public by the exposure of a series of commercial frauds by a set of commercial swindlers. These tablets were erected by the subscriptions of a large number of British merchants, who valued such services not alone for themselves, but for the community: to gain this honour—the greatest, perhaps, that ever recompensed the conductors of a newspaper—the *Times* had to bear the costs of an action for libel. Happily, for the *Times*, neither the merchants of England, nor the jury who tried the case, thought with Baron Alderson that its conductors had "assumed to themselves functions which nobody expected them to discharge, and under a sense of what they chose to call duty, inflicted serious injury upon others."

We are able to form some estimate of the amount of abuse and delinquency that is exposed, but we can only imagine the immense extent of evil that is prevented by the salutary dread of exposure which prevails under the present system. Let the learned Baron of the Exchequer have his way, and what a jubilee there will be among delinquents, great and little!

The entire value of the Press, for any high or beneficial purpose, is ignored by a dogma so opposed to every principle of reason; it would be difficult to over-calculate the evils that must inevitably ensue were such a doctrine to be inculcated by the twelve judges—and if juries were found to adopt it as the basis of their verdicts.

The case on which we are now commenting has no doubt been noticed at greater or less length in every newspaper of the kingdom: and those who buy pictures will hence have received far more emphatic warnings than could have been given in a hundred monthly parts of the *Art-Journal*. It will surely put people on their guard: and it is not probable that henceforward pictures will be often bought—professing to be either by ancient or modern masters—without guarantees of authenticity, or at all events without the security obtained by transacting with a solvent and reputable dealer.

Hereafter many branches of this subject will be considered and discussed in this journal. We find already other publications treating upon it—arising out of the fraudulent copy of Mr. Ward's picture: on which the fraudulent copyist had painted Mr. Ward's name so accurately that Mr. Ward himself states he could not have pronounced it a forgery, had he been shown it apart from the picture.

To forge a bill of exchange is felony, and subjects the forger to transportation: to forge a copy of a picture, and to forge the artist's name upon it, is at present no offence in the eye of the law. Hence the stronger motive to prompt the conductor of a journal to interfere for the protection of the artist and the guidance of the public.

Certain it seems to us that this abominable system can never be put a stop to until an artist, when he paints a picture or makes a drawing, affixes his name to it, and the legislature has enacted that to forge such signature shall be felony—liable to the same penalty as is now provided in the case of forging a name to a bill of exchange.\*

The idea of forming a system of "registration," and requiring an artist to register, is, in our opinion, a fallacy—impracticable: while an act of the legislature would be at once simple, easy, and thoroughly effective. England is the only country of the world where such an anomalous state of things exists: and in England this is now almost the only offence for which the law exacts no penalty. We repeat what we said some months ago: surely some patriotic member of Parliament will bring this matter before the house. It is a subject which ought to be taken up, and at once, by the Royal Academy: as a duty they owe to themselves, to their profession, to the arts of their country, and to the public, not to let this monstrous evil any longer endure, but to obtain an Act of Parliament to suppress it—at once and for ever.

In closing our remarks, we have merely to repeat that we have done our duty:—we confidently hope and believe that such will be the opinion of our friends, our subscribers, and the public.

\* Few persons have the least idea of the enormous extent to which the trade in imitations of modern artists is now carried. There is scarcely a popular artist of whose works, either copies or imitations, there are not from fifty to a hundred sold in the year. They are sometimes so well done, as to deceive good judges: woe be to the men who paint these copies or imitations, knowing they are to be sold as originals: and they do know it well—from the notorious characters of the parties who give the orders. Whenever we can mark the culprits in this way we shall certainly do so. Things are indeed grown to such a pass, that buyers are frequently puzzled to know what to do—uncertain often whether their valued gems are gold or tinsel. Not many months ago an artist, Mr. N—, was applied to by a respectable-looking person, to know if a picture he carried with him was painted by him, Mr. N—. The answer was "Yes." A letter of guarantee was then asked for, and courteously given. The next day the letter was sold with a picture—not with the picture shown to Mr. N—, and which he guaranteed,—but with a copy of that picture, which copy the "respectable-looking person" had "all ready" to sell as soon as the letter was obtained. This is but one of a hundred cases of iniquitous fraud of which picture buyers are the victims that have come within our own knowledge, and of which we are preparing a "history."

\* A catalogue of one of the sales such as we speak of is now before us; it contains 107 pictures, all purporting to be by great painters of the great schools: we venture to affirm that of the whole 107 pictures, there was not a single picture really the production of the artist to whom it was attributed. We have also before us the catalogue of a sale in London, which contains more than one hundred pictures, purporting to be productions of many great masters, ancient and modern: our catalogue is "priced," and we find the whole of the hundred and upwards brought by public auction a sum of about 270*l.*, the whole of the pictures being framed.



## PROGRESS OF THE PARIS EXHIBITION.

THIS exhibition cannot be open, complete in its arrangements, until the authorities have determined how large it is to be, and what and who are to be admitted: and these are questions which were not settled in the middle of last month. Even the essential point of extent, which was arranged for the London Exhibition a full year before the opening, is *not yet* determined for the French exhibition of this year. Within a fortnight of the 1st of May, the imperial commission made great extensions of the space. Instead of three separate buildings, there will now certainly be six. All the French furniture has just been turned out of the Palais de l'Industrie, to be placed in a pavilion midway between the Palais and the machinery building. The carriages and saddlery are to be removed from the machinery building into a temporary building, yet to be erected, which will probably adjoin the Furniture Pavilion. The refreshments will be served in the same pavilion. It is now settled that the Gobelin tapestry is to be hung in the Pavillon du Panorama. Such a mode of working is the opposite of that adopted in 1851. The space was decided as a preliminary step, and allotted to nations or committees. Now the plan has been to create space even within the last ten days of professed opening, to meet the urgent demands for it on the part of the French exhibitors. Acting on this latter plan, it is obvious that a completion of the exhibition at any given time is impossible, and cannot be reasonably expected. Our readers, therefore, who visit Paris on the 1st of May, must not expect to find the arrangement finished. In fact nothing will be finished. If we may venture to be prophets, we expect that the following will be something like the state of matters on the 1st of May, which the authorities continue to declare most positively will be the day for opening the doors.

First as respects the Palais de l'Industrie: the arrangements in this, the principal building, will be sufficiently advanced to present a tolerable appearance of order if great efforts are made. It may be expected that the French will have done about half their own work in the Palais de l'Industrie: and considering that they have great capacity for making an effort at last, even more than half may be done. But judging from the state on the 20th of April, this progress is a matter of faith. The exhibitors and agents for the Zollverein, Austria, Belgium, and Tuscany, are beginning to make some show of progress. But they are not so far advanced as they were in March 1851. The same may be said almost of the British arrangements. They are by far the most advanced of all, and will be decently complete at the 1st May; but absolute completion cannot be expected. First, it is a fact that, notwithstanding all the urging which the Board of Trade made, scarcely half the exhibitors had delivered their goods in London on the 10th April. Of course the pressure has been immense at the wharf and with the shipping agents. On one day we are told that Irongate Wharf was so full that upwards of ten waggon loads were sent back to the stations unloaded. Delay at this point is therefore wholly the fault of the British exhibitors, and if their goods do not arrive before the 1st May, they have only themselves to blame. Next, further delay has occurred at Dunkirk. The Chemin-de-fer du Nord being used also by the German and Belgian exhibitors, to a great extent is worked beyond its powers. It has been proved that upwards of ten or even twelve days have elapsed between the departure from London and the arrival of the goods in Paris. Consequently we may venture to predict that some part of the British goods will not have reached Paris on the 1st May. This also will be the case with a large portion of the productions of the British colonies. Another source of delay which has stopped the arrangements of the British exhibitors has been the relaying of the floor, not done on the 20th April, and the construction of an enormous tunnel for ventilation through the building, which re-opened the floor in its passage, and

stopped for some days the works of the Sheffield and potteries exhibitors. Moreover, the arrangements for the nave were not absolutely determined even up to the 1st of May. And in the case of the "transit circle" sent by the astronomer royal, its place was not fixed as late as the 16th of April, and it required a fortnight to erect it. Five persons were delayed several days in Paris before they were enabled to commence. These are circumstances which should be known in palliation of any impunctuality in the British arrangements. The imperial commission having once re-opened the allotment of space, and at so late a period, impunctuality everywhere has been the necessary consequence. Instead of fixing the 1st of May as the opening, no period should have been fixed. However, in all respects the French authorities have shown every desire to make the working as easy as possible, and putting aside the very different modes of getting to the same result which may be seen in the two nations, it is impossible that the working between the respective authorities could have been more harmonious than it has been.

In the Machinery Department it can hardly be expected that the arrangements will be in working order till June; perhaps, even late in that month.

The Furniture Pavilion and the carriage buildings, and the refreshment-rooms, will be all progressing; but very far from completion on the 1st of May.

Probably, the arrangements will be most complete in the Palais des Beaux Arts. Here it may be expected that works will be fairly arranged, and justify the opening. The French paintings will certainly be hung, and so will the British, unless any unforeseen delay occurs in the transport. Indeed, the water-colours, the architecture, and the engravings, were almost completed on 16th April, and the hanging of the oil-paintings commenced. Thus far, the show of Fine Arts on the part of the United Kingdom, promises to be highly creditable. In the department of water-colours the United Kingdom will certainly stand highest among all the European competitors. The artists commissioned by the Board of Trade to superintend this work have been all hard at their labours during the past month. The pressing wishes of the Imperial Commission have compelled them to hang the works higher than it was at first arranged with the Commission itself that they should be; but the space required by French artists has been very great, even to the extent of giving a whole *salon* to the works of one artist, which has been done in two cases—Ingres, and Horace Vernet. Perhaps the adjacent hall for Gobelin tapestry will be also ready for the opening. Such are the prospects for May 1st.

It is believed that the imperial commission intend to give a ticket of admission to every exhibitor. At the time of our going to press the arrangements for any inaugural ceremony had not been announced.

The number of jurors assigned to the United Kingdom has been 40, with ten deputy jurors. We believe that the Board of Trade has requested the commissioners for the Exhibition of 1851 to name them. Among the names of persons we have heard mentioned as having accepted the office are—Sir Charles Lyell, Sir W. Hooker, the Master of the Mint, Professor Owen, R. Stephenson, the Marquis of Hertford, Thomas Bazley, and Lord Ashburton.

Before concluding these notes, there is one point connected with the exhibition, to which we think it right to draw the attention of the municipal corporations of the United Kingdom. By Ewart's new Act, corporations are invested with power to purchase objects of Science and Art, for local museums. The Paris Exhibition will obviously afford a great opportunity for making purchases in many developments of Science and Art.

It has been determined that the prices of admission are to vary from 5 francs to 25 centimes ( $2\frac{1}{2}d.$ ); season tickets will be 60 francs each. Arrangements are making for a short ceremony on the 1st of May, when the president of the imperial commission will read an address to the Emperor.

## ART IN THE PROVINCES.

GLASGOW.—*Architectural Exhibition.*—Amongst the interesting contents of this beautiful exhibition, the collection of drawings lent to the Council by Dr. Puttrich of Leipsic is especially worthy of notice. Generously placed at the disposal of the Council by a foreign gentleman wholly unconnected with this country, the act merits our admiration and gratitude; he intrusted his valuable collection, gathered during so many years and at so great an expense, to strangers, for exhibition in a city far removed from his own, trusting to their honour alone, requiring no other guarantee for the safe custody and return of his invaluable series of Architectural drawings. The remarkable collection of Dr. Puttrich illustrates the medieval architecture of Italy and Germany. The drawings were executed principally by eminent German artists and are characterised by that care, fidelity, and conscientious rendering of details for which German artists are remarkable, the general effect of the drawings is at the same time excellent. It would be very desirable to secure this collection for one of our architectural societies; it is not probable that such a collection will ever be formed again: enthusiasm for architectural study, learning, the patient labour of forty years, and unsparing expense have been united in its formation, and the service thus rendered to Art has been crowned by an act of generous confidence worthy of all praise and imitation. It is the intention of the Committee of the Glasgow Exhibition to present Dr. Puttrich with a gold medal in token of their admiration for his services to Art, and of their respect and gratitude, but we would urge that more than this be done: let the Council bring Dr. Puttrich's collection under the notice of our architectural societies, if they are unable to purchase it themselves, (always supposing Dr. Puttrich willing to part with it); let them add his magnificent and instructive work to their library, for although unknown in this country, there is a work by Dr. Puttrich on Medieval Architecture, in four volumes, which is of equal interest and importance.

DUBLIN.—*The Patriotic Fund Exhibition.*—During the last month of the Industrial Exhibition of 1853, tardy and apparently reluctant permission was accorded for the purpose of copying the paintings in the hall of ancient masters. Of this opportunity a few amateurs made considerable profit. Succeeding the close of the Industrial Palace, were the first efforts for establishing a national gallery in Ireland. Pictures were borrowed on the responsibility of a committee, and placed in the custody of the council of the Royal Hibernian Academy. In addition to several works of the old masters, lent for a time, some donations of pictures were received. Lord Ward's collection remained, likewise that of King Leopold, and those of the King and Prince of Prussia. Generous regulations obtained from the commencement enabled private galleries of copies to be formed, and the result of a winter's industry is displayed in the amateur collection in the Irish Institution building, where they are exhibited in aid of the Patriotic Fund. Under the successful management of Mr. Stewart Blacker, it is popular with the public, while it gratifies the dilettanti. Turner, Claude, and Wilson are faithfully copied in aquarelle, and on the screens are Indian ink copies from engravings, and some original coloured sketches. Landseer's "Shepherd's Chief Mourner," and "Friend beyond the Grave," are executed with extreme skill by the drawing pen. A Guido "Madonna" is cleverly reproduced by Mr. Blacker. The leading artists have occasionally been an exhibitor at the Royal Academy; her original sketches of Irish genre possess truth and humour without broad caricature. In addition to these, and her distinguished rank as a copyist, Mrs. Brudenell Smith gives evidence of her courageous enthusiasm as an Art-student; the canvas of her copy of Ary Scheffer's "Arrest of Charlotte Corday" is pierced by a revolutionary bayonet thrust received in its transit from the Luxembourg. Sir G. Hodson and Miss S. Whilton are prominent for diligent capability. Very clever and sweetly coloured are two copies after Raphael, they are from his "St. Margaret," and the "Madonna di San Sisto." A few interesting Russian trophies, catalogued as Crimean curiosities, have also no little share in the popularity of the collection.

*The Irish National Gallery.*—The opening on the 31st of March, of the second exhibition of the National Gallery for Ireland renews the occasion to students. Such works of the old masters as have been lent, though necessarily inferior in beauty and worth to those brought together last year from royal and noble galleries, afford good examples of all the schools named. Eleven pictures already have been presented to the Institution.



## ART IN CONTINENTAL STATES.

PARIS.—The artistic news in Paris is concentrated in the grand display in the Champs Elysées: the French Jury have shown an unexampled particularity in the reception of the different works of Art, and complaints are universal; pictures by several first-rate artists have been refused; we shall in future numbers consider how far they have been justified in so doing, and for the present dismiss the subject.—The Minister of State has addressed to the Emperor a report on the progress of the Louvre, the result of which is that before the end of the Exhibition the *ensemble* will be seen effectively.—On the 29th of March was sold the collection of M. Collet: "Salomé receiving the Head of St. John the Baptist," by Leonardo da Vinci, 16,500*fr.*; it is said M. Collet refused 100,000*fr.* for this painting; "Holy Family," by Andrea del Sarto, 1,500*fr.*; "St. Margaret," Guido Reni, 3,950*fr.*; "Alexander Farini and Family," Paul Veronese, 650*fr.*; Titian, his "Portrait," 1,600*fr.*, "Young Woman at her Toilet," 900*fr.*; "Holy Family," Barocchioni, 700*fr.*; "Education of Cupid," A. Caracci, 450*fr.*; "Guardian Angel," Domenichino, 800*fr.*; "St. Cecilia," F. Vanki, 410*fr.*; "Virgin and Child," Andrea Solario, 600*fr.*; "The Lyeian Peasants changed into Frogs," 900*fr.*, and "Satyr and Countryman," 750*fr.*, Salvator Rosa; "Game at Cards," Murillo, 1,300*fr.*; "St. Joachim and Mary," Zurbaran, 780*fr.*; "Martyrdom of St. Agatha," Velasquez, 1,000*fr.*; "Seven Sketches representing the Life of Achilles," Rubens, sold for 10,225*fr.*, although the authorship was much doubted by many amateurs; "Portrait of Philip IV, King of Spain," Velasquez, 1,750*fr.*; "Portrait of Nicolas Tulp," Rembrandt, 16,500*fr.*; "Halt of Hunters," Stoop, 860*fr.*; "Massacre of the Innocents," N. Poussin, 10,000*fr.*; "Moses Saved," 570*fr.*; "Descent from the Cross," Jovenet, 1,100*fr.*; "View of Tivoli," 3,000*fr.*, "Marine," 2325*fr.*, Ditto, 920*fr.*, J. Vernet; "Attention," 1,350*fr.*, "Young Girl and Dog," 1,500*fr.*, Greuze; this sale produced 89,000*fr.*—Horace Vernet has received the order to paint for one of the rooms in the Tuileries, a vast composition representing Napoleon I. surrounded by all the Marshals and Generals of the Empire.

LILLE.—The corporation of this city have determined to build a cathedral upon that space called the Old Circus. With this view a competition, open as well to foreign as to native artists is proposed, through the distribution of a printed circular. It is intended that the design shall be in the style of the cathedral architecture of the thirteenth century. The length of the edifice is to be from three hundred to three hundred and thirty feet, and for the expense of its erection, exclusive of the purchase of the ground, and that of the painted glass windows, the sum of three millions of francs is voted. For the three best designs the three sums respectively of ten thousand, four thousand, and three thousand francs are set apart, and the competitor to whom shall be awarded the first prize shall also be charged with the execution of his design. The delivery of the plans will take place before the 1st of December, 1855, at the office of the committee, at Lille. The jury consists of six members, of whom five are Frenchmen, and the sixth is a German.

BERLIN.—More than fifty pictures have been executed here for the Paris Exhibition. Magnus sends portraits of the Countess Rossi, of Madam Lind Goldschmidt, and of Mendelssohn; Bartholdy Meyerhein contributes "The Grandfather," and the much-admired picture, "Going to Church;" Menzel sends "The Great Frederick with his Friends at Table at Sans Souci;" Schrada, "The Death of Leonardo," and a picture just finished, "Milton;" Gustavus Richter, the portrait of his sister; Kruger exhibits his portrait of Prince Adalbert, and some of his most recent hunting pictures; Steffek will contribute some of his most successful animal pictures, and his Wallenstein picture; Hosemann, some of his most successful works; Krebschner, his "Desert Scene;" Meyer, of Bremen, sends one of his infant groups; Kaselowski temporarily quits his religious subjects for landscape; and, besides these, Pape, Schirmer, Herrenburger, Eschke, &c., &c., are contributors in their respective *genres*.

DUSSELDORF.—Lessing is busied with a subject from the life of Pope Paschali, by command of the King of Prussia, the figures are of the size of life. Karl Hübner has painted a powerful work for Paris entitled, "Emigrants," and Julius Hübner, of Dresden, has completed a work entitled "Charles V. in his cell at St. Just." C. Hasenpflug has executed a picture which far exceeds everything which he has hitherto done. It is one of those architectural subjects in which this artist is unique, being the "Cloister of Walkendried."

## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY EXHIBITION will, of course, open as usual on the first Monday of May. Unfortunately, this year, a very large number of "notabilities" will be in Paris; nevertheless, there can be little fear that the interest of the opening will lessen. We do not seem to have heard so much this year as heretofore of the preparations that have been made by our leading artists; yet we may of a surety anticipate an exhibition that will be honourable to the arts and the country.

THE NATIONAL GALLERY.—It is arranged that Sir Charles Eastlake, P.R.A., is to be appointed director of the National Gallery, and R. N. Wornum, Esq., the secretary; both officers to be remunerated by the Nation, and of course to the Nation to be responsible. These appointments cannot be otherwise than satisfactory to the country. Sir Charles Eastlake holds the highest position which Art offers to its votaries in Great Britain, and he is indebted for it to no accident; as an artist, a scholar, and a gentleman, he is unsurpassed by any of his contemporaries, not alone in England but in Europe. His name is everywhere received with honour and respect. But what is of infinitely higher importance, in reference to this immediate topic, his Art-learning has been acquired by frequent residence in Italy, and in other countries of the continent; few living men have more intimate acquaintance with the great masters of all epochs: his knowledge is with the practice as well as the theory of Art: his published works are authorities. How far the cumbrous machinery of "trusteeship" is to be remodelled, or if it be abrogated altogether, we cannot at present say, but we are quite sure that Sir Charles Eastlake would not have accepted the appointment if he were to move in fetters, crippled as to resources, and trammelled by system and routine. There can be as little doubt that in Mr. Wornum the public will have an efficient secretary; he has supplied ample evidence of his singular fitness for the office. Acting together, these gentlemen cannot fail to place our "National Gallery" in a condition that will do ample honour to, and confer large benefit on, the country. The state of health of Mr. Uwins—which, however, we cordially rejoice to know is improving—placed his claims out of the question.

FRENCH SCHOOL OF PAINTING.—The Second Annual Exhibition of the French School of the Fine Arts will be opened to the public on the 5th inst., in the gallery, 121, Pall-Mall.

MR. E. M. WARD, R.A., has written a letter to the *Athenæum* in reference to the fraudulent copy of his picture. In that letter he says—"The copy is a very indifferent affair. On the whole, some of the subordinate parts are tolerably well imitated; but the principal heads are very poor indeed. I cannot imagine a competent judge being deceived by any part of it, except the signature, which is admirably forged, and would, indeed, have deceived myself." \* \* \*

I feel convinced that the very existence of a law making the forgery felonious would be the only one to affect the fears of such as unfortunately carry on their nefarious transactions with comparative impunity at present. The price paid for the copy was 200*l.*; and I have every reason to believe that it must eventually have fetched between three and four hundred pounds. It is really not worth five pounds." We have long considered this subject in all its bearings, and our conviction is that there is no other way of correcting the evil except an act of parliament which shall make it as much a felony to forge an artist's name to a picture as it now is to forge his name to a bill of exchange. Our readers will recollect that some months ago we went at some length into this subject, showing how entirely the forger of pictures might cheat and rob with impunity. This cannot be done in any other country but England, and in England it is now almost the only offence to which no penalty or punishment is attached. Mr. Ward has done good service to his profession and to the public by the manner in which he has exposed this nefarious transaction. We believe he knows the person who copied the picture, the person for

whom it was copied, and how many copies of it were made: but with a natural dread of the "costs" of libel before him, he and we abstain from further remarks until the proofs are clear and undoubted.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fortieth anniversary dinner of this society was held, as usual, at the Freemasons' Tavern, on the 24th of March; the Lord Mayor occupied the chair, supported by the sheriffs and a goodly number of Royal Academicians, Associates, artists, and gentlemen interested in, or connected with, Art. The Rev. Dr. Croly, on proposing the toast of "The Royal Academy," with which he associated the name of its President, Sir C. L. Eastlake, made a most eloquent speech, while descending upon the benefits arising to a nation from the success of the Fine Arts. He alluded in strong and emphatic language to the almost entire absence of national patronage in the country, and contrasted the scant and measured doings of our own government with the profuse liberality of the Napoleon III. of France. "How long," he asked, "shall it be said that the richest country of the globe gives nothing, or next to nothing, to the Fine Arts; that the country, proudest of her intellectual superiority, stops short on the very highroad to all intellectual influence; that her history, crowded with the recollections of heroic names in all the achievements of human nobleness—martyrs, and patriots, and philosophers—has scarcely a solitary reflection in the national arts? Why should not a parliamentary grant, year by year, summon the artist to cover the corporation halls of the counties with the national history, endowed with a new life by the pencil? Why should not all orders of men by these be taught that they have an ancestry more exalted by public virtue than the chances of fortune? Why should not the love of distinction, so natural to man, be purified by the prospect of living in the memory of ages, and be instructed in the true purchase of the honours of posterity? Yet, what could be a smaller demand on the national finances? The tenth part of the cost of a workhouse, the tenth part of the price of a steam-boat, the tenth part of a mile of railway, would discharge the national obligation. Five thousand pounds a year was the estimate of the late lamented President of the Royal Academy; and administered by the Institution, would revive the drooping spirit of the pencil, and, through all difficulties, give British talent a field in which it could fear no competitors in the world." Unfortunately, Dr. Croly's forcible appeal comes at a time when the thoughts of our government are absorbed by less peaceful topics; and we are not quite sure it would prove effective, reasoning from past experiences, had the din of war ceased. We were happy to find that the state of the political world did not affect the subscriptions of the evening, which amounted to about 620*l.*; considerably more than they reached on the last anniversary.

ART CONTRIBUTIONS TO THE PATRIOTIC FUND.—This exhibition, which vacates, of necessity, the Gallery in Pall Mall, for the second annual display of modern French Art, will re-open to the public early in the present month. The numerous additional contributions by distinguished amateurs will be better appreciated in their new locality, which will take place in a celebrated architectural mansion almost unknown to the public, although one of the most distinguished ornaments of the metropolis.

VAN LERUUS'S "ADAM AND EVE."—This picture is exhibited at 57, Pall-Mall, by gaslight. It is a life-sized composition, showing our first parents sleeping in the garden. The tempter forms the third member of the *agroupment*, being placed beyond Adam and Eve, and supporting before him the serpent. The figure of Adam traverses the composition, and Eve sleeps upon his bosom; a foreshortened figure, and, with that of Adam, affording a well conceived diversity of line. By gaslight the colour is warm and glowing, we had rather have seen the work by daylight. The heads are after the Greek mould; the female of the Niobe cast, modified into exquisite loveliness. The composition had been better without the fiend; in the impersonation of Satan, it is, perhaps, difficult to escape vulgarity. The face of the



tempter wants dignity, depth—*arrière pensée*, and it would have been well to omit the cloven foot. Of all those who have painted the Evil One, whether in poetry or painting, we had rather approach Milton than Burns. The picture is, however, in everything careful, well drawn, and well painted, and, as far as can be seen by gas-light, coloured with breadth and brilliancy: in short, in most of the best qualities of Art, it is one of the best works of its class we have seen.

**SALE OF DRAWINGS BY BRITISH ARTISTS.**—One of the more important collection of drawings by our native artists in this delightful branch of the Fine Arts, is announced to be sold on the 8th of the present month: the sale takes place in Messrs. Christie & Manson's auction-rooms: the catalogue contains 107 numbers, almost entirely of the choicest works of artists of renown. The public view on the preceding day will offer a re-union of names never met together for exhibition in any of our annual exhibitions. Among the drawings are some of the choicest works, selected from the collection of the late Ralph Bernal, Esq., comprising the two remarkable *chefs d'œuvre* of W. Hunt, "The Attack," and "The Defeat," universally known by the engravings of these subjects; and by the same artist, "The Casket-Bearer of Constantinople;" also from the same collection, by G. Barrett, "Summer," an elegant composition, and a River Scene, De Wint. The drawings by Turner, are of the highest quality of this great master, and consist of "Mountain Scenery," "Prudhoe Castle," "Dilston Castle, Northumberland," "Bow and Arrow Castle, in the Isle of Portland," engraved in the "Southern Coast," "Rivaux Abbey," "Combe Martin," engraved in the "Southern Coast," "Larne Castle, Carmarthenshire," engraved in the "England and Wales," and "Conway Castle," making together twelve of Turner's most admirable works. By Sanfield, R.A., there are "The Pirate," engraved; "Moonlight," engraved in Stanfield's "Coast Views," "Portsmouth," and "The Sands." Other fine and important works, are comprised in the sale, by T. Creswick, R.A., D. Roberts, R.A., T. Uwins, R.A., J. R. Herbert, R.A., F. Pickersgill, A.R.A., T. S. Cooper, A.R.A., P. F. Poole, A.R.A., F. Stone, A.R.A., with drawings of some of our well-known contributors to the Water-Colour Exhibitions, Cattermole, J. Lewis, Copley Fielding, Louis Haghe, &c. So fine a collection, and a genuine one, too, has rarely been offered to the notice of collectors.

MR. DANBY, A.R.A. informs us that the engraving of "The Enchanted Island," which appeared in our number for March, is not the actual subject he painted under that title: he adds, "The possessor of the original picture is very indignant at this, and I am also much hurt at being so misrepresented to the public. It is quite evident to me that the little print in question has been taken from a small composition of a pupil of mine, which I well recollect being done by him at my cottage; this was about eighteen inches or two feet in size, and done by him with a feeling acquired from the picture of 'The Enchanted Island,' which is five feet in size, but of which I would not allow a copy to be made; the thing in reality is totally different. It will be found that my name is not on the picture, but if it is, it is a *forgery*." Our explanation of the engraving in question is this. Prior to the sale by Messrs. Christie & Manson, last year, of the collection of the late Mr. James Wadmore, we obtained permission from his son and executor, to copy some few of the pictures therein, for the purpose of having them engraved on wood: this was among the number, and it was entitled and described in the auctioneers' catalogue as "The Enchanted Island: *the very favourite composition*:" it is a small work and was knocked down for 46 guineas. We were perfectly aware at the time that the picture we had copied was not the large work by Mr. Danby, but presumed it to be the original sketch for the other, and that the painter had deviated somewhat from his first design, a very common case with artists. Under this impression we had no hesitation in introducing it as the composition of Mr. Danby: nor do we believe that the Messrs. Wadmore were aware

of the "mistake." It is quite reasonable that collectors should feel "indignant," and painters "hurt," at the injustice done to them. But let us ask them, generally, whether both, or either, adopt the right measures for preventing imposition and injury? and we will also take the liberty of suggesting how this may best be done. Let the artists watch the public sales of pictures, attend any place where a work is advertised for sale, and if a spurious picture is offered, let him at once denounce it before the assembled company. If artists were bold enough to do this half a dozen times it would do more to stop the trade in spurious pictures than any other course they or any one else could employ. The case to which Mr. Danby refers is only part of the system we have for years past been denouncing, and for the exposure of which we have just been called upon to pay a heavy penalty in the shape of legal expenses, in our endeavours to protect the artist and to ward off imposition from the Art-patron. It is the duty of both to use the utmost efforts to prevent fraud: a man who believes that a deceit is about to be perpetrated in his name, or one which he could expose, and takes no steps to arrest it, is himself an indirect participator in the cheat: common honesty should impel him to come forward, at any inconvenience, and publicly denounce it, as Mr. E. M. Ward, R.A. has recently done: we venture to assert it will be a long time ere a "James II." is again offered for sale, as his work.

THE MEDAL OF THE AMERICAN INDUSTRIAL EXHIBITION, one of which we have seen, that presented to Mr. W. G. Rogers for his wood-carvings, does not give us a very favourable idea of the art of die-sinking in America, nor does the design seem altogether suited to the object of the exhibition: it may thus be described:—A female figure,—"Fame," we presume,—is in the act of placing a chaplet on the head of a young female, who is probably intended for "Science:" she seems to be presented by a standing winged male figure, holding an "orb" in his hand; the allegory is not quite clear, and the latter mentioned figure is much too melodramatic in its character.

MR. MAYALL, the well-known photographer, has recently made a novel and interesting addition to his various methods of producing likenesses, by transferring to paper what has been taken by the daguerreotype. His mode of operation as described to us, is exceedingly simple, and the result is most effective. He takes an enlarged negative copy, which, after undergoing some slight preparations to bring out any of the details that are faintly delineated, will yield any number of positives. If the copy is to remain black and white, but few touches by the artist will be required; but if colour be desired, the paper surface may be worked upon to the finish of the most delicate miniature. Some of the examples submitted to us could not be distinguished from the work of the most skilful miniature painter. The result is obtained by a peculiar application of the collodion process to photography.

EXHIBITION OF ART AT ANTWERP.—We see by a notice in our advertising columns, that the Exhibition of Fine Arts will be opened shortly at Antwerp: artists of all nations are invited to contribute. The advantages to English as well as to foreign painters who exhibit there, are greater than those offered by any other continental exhibition: these advantages are—1. The numerous purchases made by visitors; those purchases have always been more important than in Brussels itself. When the society buys a picture (already a mark of the merit of the work) it does all in its power to procure a higher price for it, and gives the full benefit to the artist. 2. The Belgian government has granted a decree by which Antwerp shall receive for this exhibition the same advantages bestowed formerly on Brussels only: viz., that rewards—gold, silver, and brass medals—shall be given to such artists as the king himself, who always honours the exhibition of Antwerp with his visits, may consider worthy of the distinction. The Art-fame of Antwerp is another point not to be overlooked: it is the centre of the old Flemish school, and the best artists of England, France,

Germany, Holland, &c, are frequent contributors to its exhibitions.

**FORGERIES OF "ARTISTS' PROOFS."**—We have received several communications on this subject, and are fully aware that impressions from worn plates, under the pretence that they are first proofs—artists' proofs—or proofs before letters—are selling largely, especially in the manufacturing districts. The mode is very simple: from the old copper or steel the lettering is erased; impressions are then taken; and the lettering is afterwards restored. Shame be to the printers who lend themselves to this fraud. At present, we can do no more than warn the public against this abominable system: when we are safely in possession of the "facts" we are striving to obtain, we shall certainly publish them.

**IMPROVED STEREOSCOPE.**—We had the pleasure of examining, a short time since, at the Repository of Art, 313, Oxford Street, some improvements which have recently been made in these instruments. The great defect hitherto existing has been in their not being adapted to varied sights. This is now overcome by a simple contrivance, which consists of a central screw which heightens or depresses the eye-pieces to suit the sight of every observer. This improvement renders Sir David Brewster's invention perfect. Some views taken by the artists of the company were the finest in tone and sharpness that we ever saw.

**NEW SUBSTITUTES FOR RAGS, &c., IN THE MANUFACTURE OF PAPER.**—At the Annual Conversazione of the Leeds Philosophical Institution, Mr. E. H. Durden exhibited a great variety of specimens of paper made from sundry new materials. One of these specimens was composed of 75 per cent. of peat, and 25 per cent. of rags. It was manufactured at Turin. M. Lallemand of Besançon, has patented the process in England. Mr. Clarke has also patented a process for the manufacture of paper, papier maché, carton pierre, &c., and he is now engaged in erecting in Ireland the requisite machinery for carrying out his invention. Another specimen of paper exhibited was manufactured from hop-bine, a material likely to be extensively used for this purpose. Couch-grass, or twitch, formed the material of another paper and pasteboard of good qualities. Paper made from sugar-cane, refuse straw, Spanish esparto, manilla hemp, &c., &c., were also shown.

**THE PICTURE AUCTIONS IN LEICESTER SQUARE.**—We perceive that Messrs. Jones & Bonham have had the good sense to print their more recent catalogues of sales, giving the names of pictures, but leaving blanks where heretofore the names of artists have been introduced. This is not the case throughout, but the plan has been, to a considerable extent adopted, and we trust will in time be a general rule. It is one of policy as well as of honesty, and they will, no doubt, find their account in sales conducted upon the fair principle of letting a lot speak for itself, neither insulting the purchaser, nor injuring the artist, by descriptions concerning the falsehood of which no second opinion can exist.

A CORRESPONDENT has offered us some information respecting the locality from which Turner sketched his picture engraved in the *Art-Journal* for November last, under the title of "On the Thames." We are told that "the house in question was Lady Place, at Hurley, Berks, the view being of a portion of the back of the house, which possessed great historical interest, and was pulled down a few years since. The mansion was erected, about 1600, by Sir Richard Lovelace, on the site of a Benedictine priory, dedicated to the Virgin Mary. The crypt of the priory remained under the mansion, and, I believe, still exists, in which meetings were held for promoting the Revolution of 1688, the estate being then the property of John, Lord Lovelace, who was afterwards Captain of the Band of Gentlemen Pensioners to William III. The hall and staircase of the mansion were very magnificent, and on the principal story was a large saloon, the ceiling of which was enriched with paintings of figures, and the panels with landscapes, the whole of which were sold as 'building materials' when the mansion was demolished."



## REVIEWS.

**HANDBOOK OF PAINTING: THE ITALIAN SCHOOLS.** Translated from the German of KUGLER, by a LADY. Edited, with Notes, by SIR C. L. EASTLAKE, F.R.S., President of the Royal Academy. Third Edition. With more than One Hundred Illustrations from the Works of Old Masters. Drawn on Wood, by G. SCHARF, Junior. In Two Parts. Published by J. MURRAY, London.

The announcement of a "third edition" shows that this work is not new to the public; four years ago we noticed it at some length; so much so, as to render any farther remarks superfluous; especially, as we do not perceive in this edition, anything different from that which immediately preceded it, except the addition of some charming woodcuts by Mr. Scharf. The re-appearance of these volumes may, however, be accepted as evidence of the interest which still attaches to Italian Art, and of the desire to make acquaintance with its history and its followers. It must not be supposed by any who have not read them, that the subject is treated in a dry, mechanical manner, suited only to the learned student of Art; on the contrary, here is pleasant as well as instructive reading; a history that traces the progress of the Italian schools from the relics of ancient Roman Art upwards, to its highest development in the sixteenth century, and downwards, to its decline at the end of the seventeenth century. Three hundred years may be considered as the term of its actual life; but what a glorious existence it had; what mighty deeds it accomplished; and how rich a legacy it left behind for the use and enjoyment of the whole civilised world. Though dead, its spirit yet hovers around us, awakening the hearts of the living to a recognition of its divine influences, and animating the painters of succeeding time to emulate its lofty aspirations.

**THE WATER PARTY.** Engraved by J. T. WILLMORE, A.R.A., from the Picture by J. J. CHALON, R.A. THIRTY ILLUSTRATIONS OF CHILDE HAROLD. Published by THE ART-UNION OF LONDON.

These two publications are due to the subscribers to the London Art-Union for the current year, and we think they will have no just reason to regret the expenditure of their guinea, even if no prize picture falls to their lot. The picture, engraved in the line manner by Mr. Willmore, is of the Turner, or rather of the Linton, school of ideal compositions; a mansion of the richly-decorated Corinthian order, terraces, temples, gay barges filled with gayer company, and graceful trees, are the principal materials of the work, and they convey a pleasing though romantic idea of the magnificence of Italian society during the middle ages. The engraving is effective, but it wants the refinement that seems indispensable to such a subject. Of the thirty wood-engravings illustrative of "Childe Harold," all are of more or less merit; where a score of artists have been engaged on the designs, and a dozen of wood-engravers, a uniformity of excellence ought not to be expected. We are best pleased with No. 1, a moonlight scene, "The Childe departed from his Father's Hall," engraved by J. L. Williams after F. Hulme; No. 2, a group of figures prettily arranged, but with a little affectation, "Maidens, like Moths, are ever caught by Glare," engraved by Dalziel after J. Godwin; No. 4, a group of rustics, by T. Faed, an admirable composition, delicately engraved by W. J. Linton, who would have improved the engraving by a little bolder cutting in some of the principal parts; No. 6, "Pilgrims at Our Lady's House of Woe," engraved by H. D. Linton, after J. Gilbert, well sustains that artist's reputation for drawing on wood, and he has been ably seconded in this subject by the engraver; No. 10, "A Bull Fight in Spain," engraved by W. Measom, after Lake Price, is very spirited; No. 11, a composition of a dead horse, over which vultures are hovering, while a dog is endeavouring to scare them away, is most touchingly and poetically expressed; it is engraved by Dalziel after Ansdell; No. 12, a sea view by Duncan, engraved by H. J. Linton, will bear comparison with the best pictures of the best marine-painters; the effect of early sunrise is beautiful; No. 14, F. Goodall's "Shepherd in his White Capote," engraved by W. T. Green, has an air of genuine rustic *abandon* in it well suited to the subject; No. 21, "Peasant Girls of the Rhine," engraved by Dalziel, after E. H. Corbould, is one of the most graceful compositions in the book; we have rarely seen a woodcut that so emphatically expresses *colour* as does this; No. 22, "A Thunderstorm in a Mountainous Region," by Leitch, skillfully engraved by W. Measom, exhibits a grandeur of conception worthy of John Martin; No. 23,

"The Bridge of Sighs, Venice," a moonlight scene, engraved by J. L. Williams, after Lake Price, was never more poetically treated by any artist, while the print immediately following, "The Rialto," by Holland, engraved by W. Measom, glitters in sunshine, and is active with busy life; No. 26, "Tasso in his Cell," engraved by W. J. Linton, belongs to a class of compositions with which the name of E. H. Wehnert is most reputably allied; No. 27, "The Church of Santa Croce," by S. A. Hart, R.A., engraved by H. D. Linton,

"here repose  
Angelo's, Alfieri's bones, and his,  
The starry Galileo, with his woes;  
Here Machiavelli's earth returned to whence it rose."

is treated with a solemnity which the dust it encloses demands; No. 29, "Egeria," engraved by W. J. Linton, after T. Faed, is a delicate and original conception, somewhat marred, however, by the awkward drawing of the right arm of the figure. The last subject, "The Drowned Mariner," also engraved by W. J. Linton, after Duncan, is a worthy *finale* to the volume, by far the best issued by the society, and most honourable to the artists of both kinds, who have been engaged to produce it. We only regret that it reached us too late to render our commendations of any service to the Art-Union of London, whose object we have always felt pleasure in advocating, from a conscientious conviction that it was serving the interests of Art.

**ST. JOHN AND THE LAMB.** Engraved by F. BACON, from the Picture by MURILLO. Published by T. BOYS, London.

Murillo's picture in the National Gallery has ever been a favourite both with the public and connoisseurs, and has already been engraved more than once or twice; the best plate, we believe, is that executed by Valentine Green. Mr. Boys has, however, done well in reproducing the subject, though we wish Mr. Bacon's transcript were more worthy of the original: there is good, solid work in his plate, but the general effect is heavy and sooty: there is no luminous quality in it, while the expression of the face of the youthful "Baptist" is not happily rendered: there is a degree of archness in it which we do not find in Murillo's fine work, and which is not in harmony with the subject. Still we are glad to see Mr. Boys issuing a print of so elevated a theme: there is a rapidly increasing demand for this class of works.

**THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER-COLOURS.** By G. BARNARD. Published by ORR & Co., London.

There is a large amount of theoretical information in this work, of which we noticed one or two numbers last year; it is now issued in a complete form, making a handsome book, with a number of "studies" of various kinds to illustrate the author's remarks: so far the task undertaken has been satisfactorily performed. But we presume to question the real utility of such publications as these, if they are intended to form the artist; Art, unlike science or mechanics, is not to be learned by any abstract rules; it bids defiance to such; and we have evidence of this in the fact that you rarely find two painters who adopt the same system of working, or whose lists of colours are alike: each has his own theory, and his own laboratory, so to speak. Writers who attempt to teach painting through the medium of books are, as it were, negative teachers; they may tell you what to avoid far better than they can what, or rather *how*, to perform. We do not mean to assert there is no advantage to be derived from theories; they are of a certain use up to a given point; they may lay a foundation for the superstructure when the mind is able to grapple with their difficulties, for difficulties there will always be even to minds most quick of comprehension. But the student who stands at the elbow of a clever and intelligent painter, through a dozen lessons of an hour each, will acquire a better practical—ay, and a better theoretical—knowledge of his art, than he would by reading the most ably-written work on painting, or all the books, one by one, which were ever printed. We repeat that Mr. Barnard has brought long experience and much study to bear upon his subject, and so far as rules can effect the object of artistic education, his book will render service.

**THE FERNS OF GREAT BRITAIN AND IRELAND.** By THOMAS MOORE, F.L.S. Edited by JOHN LINDLEY, Ph.D., F.R.S. Part I. Nature-Printed by HENRY BRADBURY. Published by BRADBURY & EVANS, London.

We have on more than one occasion brought before our readers the method of "Nature-Printing," adopted by Messrs. Bradbury & Evans, to which Mr. Henry Bradbury has for some time past devoted

his attention, and which he has at length succeeded in bringing to the most satisfactory results. The prints hitherto produced and published have been more of an experimental nature, to show the capabilities of this mode of printing, than with any other view; but in the work before us it assumes a tangible form, in its application to British Ferns. Part I. contains four specimens, life-sized, of these beautiful plants; leaves and roots, to the minutest fibre, being reproduced with the most scrupulous exactness and delicacy; while the various tints are faithfully preserved: surely the force of imitation can no further go. We appear to be living in an age when science leaves the artist little to accomplish, save that which is beyond the reach of any mechanical power, the embodied dreams of his fancy: science, as yet, cannot invest the landscape with its thousand glorious hues, nor trace on the blank canvas pictorial records of history, or the conceptions of poetic art: there is, therefore, much left for the painter to do yet. The description and history of the Ferns in this important publication are ample and lucid.

**SPANISH PEASANTS GOING TO MARKET.** Executed in Chromo-lithography, from the Picture by J. GILBERT, by VINCENT BROOKS, for the Art-Union of Glasgow.

If we were required to adduce an incontrovertible proof of what we have frequently asserted, that mechanical art is boldly entering into competition with the legitimate work of the painter, we should at once direct attention to this extraordinary print, about to be issued as prizes to the subscribers of the Art-Union of Glasgow for the current year. The original picture is a fine specimen of Mr. Gilbert's rich and dashing style of colouring, and as a composition is entitled to great praise, for the admirable disposition and general treatment of the group of picturesque figures; and when we say that Mr. Brooks's reproduction is scarcely distinguishable from the oil painting, we award it the highest eulogium that can be given. So skillfully is the imitation of the artist's pencilling in its crispness and fullness, and such depth of colour has been attained, that the print, when varnished and framed, would deceive a well-practised eye. The merit of lithographing this work must be given to Mr. Risdon, the artist employed by Mr. Brooks; and to the latter is due the credit of the printing; we understand that thirty different stones have been used in this process—evidence this of the labour and skill expended on the work.

**THE BRITISH WORKMAN, AND FRIEND OF THE SONS OF TOIL.** No 1. Published by PARTIDGE, OAKLEY & Co.; W. & E. G. CASH, &c., &c., London.

It is rarely we take cognisance of the cheap periodicals which are constantly flowing from the London presses; but this seems to make a special demand upon all who have the means of aiding a work, the object of which is to instil into the minds of the humbler classes, good morals and healthy feelings. The "British Workman" is a penny illustrated paper, filled with much of the right stuff to form honest and industrious artisans, good fathers, good subjects, and good Christians. Paper, type, and cuts are of a far better order than are usual in such low-priced publications.

**A DESCRIPTION OF SOME IMPORTANT THEATRES AND OTHER REMAINS IN CRETE.** From a MS. "History of Candia," by Onorio Belli, in 1586; being a Supplement to "The Museum of Classical Antiquities," by EDWARD FALKENER. Published by TRÜBNER & Co., London.

This work contributes some important particulars to our knowledge of the arrangement of the *scene* and other parts of the ancient theatre, about which difficulty had been experienced. The erudition of the editor of "The Museum of Classical Antiquities"—itself a valuable collection of papers—has seldom been devoted to a more interesting subject. With much assiduity he has collected from scattered Italian sources all that could be found in the way of authentic description and illustration, adding notes on matters of detail peculiar to the Cretan remains, or on such as were found to clear up difficulties in the writings of Vitruvius. Of the value, in this respect, of Mr. Falkener's contributions to the now somewhat neglected field of classical antiquities, we might instance the clearing of the difficulty as to the *echeia*, or vases, which Vitruvius had described as placed below the seats for acoustic purposes, but of which the existence had long been questioned. The work is illustrated with *fac-simile* plans from Onorio Belli's letters, in the Ambrosian library at Milan, and with careful restorations of them by the present editor.



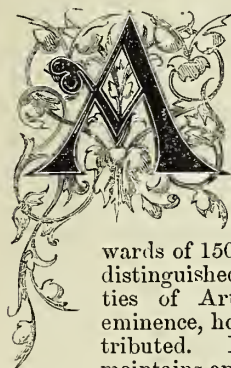
## THE ART-JOURNAL.



LONDON, JUNE 1, 1855.

## THE ROYAL ACADEMY.

THE EIGHTY-SEVENTH EXHIBITION, 1855.



PRIVATE view of the Exhibition was afforded on Friday, the 4th of May, and on the following Monday the rooms were opened to the public.\* The number of works constituting the collection is upwards of 1500, some of which are distinguished by the highest qualities of Art. Many artists of eminence, however, have not contributed. Portraiture, as usual, maintains an honoured preponderance in the best places. In the absence of historical compositions it is argued that life-sized figures of any kind are better than small pictures above the line; be it so, but small pictures are placed next the ceiling, and these, we are told, would do no honour to the reputation of the painter if they were seen nearer; but this is not the fact; for unquestionably there are works "out of sight" that have merit superior to very many that have advantageous places. The number of pictures rejected last year was, we believe, about 1700, and if any estimate may be formed from the way in which the rooms were this year packed with rejected works, the number in 1855 must have been much greater; out of this vast spread of canvas it is difficult to induce belief that better examples could not have been selected than many of those that are hung. Every disposable inch of space is covered, but when 2000 pictures or more are rejected, it can never be maintained that the available space is at all equal to the exigencies of a time—the termination of a period of twenty years—during which Art has advanced

\* The dinner, as usual, took place on the Saturday, and full particulars appeared in the Monday's newspapers; we presume, therefore, that invitations had been issued to conductors of the public press.—another departure from old and unhealthy custom. The guests were as heretofore: precedent and routine rule at the Royal Academy as they do in other state departments. The list is "as usual;" the secretary having his instructions to do to-day precisely what was done yesterday. But if any man of genius, unaristocratic—any liberal patron of Art, without a title—any man who has been useful in his generation, either to the Arts, or to the artists, or to aught else—may have been thought of as a fit recipient of the hospitality of the Academy, his claims have but little chance of being registered by the Council. Inquiry as to the fitness of guests is merely as to who they are, and not what they have done. The dinner, therefore, seldom or never supplies a sentence worth recording: compliments are, of course, paid and received; and the toast-master, with due solemnity, commands "silence for the right honourable" So-and-so, while the President congratulates the artist-givers of the feast upon the grand company assembled to partake of it; but we have very rarely had occasion to believe that a solitary benefit to Art or artists has arisen out of "the annual dinner." The Report, although this year, extensive, does not furnish us with a sentence worth of transfer to our columns: it may pass into oblivion. Y

more in this country than it did during the half century preceding.

The old complaint of "hanging" must be reiterated this year. There are more than the usual quantum of "mistakes." The hangers have, in several cases, failed to estimate the value of works which all other persons will consider to possess the best qualities of art, and not unfrequently pictures of artists of high eminence are so unfortunately situated as to lead to the inevitable inference, either that they had purposely selected their inferior productions for the Exhibition, or that their destinies were at the mercy of parties by whom it was impossible they could have been appreciated. There will probably be a large majority of visitors who will believe the latter rather than the former.\* We are well aware of the difficulties that will be always in the way of this very embarrassing task; but, these considered, there are in the present Exhibition, cases of error so apparent—so flagrant, indeed—as to induce a very general conviction that prejudice has been paramount with the judges, whose duty it has been to award honour or degradation to the unprivileged many. We should do more evil than good by pointing them out, and must leave the visitor to his own guidance, only entreating him not to be content with merely an examination of "the line."† A long list of "iniquities" in this way might be given: they are perpetrated not only against artists who are mere contributors to the exhibition, but even against the members thereof—several of whom have good ground of complaint as to the manner in which their pictures have been treated. "Up high" and "down low" visitors must look to be able to judge fairly of the merits of the collection: if they form opinions only from "the line," they will consider the present exhibition the worst they have seen for years. It is really not so, although the "hangers" have made it seem so. The evil of this is not so much that it injures, if it do not ruin, individual artists, but that it is disastrous to Art, and most prejudicial to the true interests of the Royal Academy.

We remember the good old days of Somerset House, when the rule was freedom of handling, and what was called a "spirited touch;" anything approaching to "æsthetic" Art

("We thank thee, Jew, for teaching us that word")

was regarded as the essence of imbecility. The rule now is, the finest microscopic manipulation; therefore, in the race we are now running, he who is most painfully minute in his descriptions is the winner. Great revolutions are effected in our time. The free-and-easy republicanism of Art has departed, and we may soon live under an iron technocracy, destructive alike both of eyesight and nerves. But speaking more immediately "anent" these fifteen hundred works, we do not find the mass relieved by the same standard of quality which was here and there distributed on the walls last year. But not even is poetry so unequal as Art; it is not, therefore, to be expected that painters can sustain themselves at the

\* The hangers were Mr. Abraham Cooper, Mr. J. R. Herbert, and Mr. F. R. Lee.

† For example, it is just possible that two of the best landscapes by two of the best landscape-painters of any age or country—Mr. J. D. Harding and Mr. J. B. Pyne—which we find in the Architectural Room—and even there not advantageously placed—may be considered by Messrs. Cooper, Herbert, and Lee to be very inferior productions, from the exhibition of which neither the artists nor the Academy can derive any credit whatever: but it will be difficult to induce a like opinion on the part of any of the visitors—artists or the public. It should be stated, moreover, that these two pictures are the only pictures the artists—Mr. Harding and Mr. Pyne—sent to the exhibition.

highest level which they may on a few occasions during their lives have reached. Many for whose works the public always look are below their own average; but there are others whose names have been comparatively unknown, who win a substantial reputation. It is true—among those who enjoy prominent places—if they have not equalled themselves, they can paint nothing positively bad; but again, there are those equally prominent, who can paint nothing really good. Mulready, whose works used to be eagerly sought for, exhibits nothing; indeed, we have seen nothing of any importance from him for some years. Sir Edwin Landseer, whose works also attract so much attention, contributes nothing. Linnell exhibits only one: *apropos* of the landscape, there is but little of aspiration in it; that which was, last year and the year before, is now; while much of that which has been of late years is infinitely inferior to that which we remember in years gone by. While the figure-painting of the Academy has been rapidly advancing, the quality of its landscape has deteriorated; in landscape the Academy is far behind those who are called *outsiders*. We find certainly everywhere the closest imitation of nature, but this is not all that is desired.

There is, however, one picture in the collection that will mark this year—1855—as an epoch in British Art. The truly great work which bears the name of "Leighton" cannot fail to attract the attention of all visitors to the Royal Academy; and it is not the least of the gratifying circumstances connected with it, that Her Majesty and His Royal Highness Prince Albert became its purchasers, having evidently been the first to perceive and estimate its value. The artist is, we are told, a young man—not more than twenty-four years old; he has been studying for a long period in Rome. Industry and originality of thought, as well as genius of the very highest order, are manifest in the first production he has submitted to public gaze. It is a rare event to find the painter of any country making a position at once,—taking foremost professional rank without having previously "felt his way," and creating astonishment as well as admiration universally. There has been no production of modern times more entirely excellent than this. It is of the truest order of worth: no "slap-dash" for effect, no "niggling" labour in vain; it is faithful to a high purpose: the conception is worthy of the theme, and that theme is of the loftiest, for it elevates and honours and perpetuates the glory of the artist and the Art. It is easy to predict that, out of this triumphant achievement, and the fame it must undoubtedly secure for its producer, a more wholesome style will prevail, and influence our "school:" avoiding, as it does so thoroughly, the errors of a past, and the evils of a present, "mode" of painting, both of which have been the curses of our age. It is on this account, chiefly, that we hail the advent of the "new artist"—his picture is a large enjoyment, a positive refreshment to the critic wearied with perpetual repetitions of accustomed things: and the more so because we may believe it prophetic of a future: we date hence a higher, healthier, and more national aim at excellence—a resort to worthier sources—a more careful study of authorities—more self-thinking—a far less slavish subservience to meannesses miscalled nature—and a bolder and better inspiration for guidance throughout all—as the leading characteristics of British Art: and while we heartily and cordially congratulate this



young painter on his triumph we already acknowledge him as one whose destiny it is very largely, and beneficially, to influence Art.

Proceed we now to examine individually the several leading works of the exhibition of 1855.

No. 9. 'Market Morning,' J. C. Hook, A. This is essentially a study of an upland approach to a cottage, thus described in a quotation:—

"There's a single small cottage, a nest like a dove's,  
The only one dwelling on earth that she loves."

The cottage is seen at the top of the hill, and from it, going to market, is a girl on a pony; but the picture is the locale, which is drawn and painted with marvellous fidelity. The associations are not sufficiently sentimental for the poetry—eggs, butter, chickens, and a stout homely rustic scarcely afford a theme for a touching strain.

No. 10. 'In the Wood,' T. Uwins, R.A. The subject is from the German of Ferdinand Freiligrath. A lady is seen amid the leafage of a glade apparently impervious. She is altogether in white; nothing can be more simple than the manner in which the picture is realised, the white figure being relieved by the foliage behind.

No. 12. 'The Market Square at Como, North Italy,' G. C. Stanfield. In its light and dark arrangement, this view consists of only two parts, a breadth of middle tones, that is, the square and its architecture, and the bright sky: and, after all, in what shape soever we find it, simplicity is ever more captivating than ostentatious display. The solidity of manner in which the tower on the right is painted is deserving of all praise.

No. 15. 'On the Llugwy,' C. Marshall. A small picture, of which the subject is a portion of the rocky bed of the river, beyond which is seen a mountain horizon. The little picture is low in tone, but it is harmonious and effective.

No. 16. 'Britomart Disarming,' F. R. Pickersgill, A.

"With that her glistening helmet she unlaced,  
Which doth, her golden locks, that were upbound  
Still in a knot, unto her heels downe traced;

\* \* \*  
Such when those knights and ladies all about  
Beheld her, all were with amazement smit."

The subject is from the fourth book of the *Faerie Queene*, the most difficult poem in our classics that a painter can work from. It is more easy to paint from Shakespeare or Milton, or indeed any of our poets, than it is to work from Spenser—that is, if we may judge from the few satisfactory pictures we see from Spenser. In this composition the artist works closely from his text—the act of Britomart disarming, and the admiration of the bystanders, constitute the theme. It is difficult to paint a woman in armour, and yet maintain the feminine character; this, however, is most successfully effected here. The armour is admirably painted.

No. 17. 'The Right Hon. W. E. Gladstone, M.P.,' P. Westcott. The subject is presented standing, wearing his official robes, beneath which is seen an ordinary evening-dress; the figure is relieved by a plain background. The resemblance is at once recognisable.

No. 23. 'Stratford-upon-Avon—the close of an Autumnal day,' M. Anthony. A verse of Tennyson's is given as describing the point of the picture:

"Sweet after showers, ambrosial air  
That rolleth from the gorgeous gloom  
Of evening, over brake and bloom,  
And meadow," &c.

There is but little of Stratford seen, only the spire of the church which rises over the ashes of the Swan of Avon. The picture

consists principally of a foreground composition, showing a canal lock, beyond which lies a screen of trees. It is an elegant thought, that of showing only the spire of the church—it is suggestive of everything—a vulgarised view of the town itself had been of no value. The broken foreground with every immediate incident is rendered with masterly feeling.

No. 25. 'My Cottage-door,' E. Osborn. A small picture—the subject a girl entering her cottage-door, round which are trained a luxuriant multitude of summer creepers. It is a graceful study.

No. 27. 'The Silent Mole,' W. F. Witherington, R.A. A large and carefully-wrought picture, presenting a view of this little river and a section of the richest of the meadows through which it flows. In the nearest site of the composition, a man in a boat is raising some eel-bucks from the river. It is a purely English landscape, remarkable for many excellent qualities.

No. 28. 'A Forest Brook,' J. Stark. It may be considered an equivocal compliment to an artist who has so long enjoyed the reputation which this artist has won, to say that he improves; but it can be instanced that painters may improve if they continue students, even to the end of a long life. The subject seems to be some outlying glade of Windsor Forest: infinitely better in colour and effect than very many prior works. The treatment of the subject evidences very extensive knowledge of this kind of material.

No. 29. 'Anxiety,' R. Carrick. We do not remember this name in the class of art to which it is now attached. The picture describes the anxiety of a wife waiting for the return of her husband. She stands at the window holding her sleeping child, and drawing aside the curtain. The clock dial marks half-past one. There is little of accessory in the composition, but the story is most impressively told. The figure is well drawn, and painted with much firmness; in short, it is a production of very high merit.

No. 30. 'Spaniel and Woodcock,' A. Cooper, R.A. A very small picture, simply according to the title—a spaniel starting a woodcock. Pictures so small, unless very highly finished, do not support the reputation of an artist.

No. 31. 'A Fracture,' J. C. Hook, A. A portrait of a little boy who has broken his toy. It is a front face, small and sketchy; but gracefully and effectively wrought.

No. 35. 'Azaleas,' Miss A. J. Mutrie. A small composition, in which the flowers are painted with infinite delicacy and truth.

No. 44. 'View of Heligoland, where the Foreign Legion will Embark,' J. W. Carmichael.

"The meteor flag of England  
Must yet terrify him,  
Till Danger's troubled night depart,  
And the Star of Peace return."

This verse supposes the presence of a man-of-war. She is a line-of-battle-ship, and is signalling the island, as lying to. The sea, the drifting clouds, and, above all, the movement of the smaller craft describe a stiff breeze; and this language of the elements we have never seen more powerfully eloquent than in this picture. It seems to be full of the most minute and technical drawing. It is, therefore, to be regretted that such a work should have been placed so high, for in painting a ship this artist is unrivalled.

No. 46. 'A Party of Pleasure on the Lake of Wallenstadt, in Switzerland,' F. Danby, A. This is a large picture, and like those generally exhibited by this artist. It is an evening effect; but on this occasion the time is nearer twilight than usual. There is con-

sequently a more subdued light in the picture, and the composition as to its distances is clad less thinly than in the accustomed drapery of evening mist. On the right rises a screen of trees; the rest of the picture opens over the lake to distant mountains. The company of revellers occupy two barge-like boats, surmounted by sluggish sails. At a little distance the picture has a certain poetical charm acting impressively on the sense, and we might fancy that here we were about to join a revel of

"The Graces and the rosy-bosom'd Hours,"

but a nearer examination dispels the illusion. It is broken by a floating beer-bottle, which drifts towards us, and we discover that the party wear coats and waistcoats made by Schnitzler of Luzern, and eat sausages and dandelion salad. Yet although not so brilliant as we have been accustomed to see from the hands of this artist, it is a production of a high order of merit.

No. 51. 'Child at Play,' E. J. Cobbett. She is seated on a basket reversed, and is amusing herself with her doll. The figure is painted with great firmness, and relieved by a plain background. The expression and colour of the features are worthy of all praise.

No. 63. 'The See-Saw,' H. Le Jeune. How captivating soever may be some of the larger pictures of this always excellent artist, in brilliancy, sweetness, and harmony, they are surpassed by his smaller and simpler subjects. On one end of the see-saw a girl holds a child, while at the other end a boy carefully acts as a counterpoise. The picture contains little of what is significantly called colour, but what there is, is singularly effective by the aid of the warm and mellow greys which prevail in the work.

No. 64. 'Don Quixote's first Impulse to lead the Life of a Knight-Errant,' A. J. Herbert, junr. "Now he thought it convenient and necessary, as well for the increase of his own honour as the service of the public, to turn knight-errant." This is a very original conception of Don Quixote. He is seated in a thoughtful attitude, with a book on his knee, from which he has just raised his head. The figure declares itself at once a study from the life—from Spanish life—for so successful are the brown complexion and the adust features, that they never could be improvised.

No. 65. 'Morning: the Mouth of an English River,' T. Creswick, R.A. The composition of this work is in some degree like that of a recent production by the same painter. On the left is a knoll whereon is placed a windmill raised in opposition to the sky; the right opens an extensive view of the river towards the sea. A road passes near the windmill, and a wayfarer is seen approaching—the first that has passed that way, for the rabbits are not yet scared from their feed. The thin crescent of the new moon is still in the sky unextinguished by the subdued light of the rising sun. The whole of the near section of the work is executed with that perfect representation of grass, weeds, and broken ground which eminently distinguishes the works of the artist.

No. 68. 'El Pasco,' J. Philip. The subject of this picture, which is the property of Her Majesty, is a group of two Spanish ladies, wearing the full national costume. The coquetry of these impersonations is most felicitously expressed; the faces are Spanish in contour, complexion, and feature; the artist has had ample opportunities of describing accurately the costume which is shown.

No. 69. 'Consolation,' C. W. Cope, R.A. The consolation is administered by a child



to its mother; he wipes the tears from her eyes as she, a soldier's wife, sits overwhelmed with anguish at the receipt of the news from Sebastopol of the death of her husband. The narrative is very perspicuous, all the circumstances are set forth in terms extremely touching.

No. 70. 'The Viscountess Glamis,' L. W. DESANGES. This portrait presents the lady seated, and of the size of life; she wears black velvet, over which is thrown a white lace mantle. The features are agreeable and animated, and of the treatment of the work is more simple than we usually find the portraits of this painter.

No. 74. 'The Right Hon. Lord Dumfermline,' SIR W. J. GORDON, R.A. This is an admirable portrait. Of the pictorial brown coat and browner waistcoat (of the homely cut now called morning-dress) a column might be written, and of the head and the features a page; but we can only say that the best principles of portrait-painting were never better illustrated than here.

No. 75. 'Cooling the Hoof,' T. S. COOPER, A. A group of cows in a meadow on the banks of a stream in which some of the animals are standing; the country is perfectly flat, and the scene therefore is open, and such as this artist so frequently paints. The cows, we think, are loosely drawn, and we have heard the lowing of many of them before. We begin to fear that this artist, once a *lactum sidus*, will be outshone by other stars in the milky way.

No. 76. 'Mrs. Coleridge,' W. BOXALL, A. A small half-length figure, seated. The head is a charming study; sweet to a degree in colour and expression. The artist does not, it seems, desire his works "to rustle in French silks;" he paints nothing but white, and that in the licence of our old school: this is a disappointment to ladies, who like to see the quality of the lace, and above all the fashion of the "robe."

No. 77. \* \* \* J. C. HOOK, A. An apology for a title appears here in the shape of a line from Spenser—

"Colin, thou ken'st the southerne shepheard's boye,"

presuming it to be what is pleasantly called in ancient catalogues "a conversation;" but the virtue of the work lies in the landscape, the local truth of which is really marvellous. We are upon a hill side—one of those hills that occur *passim* in Surrey; and we might listen to the chat of a boy herding sheep, and a girl knitting stockings, but these breezy downs are much too tempting. The right-hand section is beautifully diversified with the sheep and variously hued herbage, but on the left there is green pasturage which should have been broken. The distance closes with trees; it is altogether a most scrupulous imitation of nature.

No. 78. 'Scene—Lawn before the Duke's Palace. Orlando about to Engage with Charles the Duke's Wrestler,' D. MACLISE, R.A. The subject of this work is a passage from the second scene of the first act of "As you Like It," which we quote, in order to show the spirit which animates Orlando in opposition to that of Charles.

"Orlando. I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial, wherein, if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do myself no wrong, for I have none to lament me; the world no injury, for in it I have nothing; only in the world I fill up a place which may be better supplied when I have made it empty."

"Rosalind. The little strength I have I would it were with you."

"Celia. And mine to eke out hers."

Orlando addresses Rosalind and Celia, who attempt to dissuade him from wrestling with Charles, and the Duke turns aside

to disembarass the parties. But in the picture we find, by a licence of the painter, the Duke present while Orlando addresses the ladies. The representation, therefore, is rather that immediately preceding the commencement of the trial. The Duke is seated in the centre, and the principal persons present range nearly on a plane across the composition. On the right of the Duke are Dennis (a servant), Oliver, the wrestler Charles, and Le Beau; and on his left Celia, Rosalind, Touchstone seated on the ground, Orlando, Adam, and lords and attendants. The figure of Charles is that of a Scythian Hercules, to whom, according to appearance, the slender form of Orlando should have yielded as a sapling. The tone of the work is not historical; it is as it should be—dramatic. The costumes, dispositions of light and shade, are as usual unexceptionable. As a painter of draperies, this artist is one of a few who excel; and the eloquence of his expression is always full of point. The group of the picture is that of Celia and Rosalind, notwithstanding the defects of these figures, and they are not faultless. We recognise in them the same type as that of Hamlet's mother, as Strongbow's Eva; nay, even as Ophelia; and all these ladies are in some degree *embonpointées*. We would that this well known face and figure could be changed. The work is, however, in all respects, one of the highest excellence. The story is told with singular power: each individual of the group contributes largely to the effect of the whole; the reading of the several characters is unexceptionable. Moreover, it exhibits careful finish in all its parts. The accessories are elaborately wrought; and, undoubtedly, the picture is one of the best achievements of our school.

No. 79. 'Capt. Emmat, Adjutant of the Worcestershire Yeomanry,'—Painted for Lord Ward, Colonel of the regiment, F. GRANT, R.A. A life-sized portrait, presenting the officer mounted. The horse is carefully drawn; but the "big" work occupies a space of which it is not worthy.

No. 85. 'Mrs. John Stuart,' D. MACNEE. The lady is seated. She wears a grey silk dress. The figure is relieved in the simplest manner by an open background. The expression is life-like.

No. 86. 'Sir James Emerson Tennent,' H. W. PICKERSGILL, R.A. An excellent portrait, and a striking likeness of the accomplished gentleman who, having filled several diplomatic posts, is now Secretary to the Board of Trade.

No. 87. 'Ilfracombe, North Devon,' C. STANFIELD, R.A. A small picture, affording a view of a harbour closed on each side by a rocky eminence. In the nearest site, which is the sand at low water, there are numerous figures engaged in unloading a brig that is laid upon the sand. The picture has all the firmness which this artist imparts to his works; but there is less of colour than is usually found in them.

No. 88. 'The Sylvan Spring,' R. REDGRAVE, R.A.

"Deep and still that gliding stream,  
Beautiful to me doth seem  
As the river of a dream."

The subject is closed by an abrupt bank with trees, at the foot of which is a pool with a flow over the near bank. Life is communicated to the passage by some sheep and a girl with a pitcher at the stream. This kind of subject is painted by the artist with extraordinary truth.

No. 90. 'An Armenian Lady, Cairo: the Love Missive,' J. F. LEWIS.

"The token flowers that tell  
What words can never speak so well."

This is the first painting we remember to have seen exhibited under this name. We have elsewhere spoken as they merit of his drawings in the Old Water-Colour Exhibition, and this picture we cannot describe in terms less laudatory. It is small, and has all the finish of his water-colour works, but with more softness. The lady is seated according to the manner of her country, and her head is seen in profile; the draperies, flowers, shrubs, and accessories are painted with painful minuteness, and yet, with the softness which we have mentioned, there is no lack of breadth. The face looks as if it had been stippled with a single hair.

No. 92. 'An Irish Cabin,' T. EARL. A picture of much merit, but we think it excelled by No. 93. 'Minding the House,' a cottage interior, in which are seen the guardians—a little girl and a dog. The subject is well lighted—good in colour, and in every respect a successful production.

No. 94. 'Afternoon: the River's Bank,' T. CRESWICK, R.A. This seems to be a pendant to a picture already noticed. In all the pictures recently exhibited by this painter, he seems to have subsided into low tone. This looks like a composition; at least it differs from earlier works, inasmuch as it may be that he does not consult nature so much as formerly. The left is closed by a group of trees, while on the right the course of the river is open, crossed near the foreground by a foot-bridge. The grassy bank is painted with palpable reality, but the trees are not graduated into masses and depth as others we have seen of the same series. The whole is laid in with low and middle tones, the highest lights being sparingly gathered up in two or three patches, in one of the cows, and their guiding and guardian cherub—a rustic child.

No. 95. 'Sancho Panza, and Dr. Pedro Rezio,' C. R. LESLIE, R.A. The subject is taken from the second part of Don Quixote. The Sancho that is here again presented to us is the same corpulent, bustling, bundle of proverbs, to whom we have already been introduced in others of Mr. Leslie's works, but not the same quaint sententious individual who holds converse with the Duchess in the Vernon picture. Of the latter short dark man we see only a little at a time, and much more remains behind, but the present Sancho is a full blown character. He is spread out before us, and means no more than he says. He is seated at table facing us, attended by lacqueys, who place before him the smoking viands which the doctor prohibits, in favour of wafers and quince marmalade. The doctor stands with his back to us (we wish his dead black cloak had been relieved a little by some reflected light), and Sancho and the lacqueys listen attentively to his commendation of simples. The picture is here and there slight in manner, but it has otherwise all the precision and clearness of the best of the painter's works.

No. 100. 'Nassau W. Senior,' H. W. PHILLIPS. A head and bust portrait of a gentleman in the act of writing; the features are endowed with thoughtful expression; too highly coloured, perhaps: but the work altogether is one of considerable excellence.

No. 103. 'Spring—the First of a Series of the Seasons,' T. WEBSTER, R.A. A small picture, containing a group of children playing on a foreground section of green-sward, closed in by trees. We have not before observed this artist so excursive in landscape. The grass and trees are rendered with the utmost delicacy, yet without the



loss of depth and roundness; but, above all, the children are the substance of the composition. No painter that has ever professed delineation of youth has succeeded so well in seizing youthful characteristic, unqualified and unexaggerated.

No. 107. 'Scottish Interior—Old Woman at the Shank,' J. CASSE. The old woman is not so carefully drawn as might be; but the simple dispositions in this interior are very like a reality, and the manner in which the room is lighted is very effective. What the "shank" is does not very clearly appear; it may be something technical—technicality and affectation are always offensive in the titles of pictures.

No. 108. 'Maria Tricks Malvolio,' W. P. FRITH, R.A. The exact passage supplying the subject are her words on depositing the letter,—"Lie thou there, for here comes the trout that must be caught with tickling." It is a small picture, presenting Maria in the act of laying down the letter among the very densest of the garden shrubs. The foliage and branches, something like those of the ilex, traverse and come before the figure; but yet a more perilous arrangement is that of the light; for these leafy passages are lighted up so as to compete with the figure in importance; yet they are, nevertheless, superseded by the light on the figure. A vivacious and significant expression is most successfully given to Maria; and the whole is executed with the artist's usual grace.

No. 109. 'The New Number,' J. A. VINTER. A girl reading "the new number," which, by-the-by, to the unassisted imagination, is an unintelligible title. The picture is small, but it displays taste and knowledge.

No. 111. 'Il Penseroso,' W. E. FROST, A. Rather "La Penserosa," being a study of a girl in deep thought: it is a small picture, and, perhaps, less attractive than others of a similar standard by the same painter.

No. 112. 'The Gillie,' A. COOPER, R.A. The gillie plays but a secondary part in the picture; the principal being a shooting pony, which is most skilfully portrayed. It frequently occurs in the works of this artist that the horses, being drawn with taste and skill, extinguish the pretensions of the human figures with which they are associated.

No. 119. "The Lord Almaric Athelstane Spencer Churchill, and the Lady Clementine Spencer Churchill, the Infant Children of Charlotte Augusta, Duchess of Marlborough," J. SALT. So stands the title; yet the picture does not represent infants, but a boy and a girl already well grown, and very busily feeding their bird. The attention of both children is fixed upon some object, which the spectator discovers by the shadow on the window-shutter to be a bird, that does not appear in the picture. The incident is very circumstantially made out, constituting the work rather a picture than a portrait.

No. 120. 'Beatrice,' SIR C. L. EASTLAKE, P.R.A. The picture is a life-sized head and bust; but we scarcely know which Beatrice to take it for. There is something in it that might point to Dante's "Theology,"—for

"La nobile virtù Beatrice intende,  
Per lo libero arbitrio, e però guarda,  
Che l'abbia a mente s'a parlar ten prende."

If she be the Beatrice of Benedict, she is much subdued since we knew her of yore,—

"For nature never framed a woman's heart  
Of prouder stuff than that of Beatrice."

We therefore incline to the allegory, or rather to that kind of impersonation, neither positively real nor allegorical, by which this artist, as we suppose, typifies

certain human perfections. The head and the entire composition are painted with the nicest care.

No. 121. 'Flitting Shadows,' H. JUTSUM. This is a highland landscape—it may be a ridgy passage in the wilds of Arran. It is charmingly harmonious in colour, and bears everywhere, not only in its black sheep, but in its herbage and geological features, a lively impress of the land of heather. The title is most satisfactorily realised: a large expanse of country is spread before us, over which the shadows of the driving clouds are described as rapidly passing.

No. 122. 'Church of Notre Dame at Caen, Normandy,' L. J. WOOD. A piece of ancient and weather-worn architecture, whereof the details are rendered with great fidelity of drawing and solidity of painting.

No. 124. 'The Birthplace of the Streamlet,' J. C. HOOK, A. A small upright picture, the subject of which is closed in by a weedy bank, on which trees are growing, though little else than their roots are visible. It seems to have been very closely studied from nature, and with a success which communicates to it much interest.

No. 126. 'Lovers,' W. P. FRITH, R.A. They are seated, and wear modern costume. It is agreeably painted: the point of the story is at once seen.

No. 127. 'Through the Green Shade Wandering,' A. EGG, A. A small half-length study of a lady; very like a portrait, though wearing the costume of the time of Charles I. Of the movement of the lady's head, it may be remarked that it is not very graceful. No. 136 is a work also by the same painter, but very different in subject: it has no title, but, in the place of that, there is a passage of poetry, rather hackneyed, but we like hackneyed verse,—

"Oh, what was love made for, if 'tis not the same  
Through joy and through torment, through glory  
and shame,  
I know not, I ask not, if guilt's in that heart,  
I but know that I love thee, whatever thou art."

There is more of it, but we content ourselves with this, to show, in default of a title, the nature of the scene. The subject seems to be a story of an Irish gentleman, imprisoned, perhaps, for having taken some part in the Irish insurrections at the end of the last century. He is visited by his wife; and in his agony he throws himself into her arms: there is nothing in the picture beyond the figures, but in them alone is set forth a long and sad story.

No. 137. 'Lieutenant-General Harsey in the Dress of the Irregular Native Cavalry of the E.I.C.S.,' E. M. WARD, R.A. Elect. This is a small full-length portrait, in the very picturesque dress mentioned in the title. The officer holds a scimitar in his right hand, and rests his left on a brass gun. It is in all respects a very striking work, being excellent as a portrait and valuable as a picture.

No. 141. 'The Mitherless Bairn,' T. FAED. The subject is from the poetry of Thom:—

"Her spirit that passed in yon hour of his birth,  
Still watches his love-lorn wand'rings on earth,  
Recording in Heaven the blessings they earn,  
Who cruelly deal with the mitherless bairn."

The subject is of a homely kind, but the picture is of a rare and high quality. The scene is the home of a family of cottagers, at whose door the "mitherless bairn"—a poor destitute child in sordid rags—has presented himself. The rude comforts of the interior, and the ruddy health of the younger members of the family, form a strong contrast to him in his destitute condition. The right-hand portion of the work, with the figures which are grouped there, are equal to the very best productions of this class: on the left sits the mother of the family,

admirably painted; but we think the effect of this figure injured by the light on the left.

No. 142. 'Dutch Boats Entering Harbour—Zuider Zee,' C. STANFIELD, R.A. A small picture, showing only a dogger with a large merchantman in the distance: the composition is assisted by the end of the jetty. The colour of the water, which is somewhat muddy, indicates the proximity of the shore; and the indications of wind are sufficiently felt. Very similar subjects have been painted before by this artist, all distinguished by great originality and power.

No. 143. 'Portrait of an Old Scotch Lady,' J. ROBERTSON. She is seated, and wears widow's weeds. There are no accessories, the figure being relieved by a plain background. This is one of the best portraits we have for some time seen. The face is well lighted, so as to define all the markings with spirit, without cutting up the features. It is, indeed, a production of the very highest promise; and qualifies the artist even now to take high rank as a portrait-painter.

No. 148. 'Joseph Robinson Pease, Esq., of Hesslewood, East Yorkshire. Presented to Him by his Friends and Neighbours,' SIR J. WATSON GORDON, R.A. The figure is seated, and holds a book: like all the works of the artist, the head is painted with masterly power.

No. 149. 'Lear recovering his Senses at the Sight of Cordelia,' J. R. HERBERT, R.A.

"Lear. Pray do not mock me:  
I am a very foolish fond old man,  
Fourscore and upward; and, to deal plainly,  
I fear, I am not in my perfect mind.  
Methinks I should know you.  
Yet I am doubtful. \* \* \*  
\* \* \* Do not laugh at me;  
For, as I am a man, I think this lady  
To be my child Cordelia.  
"Cordelia. And so I am—I am."

Lear is yet upon the couch whereon he has been extended in sickness: he rises as addressing his daughter, whom we see in profile. The features of Lear are fully expressive of his doubt and embarrassment, and those of Cordelia are eloquent in the language of affection. The physician is seen at the entrance to the tent, beyond which lies the sea. The composition contains as little of accessory as possible: the story is entirely confided to the features and personal expression, deriving great assistance from the hands. In execution the work is distinguished by elaborate finish, but without any approach to hardness; and nowhere do we find any incident that can derogate from the earnestness of the subject.

No. 150. 'Near Manchester,' E. HARGITT, A small picture, abounding in originality, and very like the work of an artist much accustomed to work from nature.

No. 151. 'A Breton Girl selling her Hair,' A. PROVIS. This is a French provincial interior, rich in the carved armoires that we see in Normandy and Brittany. There are several figures, and among them the girl displaying her long and ample tresses. The composition is full of material, the whole of which is executed with the scrupulous elaboration which characterise the productions of the painter.

No. 152. 'From Our Special Correspondent,' T. FAED. This is a small cottage interior, with an old woman very intently reading the *Times*. The figure is most effectively lighted; and the general treatment, especially in the left section, is most judicious: this, in short, is the picture. The right section is *de trop*.

No. 153. 'The Little Stranger,' D. C. GIBSON. The scene is the cottage of a gamekeeper, or farmer; and the "little stranger" is nursed by the grandmother: the composition is too much dislocated, but the execution is generally very careful: no



proportion of this can be dispensed with, and yet there is a deficiency of spirit.

No. 154. 'A Devonshire Mill,' F. R. LEE, R.A. Not a very attractive subject for an oil picture. The mill is a small thatched building, working with an under-shot wheel.

No. 156. 'Portrait of a Gentleman,' J. ROBERTSON. He is presented seated and reading, the head is in profile. Although a good work, it does not approach in excellence the portrait of the old Scotch lady by the same artist, already noticed.

No. 159. 'The Right Hon. Sir Robert Harry Inglis, Bart., D.C.L., &c., late one of the Burgesses of the University of Oxford,' G. RICHMOND. This portrait, we are told, has been painted by subscription of friends and former constituents for the picture gallery of the University. It is a full-length portrait of the size of life, we think taller than the late baronet—the figure is attired in the robes of his dignity. It is a striking resemblance, and the first essay in this department of art we have seen by the artist. Few portraits in the collection will be more generally interesting as calling to remembrance the venerable and estimable gentleman so largely known and as largely beloved.

No. 161. We read in the catalogue 'Royal Pensioners at Carisbrook Castle, 1650,' C. W. COPE, R.A. For "pensioners" we think the word prisoners should be substituted; if this be not an error there are many errors in the catalogue, inasmuch as to constitute that of the Royal Academy the most incorrect of the catalogues of the season. This is the story of the death of the Princess Elizabeth, second daughter of Charles I., a princess of great abilities and rare virtue. She, with her brother Prince Henry, was sent a prisoner to Carisbrook Castle, and there died of grief in 1650. She was found dead, with her cheek resting on her bible, the last gift of her father. We have seen the subject variously painted, but it is scarcely consistent with the facts to place the deceased on a stone window bench, as we find her here. The subject is treated as an effect; the light from the window falls full upon the lifeless figure, and strongly opposed to it are those of the prince and one of the guards.

No. 162. 'The Coast at Fairlight,' J. THORPE. An expanse of the sea-shore at low water. We have not seen at Fairlight so much of the shore dry as is here shown; the subject is, however, well managed, and thus becomes interesting.

No. 167. 'The Truant,' G. SMITH. He is being conducted by his mother to school, and a party of boys are lying in wait to snowball him as he passes, for the snow lies deep upon the ground. The determination of the matron, and the sullen grief of the truant, with other circumstances, detail the narrative with sufficient precision; such figures are those in which this artist excels.

No. 168. 'Balaklava, 1854—Conflict at the Guns,' G. JONES, R.A. The Russian gun-carriages are generally painted green, here they are represented as black. The more we see of battle pictures, the more are we persuaded of the difficulty of painting them with the necessary degree of truth. The sketch presents a *melée*, in which our hussars are cutting down the gunners.

No. 170. 'Wood Nymphs,' W. E. FROST, A. A small picture—in short a miniature—in oil, containing three of those—

"Centum quæ sylvas, centum quæ flumina servant,"

for these are equally wood or water nymphs. One turns her back to the spectator; she is

elegantly drawn, and most delicately painted, and throughout the little picture is worked with the most minute finish.

No. 171. 'John G. Lockhart, Esq.,' F. GRANT, R.A. This is a small half-length, presenting the subject standing. The head is endowed with a thoughtful, student-like character, but the sketchy manner of the hands gives them the appearance of the hands of a man much older than Mr. Lockhart.

No. 172. 'A Group in an Interior,' T. S. COOPER, R.A. These are now the most agreeable pictures the artist paints: his open groups and compositions want some refreshing variety. We have here a few sheep and a calf lying in a shed. The latter is much the most interesting animal; he is rough and natural, but the sheep look too ladylike, they ought never to become mutton.

No. 175. 'The Young Waltonians,' J. A. VINTER. These are a boy and a girl, angling for tittlebats. There is a great difference in the treatment of these two figures; the boy being brought forward in a manner which communicates weight and substance to the figure, while, on the contrary, the girl is altogether ineffective. The rest of the composition has been executed with much precision.

No. 179. 'The Old Forge,' W. HUGGINS. The principal in this picture is a group of donkeys, mother and foal, with an accompaniment of goats and other objects. The donkeys are well drawn and painted, but from the manner in which they are relieved, the merit of the work is not seen.

No. 180. 'Sir Samuel Martin, Baron of the Exchequer,' F. GRANT, R.A. This is, perhaps, the best masculine portrait ever executed by this artist. The subject is presented standing wearing his robes, black, trimmed with ermine, relieved by a perfectly plain background. The features are vivacious and spirited to a degree.

No. 181. 'Christabel,' W. DYCE, R.A.

"It was a lovely sight to see,  
The Lady Christabel when she  
Was praying at the old oak tree,

\* \* \*  
Her slender palms together prest,  
Heaving sometimes on her breast;  
Her face resigned to bliss or bale—  
Her face, oh! call it fair, not pale."

In this impersonation of the Lady Christabel the artist seems rather to have inclined to the Madonnas of Nuremberg, or those of the early Italian school, than to the mystic conception of Coleridge. She is represented with her palms joined, and a portion of the gnarled trunk is seen on her right. The face is moulded in such a manner as studiously to avoid allusion to the Greek remains from which the Italian painters latterly worked, and still, coinciding with the early masters, it is without shade. The face is modelled for character, not beauty, but it is scarcely judicious to draw such a line between the two as to separate them so entirely as we see here. The draperies and the old tree show the closest observance of textures and surface.

No. 182. 'A Race,' T. WEBSTER, R.A. The race is between two little boys mounted on the backs of their elder brothers, who are careering on the grass on all fours. One of the riders, in falling off, has seized the mane of his horse, that is, his brother's hair, who naturally throws his head back with precisely the distortion of feature that is always seen when the hair is pulled. The others therefore may be considered the winners. The countenance of the successful rider is eager and earnest to a degree. The scene is an open field, where, in the background, a game of cricket is going on.

No. 184. 'On the French Coast, near

Portel,' W. E. BATES. Very spirited and true: evidently an accurate copy of the scene, made "on the spot."

No. 186. 'Sketch from Cliefden, looking towards Maidenhead, on the Thames,' F. R. LEE, R.A. The nearest section of this view is occupied, especially on the left, by the tops of trees, while the right exhibits a plain of meadows extending to remote distance, studded here and there by cattle and a variety of objective. It is light and sparkling, and one of the best works we have seen from the hand of this painter.

No. 187. 'Repulse of the Cossacks by the 93rd,' A. COOPER, R.A. It is notorious that the horses ridden by the Cossacks are small wiry animals, but these which mount the soldiers before us are chargers well suited for our heaviest regiments. In No. 200, 'Snipe, Lapwing, and Kingfishers,' this artist is more fortunate. The birds are admirably described, but the shred of landscape by which they are accompanied is not so happy.

No. 199. 'A Church Door,' J. D. LUARD. The door is opened by a charity boy to an applicant, a village girl; but the point of the picture is its light, shade, and manipulation.

No. 201. 'Penserosa,' C. W. COPE, R.A. This is a study of a female figure in a monastic habit. She stands under an arch reading a book. It looks so much like an essay in religious Art that we think a title from profane poetry misapplied.

No. 203. 'Flora, a Study,' H. H. EMMERSON. A small work, presenting a child asleep; the face and head are charmingly painted, but the former is too uniformly red in colour.

No. 205. 'An Italian Mother praying for her Sick Child,' H. PICKERSGILL.

"Mary, Mother, Virgin mild,  
Have pity on my sickening child."

An incident commonly seen in Italy, that of a sick child being brought to an image or a picture of the Virgin, to be cured through the supplications of the mother. The mother is attired in her holiday gear, and kneels earnestly before the altar, over which is the picture, and near which the child lies in a wicker cradle. The principal figure is well drawn and powerfully lighted.

No. 206. 'The Recruit,' W. W. NICOL. This composition contains numerous figures, all of which contribute their quota to the story. A country lad has enlisted, much to the grief of his relations, and especially of a maiden, who hangs over him in deep grief. The recruiting sergeant stands in silent determination, deaf to every entreaty to release the recruit. Every character in the scene contributes to the story; the composition is too much distributed, but this is in some degree compensated by the nicety of the execution.

No. 208. 'Lady Grey,' W. GUSH. A three-quarter length figure, of the size of life, and relieved by an open landscape. The lady wears white satin. It is the best work we have ever seen by this artist, and in all points a portrait of a gentlewoman.

No. 209. 'The Marquis of Blandford,' J. G. MIDDLETON. Also a three-quarter life-sized figure, wearing ordinary morning costume. The features are agreeable in expression, and at once engage the spectator.

No. 211. 'A Morning Reverie,' E. F. HOLT. This is placed next the ceiling, where, of course, some pictures must be if the walls are covered; it has attracted our notice from its apparent firmness of manner.

No. 213. 'Miss Thorald,' L. W. DESANGES. A portrait of a lady in a black dress; the figure is presented sitting, and is distinguished by much feminine grace.



No. 214. 'The Very Rev. Llewelyn Llewellyn: a Testimonial presented to him by his Pupils,' H. W. PICKERSGILL, R.A. A portrait possessing the usual excellences of this artist: with evident truth forcibly and gracefully transferred to canvas.

No. 215. 'The Rev. Thomas Carter, M.A., Fellow of Eton College,' J. P. KNIGHT, R.A. This half-length is seated, and characterised by that roundness and firmness of manner which distinguish all the works of the painter. It is in colour, perhaps, too uniformly ruddy.

No. 216. 'The Grande Place at Arras—France,' L. J. WOOD. Very successful as a representation of locality. The colour is not that which is peculiar to the place, but the drawing and painting are highly meritorious. The square is covered with figures and carts as if it were market-day, and these are made out with great accuracy.

No. 217. 'Temptation,' J. COLLINSON. The story seems to be of two Eton boys, of whom one is just returned to school, and holds in his hand a piece of money, for which the other offers him some article of hardware; at least, so we read the story, for it is not very clear. The scene is the bedroom of him who is just arrived, and every object in it is most carefully made out.

No. 218. 'Hotspur Dreaming,' W. J. GRANT. The subject from Henry IV. is found in the following passage,—

"Lady Percy. In thy faint slumbers I by thee have watched,  
And heard thee murmur tales of iron wars,  
Speak terms of manage to thy bounding steed,  
Cry 'Courage!' to the field."

We see, accordingly, Hotspur sleeping on a couch; he wears a yellow robe; but beneath it appears a suit of mail—not a very comfortable sleeping dress. By him sits Lady Percy, who supports their child—a boy—on the back of a rough deer-hound. The figure of Hotspur is in shade, but the light falls full upon Lady Percy, an impersonation painted up to a tone of prominent brilliancy. The incident of the child with the dog is very well managed. The composition is altogether well conceived and appropriately realised.

No. 219. 'Trees on the Banks of the River Taw, North Devon,' F. R. LEE, R.A. This work is infinitely more careful than others which the painter has exhibited lately. The water flows in the centre of the composition, and on each side is a group of large trees, the branches and foliage of which are drawn and painted with taste and discrimination. Beyond these trees we catch glimpses of the near and distant country. This work appears to be more judiciously elaborated than any which the artist has of late executed.

No. 221. 'The Right Honourable Lord Brougham and Vaux,' J. WILSON. It is at once recognisable; but the markings of the face are too strong. The subject is seated, and reading a blue-book.

No. 223. 'From the Book of Job,' C. ROLT. This is the story of Job's comforters:—"So they sat down with him upon the ground seven days and seven nights, and none spake a word unto him, for they saw that his grief was very great." Job himself is a good conception, but the others are too much dressed. The artist here follows the authority of the Nineveh antiquities: he is right to do so: but it should not be felt that the exact forms have been copied. Costume and characteristic thus transferred, should be treated according to the condition of the Art of our own time.

No. 224. 'Portrait of the late Colonel Haldyard,' SIR J. WATSON GORDON, R.A. This portrait is to be placed in the Town

Hall, erected by the Colonel at the expense of four thousand pounds, for the accommodation of the public of Stokesley. In all valuable qualities this is an admirable portrait, but the figure looks too tall.

No. 225. 'The Captivity of Ecelino the Tyrant of Padua,' S. A. HART, R.A. The subject is found in Sismondi's "History of the Italian Republics,"—"Ecelino, repulsed and pursued as far as Vimercato, and at last wounded in the foot, was made prisoner, and taken to Soncino; there he refused to speak, rejected all medical and spiritual aid, tore off all the bandages from his wounds, refused food, and, finally, expired on the eleventh day of his captivity." We find him, therefore, on a couch, at the foot of which a woman kneels offering him fruit, which he rejects with an impatient gesture. The left of the picture is occupied by knights and soldiers in mail armour; and one figure especially, very strongly opposed to the light, is remarkable for the attention given to the drawing and painting of the armour. In this figure there is substance enough, but those in the light are somewhat deficient in roundness.

No. 226. 'The Choir of the Church of Santa Maria di Novello, Florence,' W. D. WEST. Very like this famous and ancient interior, only looking too fresh: the stalls and all the carving are most faithfully imitated, and the depth of the choir is most perfectly described. It is one of the best pictures of its class.

No. 227. 'Late at School,' W. BROMLEY. The self-accusing delinquent, a rustic student, is opening the school door, against which his figure tells powerfully, in contrast to what we see within—the pedagogue and a group of his pupils. As an effect it is well managed; but the story of "Late at School," is not very clear.

No. 230. 'Sir John Jervis Knight, Lord Chief Justice of the Court of Common Pleas,' H. WEIGALL, JUN. The subject is seated, and wears the judicial robes, as if in court. The resemblance is so accurate as at once to declare the sitter.

No. 235. 'The Lady Constance Maidstone,' H. GRAVES. The lady appears to be seated on a piece of rock, and holds a large brown water-jar (proposing an allusion to Rebecca?). The dress too is severely plain both in cut and in colour. It is proposed that the sentiment of the work should be more profound than that of portraits generally; but we think that a *sine quâ non* in all portraits is the representation of the sitter in a costume and style in which he or she either commonly appears, or may have worn at some time.

No. 236. 'Captain McClure, R.N., H.M. Discovery-ship, "Investigator" (who, while employed upon the search for Sir John Franklin, boldly penetrated through an unknown ice-cumbered sea, and discovered the North-West Passage, which had baffled the efforts of Arctic navigators for three centuries),' S. PEARCE. This officer is introduced wearing a kind of light macintosh, the figure being of the size of life, and shown at half-length. He carries a rifle slung at his back, and his spy-glass in his left hand. It is an admirable figure, so well relieved, that it seems advancing from the frame.

No. 238. 'The Morning Grey, with Cattle of Different Breeds,' J. WARD, R.A. We distinguish a difference of form in the various oxen introduced here; but animals are now so accurately painted that nothing in the bygone school of cattle-painting is in anywise acceptable.

No. 239. 'The Broken Window,—Who Threw the Stone?' W. H. KNIGHT. The

broken window is that of a village shoemaker, who is prosecuting his inquiry among the idlers of the village. He has seized two, one of whom is pointed out as the delinquent. The work abounds with appropriate expression, and to the realisation of the proposition in the title, nothing is wanting.

No. 240. 'The Bird Keeper,' R. REDGRAVE, R.A. This artist was formerly a painter of incident in the every-day drama of life, essayist, and moralist, but now he has retired to the shady bank near the limpid pool. The subject, like all those he prefers, is a weedy bank, shaded by trees, with a rill or pool at the foot. The bird-keeper is a boy seated on the bank, watching to scare the birds from the crops. It is worked out with all the zest and patience which the artist displays in these simple but difficult subjects.

No. 245. 'View of the Great Matterhorn, —Valley of Zermatt, Canton Valais. Taken from the Foot of the Riffhorn, at an Elevation of 9000 feet, in 1854,' H. C. SELOUS. So we read the title, but we presume to read "Wetterhorn" for Matterhorn. The picture is placed near the ceiling, but it seems to us that there is material in it which ought to have secured it a better place.

No. 248. 'Field Flowers,' J. T. FEELE. The subject is a little girl, busily engaged in gathering flowers. The draperies of the figure are painted with good feeling: indeed so much so as to make the head appear feeble.

No. 249. 'The Battle of the Alma,' G. JONES, R.A. This is intended as a preparatory sketch for a large picture. The view shows the whole of the positions, and the nature of the ground. A general view of an engagement, with the disposition of the troops at a particular time, can very well be painted: whereas, it would be impossible to paint an episode, describing all that took place upon a given spot at a particular time. The army has passed the Alma, and is ascending the hill, and the battery is attacked by the Light Division, supported by the First Division and Highlanders. We doubt not the artist has consulted the best authorities for his composition.

No. 250. 'A Scene from Scutari Hospital,' D. Y. BLACKISTON. The scene is one of the nurses ministering to a wounded sergeant of the Guards. The wounded man is extended on a pallet, and has the appearance of having suffered long and acutely. The nurse is a substantially painted figure, and the conception generally is carried out with great power.

No. 252. 'Mrs. Henry Guise,' H. GRAVES. This is a small full-length portrait of a lady wearing white satin. It is a sparkling and elegant production.

No. 267. 'The Wedding Morning,' J. H. S. MANN. The composition contains two figures, that of the *fiancée* and her little sister, who is embracing her. It is a bright and agreeable picture.

No. 268. 'Haymaking,' G. E. HICKS. A small picture, in which a young lady is seen in the hayfield as an amateur. The hayfield is very well described, and the effect of sunshine has been communicated to it with but little effort. Any strong dark would be a spot in the picture, but we think that a little more of shade had been advantageous.

No. 269. 'A North Sea Breeze on the Dutch Coast—Scheveling Fishermen hauling the Pinck out of the Surf,' E. W. COOKE, A. This is a large composition, which excites our sympathy, seeing, as we do, the brave bark "Van Kook" in difficulty here. The wind is off the sea, and the surf is making a



breach over the boat forward. It is not very clear that the stout skipper and his good crew will get their vessel off. As is usual in the works of this painter, the boat and all her gear are painted with an intense accuracy. Scheveling appears on the left, and on the sand are many groups of the townspeople. Scheveling, since the days of Vandervelde, has been a prolific producer of subject-matter. Every season produces more than one Scheveling picture. We have not for many years seen a "sea-piece" so entirely satisfactory as this: it blends the earlier freshness of style of the artist with his more matured experience; it would do honour to any painter of any age.

No. 274. 'The Miniature,' G. WELLS. A single figure, that of a girl, who holds a miniature before her, upon which her eyes are intently fixed. The drawing is faultless, and the manipulation spirited, but the colour of the neck is cold.

## MIDDLE ROOM.

No. 281, 'The Right Hon. Sir W. Molesworth, Bart., M.P.,' SIR J. WATSON GORDON, R.A. The subject is seated, and wears an ordinary morning dress. The identity is sufficiently pronounced, but the work is perhaps the least successful of those exhibited by the painter.

No. 282. 'The Rescue,' J. E. MILLAIS, R.A. In this work, the purpose of the artist has been to paint a strong reflection from a body of flame. In this he has succeeded; perhaps such an effect has never been described with more impressive truth, but there are some discrepancies in the narrative which we shall notice. The "rescue" is that of three children from fire, by a fireman who is descending the stairs of a burning house, holding a child under each arm, and supporting the eldest, clinging to his back: and they are received by the mother, who, in her night-dress, is kneeling on the stairs. The mass of fire is in the upper part of the house, and the reflection only is cast upon the figures, and it falls most powerfully, as a terrific red glare upon the faces of the children, their dresses, and even partially on the dress of the mother, but we know not why the dress of the fireman is not at all lighted. It is of dark cloth, a material strongly susceptible of light and shade; this cannot have been overlooked, but the rationale of such treatment is not intelligible. The drawing of the fireman is faulty, the head is too large,—it is true the figure is stooping, but yet the head is too large, and the impassive expression of the man is by no means consistent with such a scene. He does not look even warm; a fire-eater, or even a salamander, would look a little excited, but he is as insensible to emotion as marble, and less yielding to fire. In the figure of the mother there is too much of the meagre devotees of the Giotteschi, the figure wants substance; such drawing in the early masters was weakness, in modern painters it is pedantry. The head of the mother is the same which this artist always paints, and the drawing of the hands and feet of the children is a profession of eschewing prevalent mannerism, by an imitation of the infancy of Art. Again, the utmost accuracy in all the circumstances is proposed, but there never was a party rescued from fire under the conditions represented here; there is no smoke,—it is impossible that the staircase could be otherwise than filled with smoke. As a mere effect, the picture is triumphant, but the truth of the conditions must not be canvassed. It is certainly not an advance on previous works, and, we

imagine, will give satisfaction to very few of the many who will examine it.

No. 285. 'Lago di Garda—from above Dezenzano,' V. DE FLEURY. We see the town at a little distance extending along the brink of the lake, and beyond it the lake, encompassed in the distance by lofty mountains. The picture is characterised by much sweetness of colour and execution.

No. 286. 'On Wimbledon Common—Mid-day,' A. W. WILLIAMS. The sun is not in the picture, but the sunlight is shown negatively, that is, by the shadows. The subject is only a piece of rough ground; a representation deriving value from its close interpretation of nature.

No. 287. 'Evening,' F. DANBY, A. A large composition, suggested by an old song: we may presume, from the words, "in the rosy time of the year," accompanying the title; but the picture pursues in some degree the spirit of the ballad, as we find the subject incident principally connected with hay-making. The ballad may have suggested the composition, but the picture does not suggest the ballad. It is uniformly low in tone, and, although one of those phases of nature which this painter describes with such enthusiasm, there is by no means that spirit and sparkle about the work that we have hitherto seen in his treatment of sunset and twilight scenes. On the left the composition is closed by trees and rising ground, the right opening into distance over the hayfield; when, directly in our path, we see a load of hay, and a little farther two figures, representing, it may be supposed, the "Jockie" and the "Jennie" of the ballad. It has been most industriously manipulated, and is evidently the work of a master; but nothing is so unequal as genius.

No. 288. 'Columbus in Chains,' C. A. DUVAL. This incident is the seizure of Columbus at Hispaniola by order of Ferdinand and Isabella. The figures, of which Columbus is the principal, are grouped on the sea-shore. Nobody could be found to rivet the fetters, but a servant of Columbus was base enough to load his master with irons. The subject is judiciously selected, but the figures are all over dressed.

No. 294. 'The Pet Swan,' H. C. SELOUS. A small picture placed near the ceiling, but apparently painted with firmness and well coloured.

No. 298. 'Collecting the Offering in a Scotch Kirk,' J. PHILLIP. Although serious, the theme is prolific of a variety of grotesque expressions: a tall elder presents a lough-handled box to the tenants of a pew, some of whom contribute, others decline to give, especially one of the party, who resolutely keeps his attention fixed upon his psalm-book. A penny has been given to a little girl to pass into the box, but she clutches the penny, and would rather retain it. The variety of character and expression is admirable, the firmness of the execution is well suited to the subject, and the severity of the colour not less appropriate.

No. 299. 'Near Rome—Landscape with Buffaloes,' S. ZAHNER. This is a production in the taste and feeling of a foreign school. The *locale* is a piece of rough and broken country, intersected by a sluggish stream, which a herd of buffalo is passing. The landscape is low in tone, and has but little variety of colour; it is generally sketchy in execution, and worked upon principles few and simple. It consists of only two breadths, but little broken, ground and sky; and these in opposition, if painted without affectation, are certain to produce good effects.

No. 301. 'Just Shot,' MISS E. WALTER. A poor chaffinch is here seen dying on the

snow, near a tuft of holly and weeds. Nothing can exceed the accuracy with which the leaves and grass are represented, but the subject is scarcely suitable for a lady.

No. 302. 'Common Scene, in Surrey,' T. CRESWICK, R.A. A very small landscape, traversed in the nearest section by a road, a prominent feature in most of the works of this artist. It rises here to the right, and beyond it the eye is led to a passage of country richly wooded. The picture throughout shows extraordinary care and neatness of execution; and is qualified with more of the reality of nature than the other exhibited works by the painter.

No. 304. 'Primula and Rhododendron,' MISS MUTRIE. Simple and beautiful—the character and freshness of the flowers are perfectly preserved. Of No. 306, 'Orchids,' by Miss A. J. MUTRIE, the like may be said, but for exotics there is not with us the same feeling as there is for indigenous flowers, with which so much poetry is associated.

No. 305. 'At the Opera,' W. P. FRITH, R.A. A single small figure, that of a lady seated in a box, her attention fixed upon what is passing on the stage. It is a successful study, very much like a portrait; but a charming example of the accomplished artist.

No. 309. 'A Hearty Welcome,' G. B. O'NEILL. He who is so received has the appearance of a "small" farmer; he is welcomed by the inmates of the cottage as if he had travelled far, and been long absent. There are character and patient elaboration, but little point in the work.

No. 310. 'Autumn Showers,' T. S. COOPER, A. This is the title of a group of sheep, in an open pasture; they have received a greater amount of care than any recent similar production of the painter, but the heads of the animals are very much like those of others in similar compositions. We have known these sheep for many years.

No. 311. 'Welsh Peasant,' G. YOUNGE. A small full-length study of a country-girl, brought up in relief against the sky. It is a subject of a commonplace kind, but very successful.

No. 312. 'Mrs. Lionel Ames,' R. BUCKNER. With the lady are grouped two children, the composition being completed by a dark rocky background. The head of one of the children is an admirable study; there is in the execution a great degree of freedom.

No. 318. 'Sir Thomas Hesketh, Bart.,' E. WILLIAMS. This is a half-length figure, presented standing; the features are well-coloured, and endowed with thought and language.

No. 319. 'The Temple of Bassæ or Phigaleia in Arcadia, from the Oak-woods of Mount Cotylium; the Hills of Sparta, Athome, and Navarino in the Distance,' E. LEAR. This large picture strikes us as being less severe and edgy than any its author has exhibited. The nearest site is very rocky, but it bears a large and spreading oak, though there is little appearance of soil to sustain it. Even if the ruined temple were not there, we feel that we are in the land of the well-greaved Greeks, and we believe that the subject is rendered with all fidelity.

No. 320. 'Looking Down the Stream,' J. MIDDLETON. This is a study of the rocky bed of a rivulet in summer, its volume shrunk to a few stagnant pools. The bed is on both sides shaded by trees, which are, in colour and drawing, highly meritorious. It is seldom that we now see a subject of this kind worked out with so much taste and feeling.

No. 321. 'The Writing Lesson,' J.



COLLINSON. A cottage incident; a little girl is instructing her father to write his name on a board with chalk. She has written "J. Smith," and under her instruction the pupil is forming his letters, with an infirm hand. The father's back is turned to the light, and his face is lighted by reflection. The whole is so clear and perspicuous, that the relations of the figures are at once understood. The drawing and painting leave us nothing to desire.

No. 323. 'Scheveling Sands—Low Water—Tide Coming In,' E. W. COOKE, A. The Scheveling shore is now so well known that it requires no description. The wind is still off the sea, and the line of surf traverses the composition; the principal objects are the pincks, among which we recognise the "Van Kook," and only wonder how she escaped the breakers to which she was exposed at high water. There is a reality about this picture which entirely satisfies while it greatly delights.

No. 324. 'Christian conducted by Charity, Prudence, Piety, and Discretion, into the Valley of Humiliation,' F. R. PICKERSGILL, A. The group are descending towards the spectator. Christian wears a suit of plate armour; Charity stands with her back turned, supporting a child with her left arm, and holding a small basket containing bread and wine in her right hand. Piety is in white, and walks on the left of Christian; on his right is Discretion, and Prudence removes the thorns from his path. The subject in its treatment is at once declared a didactic allegory, and if John Bunyan had never written, such a picture would clearly describe the progress of one clothed with the armour of righteousness. The work is deeply interesting, exceeding beautiful in manner, manifesting a love of truth and virtue, and largely augmenting the respect which the accomplished artist so continually excites by his works.

No. 326. 'The Mountain Ramblers,' J. THOMPSON. These ramblers are a goat and a little girl, who are circumstanced in a romantic landscape, coloured with much sweetness. The child stands on a mass of rock, and offers a foxglove to the goat. Near the figure rises another mass of rock, which, perhaps, injures the effect. The time is afternoon, and the warmth of the sky is well supported by the mellow tone of the landscape. There are few pictures in the collection more charming than this.

No. 327. 'Othello and Iago,' S. A. HART, R.A. The subject is found in a passage of the third scene of the fourth act:—

"Othello. What dost thou say, Iago?

"Iago. Did Michael Cassio, when you woo'd my lady, know of your love?

"Othello. He did, from first to last; why dost thou ask?

"Iago. But for the satisfaction of my thought; no further harm," &c.

Othello and Iago are standing together; the former distracted and thoughtful; the latter is very earnest in gesture and expression, and seems to be in the act of putting the question. It is a large picture. The figures are even small life size. Of the two figures that of Othello is the better conception.

No. 328. 'Sir Peter Laurie, Governor of the Union Bank of London,' Painted by desire of the Shareholders, F. GRANT, R.A. The resemblance to the original is very satisfactory as to the head; the stature is too tall. He is speaking, and the features are happily animated as if in the act of utterance.

No. 329. 'On the Lllwgwy, North Wales,' P. W. ELEN. A large picture of an interesting subject, and, as well as it can be seen, judiciously brought together.

No. 336. 'Morning,' S. B. GODBOLD. This is like a portrait, being a representation of a young lady in a walking dress. The figure is substantial and effective.

No. 337. 'Ruins of the Castellum of the Julian Aqueduct, Rome,' W. LINTON. This ruin constitutes a picturesque subject, inasmuch that we are surprised it has not been more frequently painted. The picture is large (not too much so for such a subject), and it might have been elaborated more highly; especially as the castellum was so much ornamented. The shade of the lower part seems too deep; it deprives the upper part of a resting-place sufficiently firm. On the whole, however, the work is very satisfactory, and cannot fail to augment the high reputation of the painter.

No. 338. 'A Study,' P. A. MULREADY. A small head—that of a girl—well drawn and agreeable in colour.

No. 341. 'John sendeth his Disciples to Christ,' F. R. PICKERSGILL, A. The passage supplying the subject occurs in the eleventh chapter of St. Matthew: "Jesus answered and said unto them, Go and show John these things which ye do hear and see: the blind receive their sight." The Saviour is of course the centre of the group, which with him consist of five figures. The miracle has just been performed, as is indicated by the action of the man seated behind Christ, that of raising his hands to his head as if astonished at beholding what was going on around him. The admiration of the disciples is pointedly described by action and expression; indeed the conditions of the subject are satisfactorily met, and in execution the work is equal to the best of the artist's many excellent productions.

No. 342. 'J. M. Rendell, Esq., F.R.S., &c., W. BOXALL, A. A life-sized head and bust, presenting the full face. It is low in tone, but elaborately worked, and bears a striking resemblance to the original. Mr. Boxall seems to have given much thought and care to this work, so as to preserve the fine intellectual character of the head.

No. 343. 'Feeding the Calves,' W. P. FRITH, R.A., and R. ANSELL. Of the calves there are three—two red, and one white; they are assembled round a trough, into which a country girl is about to pour a pail of milk. On the right the composition is open; on the left it is closed by trees. Nothing can exceed the delicacy of touch with which the animals are painted; and with respect to the landscape contingent, it is of that satisfactory quality that nothing can be added—nothing taken away.

No. 344. 'Riva Degli Schiavoni, Venice—Fish Arrived,' E. W. COOKE, A. A group of these Venetian fishing-boats, in the microscopic manipulation of which nothing has been forgotten. The picture is altogether purely Venetian; no such assemblage of boats and buildings could be seen elsewhere. The view is closed by the group of near boats, in the drawing of which sufficient definition has not been observed: the mass is confused and indistinct; but in the buildings due observance of place and distance has been had.

No. 348. 'The Morning Lesson,' Mrs. E. M. WARD. The picture describes a young mother engaged in instructing her child. The scene of her labours is a very richly furnished apartment, set forth in a composition of much taste. The draperies, furniture, and ornaments are drawn with the utmost exactitude: and the work altogether is one of great merit—sound and forcible to a degree we very rarely find in the labour of a lady's hand.

No. 349. 'The Life and Death of Buckingham,' A. EGG, A. Two pictures—one

showing Buckingham surrounded by sycophants and parasites, flattered by men, caressed by women, and the favourite of a king; the other shows him alone, forsaken, dead in a sordid chamber; now mocked by the jewelled vestments, his taste in which had constituted him the "glass of fashion." He is presiding at one of those orgies described so circumstantially by Macaulay. "Old Rowley" stands behind him, and he is surrounded by all the most corrupt of the most licentious court in Europe. His health, is being proposed by one of the company, who stands partly on a chair, partly on a table; all empty a bumper to his health, and honour, the women drinking even more enthusiastically than the men; and the king himself expresses himself in affectionate warmth at his elbow. The ladies are those whom we have so long known at Hampton Court; but Lely had this advantage,—he must have secured his sittings as soon as possible after breakfast: here we of course find them after supper. The whole of the scene is very intelligible, but it is difficult to define the form of the proposer of the health: the mass, in short, which is in shade, does not look like a human form. The work had also been improved by a little more distinctness in others of the impersonations. The "Death" is the comment, powerful and pointed—the *sic transit* of the "Life."

No. 355. 'A Contrast,' A. SOLOMAN.

"Will Fortune never come with both hands full

\* \* \*  
Such are the poor in health; such are the rich,  
That have abundance, and enjoy it not."

Thus it is illustrated:—A poor lady, with all the world can give her except health, affectionately tended by her relations, is drawn in a Bath-chair along the sea-shore and contemplating a group of French fish-girls, ruddy and robust. There is a contrast, and the contrast suggests itself; but, like all contrasts in one picture, it divides the composition into two parts.

No. 357. 'Scottish Presbyterians in a Country Parish Church—the Sermon,' J. STIRLING. This picture impresses by a disqualification—that of extreme hardness of manner: there is no want of definition of purpose; we hear the sermon as distinctly as the good people to whom we are here introduced; and we heartily concur in the proposal of a pinch of snuff to the sleeper on our right: he ought to be waked. The whole work is made out by a curious and eccentric stipple: if this is the result of such a method of working, we cannot see what is gained by it.

No. 361. 'The Abdication of Mary Queen of Scots,' A. JOHNSTON. This interpretation of the subject—perhaps that nearest the truth—is the best calculated to affect the mind of the observer. There is no distribution of interest—by a happy concentration the attention is at once riveted upon the principal persons in the picture; these are Lindsay and the Queen; and that instant of the period in the interview represented is when Lindsay grasped the wrist of the Queen in his gauntleted hand in a manner so severe as to cause great pain, accompanied by the mild remonstrance which she afterwards addressed to him. The subject is taken from Leslie's History of Scotland, where the feelings of the Queen are described as in the presence of Lindsay—"Mary for the first time became agitated, for she recollected the evening of Rizzio's murder, when Lindsay stood beside the gaunt form of Ruthven, instigating him to the commission of that deed of cruelty with fearful oaths and imprecations. . . . Lindsay vowed that unless she subscribed the deeds



without delay, he would sign them himself with her blood, and seal them on her heart." Lindsay, a tall, stalwart figure, wearing a cuirass, gorget, cuisses, and riding boots, stands holding in his left hand the arm of the Queen, and in his right the pen which he offers to her to sign with. She is attended by one or two followers. The Queen is seated and looks at Lindsay in pain and alarm, and one of her ladies is standing on her left. The composition is not enfeebled by any superfluities or tawdry accessories. The head of Lindsay is a most successful study, and as a whole there is nothing to be desired, save that the picture had been larger.

No. 364. 'Evening on the Prairies—a Doubtful Sign,' J. W. GLASS. A group of three mounted hunters, apparently consulting in reference to the "doubtful sign"—a wreath of smoke rising in the distance. The figures tell well against the sky and airy distance.

No. 365. 'The Riff Coast, Africa,—Morning,' W. MELBY. Very much like other works already exhibited by the painter. As well as we can see the picture, it is skilful in execution and harmonious in colour.

No. 366. 'A Summer's Afternoon in the South of France,' A. MONTAGUE. This picture is too high to be closely examined, but it is glowing in colour and apparently judicious in its dispositions.

No. 368. 'The Writing Lesson,' J. B. HALL. A large picture containing two figures—those, it may be, of mother and child,—the latter writing a copy according to the strict injunctions of the instructress. It seems to have been painted according to the taste of a foreign school. The head of the mother is in some degree successful, but the work generally wants force.

No. 370. 'Mariana,' R. S. CAHILL.

"Her tears fell with the dews at even;  
Her tears fell ere the dews were dried;  
She could not look on the sweet Heaven  
Either at noon or eventide."

Mariana is one of the hacknied subjects of which we see many now yearly. When one artist, through his own research, opens a new vein, it is not only soon exhausted by others who do not read for themselves, but it continues to be reproduced long after it has ceased to interest.

No. 378. 'The Fortune Teller,' J. SANT. Three half-length figures of the size of life constitute this picture—that of the gipsy and two sisters, one of whom consults the sibyl on the momentous question of her destinies. In the head of the old gipsy, which is in a great measure in shade, there is marked character, presenting a strong contrast to the others. The faces of the two maidens are worked up to great brilliancy, the heads and persons are round and substantial, and the modern dresses are broken by a judicious arrangement of drapery, which gives breadth and breaks formal lines. The flutter of the small leaves over the heads of the girls is an incident too trifling for the deeper feeling of the picture. A firmer background had been more suitable.

No. 379. 'The Alms-Deeds of Dorcas,' W. C. T. DOBSON. Dorcas, the centre figure of a characteristic agroupment, is engaged in feeding the hungry and clothing the naked. She has distributed bread, and is now giving clothes. Those to whose wants she ministers are the poorest children of the desert, whose every possession betokens misery and want. She is in the act of delivering a kind of spotted handkerchief to one of the group: we wish this had not been in the composition, it derogates from the dignity of the subject. With this exception it is a work of high-class pretension.

No. 381. 'The Weary Gleaner,' R. GAVIN.

A small picture of infinite sweetness of colour and neatness of execution. The story is of three children, who, returning from gleanings, one becomes tired, and we find her sister carrying her and her gleanings. The section of wooded background is painted with taste and feeling.

No. 382. 'A Cottage Girl,' R. M'INNES. She stands at the brink of a spring with a picher in her hand, having gone thither for water from a cottage visible at the end of the shaded path. The subject is simple, but it becomes pleasing from the careful method of the execution.

No. 383. "'Tis but a dappled herd come down to drink," F. W. KEYL. The herd is that of deer come to drink at a pond just within a park paling, encompassed on the outside by a dense wood. It is not in this kind of composition that this artist shines. No one paints with such surpassing truth a group of donkeys or sheep on a grassy bank. This picture is feeble in comparison with some of these donkey pastorals.

No. 384. 'The Mountain Stream,' J. J. HILL. A group of peasant girls procuring water from a rivulet. One helps another to lift her pail on to her head; the third, in shade, is stooping behind. The stones and grey draperies are rather raw; if these were toned, this little picture would be an exquisite essay in colour.

No. 385. 'Secret and Confidential,' R. FARRIER. Principally a group of two female figures—one reading to the other a love-letter—but a third is listening at the door. The point of the incident is satisfactorily made out, but the execution is hard in parts.

No. 386. 'The Lord Bishop of New Zealand,' G. RICHMOND. This is a life-sized head and bust, presenting the full face. It is low in tone, being finished apparently with a dark glaze, and stippled into softness—a manner into which artists who have been accustomed to work in water colours usually fall when they paint in oil.

No. 387. 'Sir Edwin Landseer, R.A.,' F. GRANT, R.A. The subject is presented standing, attired in morning dress. The resemblance tells at once; and, with very good taste professional allusions are omitted. There is, however, a terrier from that other Isle of Dogs—the Isle of Skye; but a Skye terrier was never more out of place, even in companionship with the great Dog Star himself.

No. 388. 'A Day's Sport in Perthshire—Preparing for the Return,' G. W. HORLOR. This is a large picture, showing a shooting party, who have been resting after a day's sport among the hills. There are two ponies well executed, but the rest is ineffective, confused and unimpressive.

No. 393. 'The Return of the Wanderer,' H. O'NEIL. The story is detailed very clearly by a variety of incidents; but it very frequently happens, as in this composition, that a picture is enfeebled by a multiplicity of material contributing to the narrative. The wanderer is represented by a female figure, who has sunk before the tombstone of her mother. The parent has been hastened to her grave by the conduct of this daughter, who in passing through the churchyard on her return to her home, with her child, is overpowered on seeing this record of her mother's death. Her father and sister are approaching in the distance. The picture is most carefully finished.

No. 396. 'Bacchante and young Faun dancing,' W. E. FROST, A. They are dancing in the immediate foreground: a little removed are two pastoral lovers. The

nymph is an elegant figure, but not a graceful dancer: she has not had the advantage of the tuition of Terpsichore. They are dancing to the cymbals beaten by the Faun. We wish Bacchus and Cybele had enjoined some other instruments in the performance of their worship. Because the famous Faun at Florence is moving to the din of these most noisy copper castanets, we cannot believe all had the same taste. We may express surprise that the education of this youngster—especially being brought up among ladies—should have been so far neglected: the *tibia* should have been the instrument. The lady dances with a certain *abandon*, but she does not look as if habitually addicted to wine. The person is elegantly drawn, reminding us of the Venus of Cnidos, and in colour is delicately fair. The landscape, by the by, is not sufficiently classic; it reminds rather of the meadows and the well-wooded pastures of Surrey.

No. 398. 'The day after the Tableaux—Portrait of the Daughter of Captain Jesse,' E. LONG. The allusion in the title is not very clear. The picture presents a small portrait of a young lady in oriental costume.

No. 402. 'The Arrest of a Peasant Royalist—Brittany, 1793,' F. GOODALL, A. We see in this work nothing more than is really contributive to the story; nor is there romantic allusion to anything beyond the condition of the peasant. The cottage of a Breton family has been entered by two soldiers of the Republic, who are in the act of arresting the younger of the two men, that is, the son, for the father and mother are also present. The accused, in the hands of the soldiers, holds a sickle, with which he seems to contemplate striking the soldiers. His wife implores his release with tears, but one of the men assures her that her supplications are vain. The old people sit down in despair, and the children cling to them in terror. The narrative is simple and perspicuously set forth, the object of the artist being impressive and unaffected narrative. The principal light falls upon the beseeching wife: the rest of the picture is comparatively low in tone. With a deeper and more earnest significance the picture is distinguished by the best qualities of the artist's most successful works.

No. 403. 'At Sunning on the Thames, Berkshire,' G. C. STANFIELD. This work has much of the reality which is communicated to works of its class by being painted on the spot. It looks as if nothing had been forgotten. The composition is divided by a shaded tree which rises towards the left. The object we doubt not is there; but it had better not have been in the picture. The aspect is that of a summer day; the sky is bright, here and there charged with clouds; and the landscape lies in sunshine, broken at intervals by flitting shadows. The river opens on the right, and in the immediate foreground is a bridge over a tributary to the river. It is very fresh in colour, and firm and original in manner.

No. 404. 'A Scene near the Mouth of the River Po, on the Adriatic,' W. LINTON. A small picture, presenting a view of the river, the course of which runs into the picture. On the left bank there is a group of buildings, which at once declare the land wherein the scene lies. The subject is well chosen, but it is generally low in tone, and the shadows are heavy and opaque.

No. 405. 'Robert Brown, Esq., D.C.L., Oxford, &c. &c.' S. PEARCE. A small portrait, worked so highly as to resemble enamel. The subject is seated: the flesh tints are much like those of the French school.

No. 409. 'The Modern Hagar,' H. W.



PHILLIPS. This is an everyday story, but it is here told in expressions so touching that it cannot fail to be deeply felt. The modern Hagar is a woman, evidently an outcast; she carries in her arms an infant; and we may suppose her at the brink of the Thames contemplating self-destruction. Her head is turned, and looks up as if uttering a last prayer for her child. In the distance London is dimly seen. The figure is of the size of life,—the full stature is given, and it is relieved by a dark and cloudy sky. It is a most sad and painful picture, and one that few would covet as a possession to be looked upon often. Yet it exhibits genius of the very highest order in the conception, and rare skill in execution.

No. 411. 'Portrait of a Lady,' A. HERVIEU. This is a half-length, presenting the subject standing: it has the appearance of having been carefully executed, but it is too high for examination.

No. 413. 'Consider the Lilies,' E. WILLIAMS. It is the Saviour here who is represented as considering the lilies: he sits, holding before him a lily, which he attentively examines. We have seen the subject interpreted by a consideration of the flowers by the disciples. The figure refers directly to the passage of Scripture.

No. 415. 'A Welsh Hill,' T. CRESWICK, R.A. Rather, a Welsh river, as the nearest sites of the picture are occupied by a stream. The picture is small, and the composition is divided by a screen of trees, which separates the view into two parts; the nearer consisting of the stream with its rocky bed and overhanging trees, and the further, of the hills which close the view. There is more of nature here than in the artist's larger productions, which we presume to be compositions.

No. 423. 'The Venerable John Sinclair,' A.M., Oxon, F.R.S.E., J. C. HORSLEY. The subject is standing, and wearing full canonicals. It is a full-sized portrait, and characterised by ease and life-like expression.

No. 424. 'Fair Nell,' B. WEBB. This is a portrait of a horse, well drawn and painted, as well as we can see; but the artist has enfeebled the picture by attempting too much in the background.

No. 429. 'Young Kitty,' R. FOX.

"As she looked in the glass, which a woman ne'er misses."

A head and bust in profile. The head is successful, and it is qualified with a sentiment superior to the common costume of the lower part of the figure.

No. 431. 'Winter Morning on the Sambre—Belgium,' E. F. D. PRITCHARD. Upon this great picture a deal of labour has evidently been bestowed. The effect is highly satisfactory; the work has considerable merit, being forcible and free, yet exhibiting honest toil and thought.

No. 432. 'Harold,' G. LANCE.

"And now reigns here a very, very peacock."—*Hamlet*.

This is a fruit picture; the point, therefore, of the title is not very clear. We see—it is true—beyond the immediate composition, a view, which may be that of Newstead. The peacock is literally introduced, the allusion is not figurative: he forms one of the prominent points in the picture. The upper part of the composition is spanned by a Roman arch of various marbles; the other principal object, dividing the field with the peacock, is a large vase of roses, hollyhocks, and other flowers; and in the nearest section of the composition a fragrant chaos of fruits, as pines, melons, grapes, apples, plums, and pears, to wit, the luscious Glout Moreau. It is a magnificent composition, and a very large picture, worked

out with all the brilliancy and richness which this artist communicates to his best works; it is a dessert fit to succeed a dinner of ortolans and Tokay.

No. 433. 'Horace Vernet,' J. R. HERBERT, R.A. This is a half-length life-sized portrait of the distinguished French painter. He stands with a palette in his hand, wearing a plain grey jacket, and an Arab scarf round his waist. Immediately beyond is a large canvas not yet touched, save bearing indications of a sketch. The face is turned towards the spectators; all the lineaments have been assiduously worked out. The style of the work is in some measure severe, but also simple to the last degree.

No. 434. 'On the Coast of South Devon, below Dartmouth,' T. J. SOPER. This, as a subject, is judiciously selected, being effectively broken as well in the more distant, as in the nearer passages. It is perhaps somewhat freely painted.

No. 440. 'The Nearest Way in Summer Time,' T. CRESWICK, R.A., and R. ANSELL. In this large picture the left of the composition is filled by a farm-house overshadowed by trees. The road—"the nearest way"—passes the enclosure, and leads to a pond which we may suppose from the title to be impassable in winter. The river is seen winding from distance to the foreground, and a team of roan horses, attached to a wood-waggon, are crossing. The horses are admirably drawn and painted.

No. 441. 'The late Marquis of Ormonde,' H. WEIGALL, Jun. This is a life-sized portrait, giving the entire stature of the figure. The subject is attired in black, and wears a sword. Over the dress is worn a short cloak—a novelty in portraiture. In the treatment of the work there is much elegance of feeling, and although a dress portrait it is that of a gentleman.

No. 447. 'George Lance, Esq.,' J. ANDREWS. A bright and telling head, very like the subject, painted with considerable care and accuracy, being in all respects a portrait of the best class.

No. 448. 'Absence,' MRS. W. CARPENTER. This work contains more of pictorial quality than any production we have lately seen by this lady. It consists of a single female figure, of which the features wear an air of grief. She is richly attired, and that in some degree enhances the effect.

No. 449. 'Auld Grannie and Wee Nan—Study of an Highland Interior in Argyleshire,' J. C. HORSLEY. In this picture which seems to have been studied from a veritable bothie, the distribution of light distracts the eye; but it is so like a reality that we doubt not the truth of the title. The old woman is sitting to read the Bible, and "Wee Nan" stands beside her with a slate in her hand as if about to go to school.

No. 450. 'A Study,' F. W. MOODY. That of a lady absorbed in reading. The head has been executed with scrupulous care, but the grey lights on the hair and on the neck are so amalgamated with the parts on which they are laid, that they lose the effect of lights, and become as it were discoloured spots.

No. 451. 'Sunshine on the Borders of Dartmoor,' S. B. GOODRICH. A small picture remarkable for its solidity of execution and well-managed dispositions.

No. 457. 'The Seventh Day of the Decameron—Philomena's Song by the side of the beautiful Lake in the Ladies' Valley,' P. F. POOLE, A. The treatment of this composition will at once remind the spectator of the artist's picture of last year—of that work a song was also the subject. How original soever this may be, we cannot think the artist right in supplanting the real by the visionary. Philo-

mena is seated in the centre, playing and singing, and on both sides of her the company of listeners is distributed, crossing the composition in an arrangement almost parallel to the frame. They are principally in shade; that is, they are brought forward in strong relief against the bright reflexion on the water behind them. The prevalence of the green and yellow glare, with the low and monotonous flesh hues, casts a dreamy and supernatural effect over the whole composition. The party is broken up in groups of pairs—clearly enough pairs of lovers, but for the moment their tender expressions are suspended, and they listen attentively to the song. The faces are all veiled and toned by a uniform glare; but circumstanced as they are, the faces must have been lighted by clear reflections—a realisation of which would have brought these conceptions down to creatures of this nether world; for the Decameron is not a series of visionary pictures, but a history of intense mortal passion, and the traditions of the garden at Fiesole are of the earth—earthy. Over the heads of the nearest groups are two figures seated at the root of a tree, supposed to be on the opposite side of the lake, but the perspective places the figures hovering over the principal groups. We could at much greater length discuss the merits of the picture, and its demerits; but enough. In such a production there is every evidence of the power of doing greater things, but nothing great or valuable can be effected upon a vitiated principle.

No. 462. 'John Cavell, Esq.,' J. HAYLLAR. The head in this portrait is brought out with great force, and painted up to a high tone, with substance and roundness.

No. 468. 'Scotch Gamekeeper,' R. ANSELL. This is really a production of much excellence; every item of the objective is well understood. It represents a gamekeeper on the moors, accompanied by his dogs, and surrounded by the spoils of a good day's sport,—grouse, blackcock, ptarmigan, woodcock, snipe, and smaller game. The man is seated on a piece of rock, and his head rises into relief against the sky. The dogs are drawn with great truth, and painted with surpassing skill; in short, it is equal to the very best pictures of its class.

No. 469. 'A Portrait,' T. GOODERSON. It is that of a little boy; firmly, but too freely, painted.

No. 471. 'Fowl and Pigeons,' W. HUGGINS. No interest attaches to such subjects unless they are distinguished by great merit. These birds are most accurately drawn, and the varieties of the pigeon tribe are very characteristically described. The colour of the picture is most agreeable.

No. 476. 'Scene from Don Quixote,' J. C. HORSLEY. The scene is that of the condemnation of Don Quixote's books, while he is asleep. The subject is found in the sixth chapter of the first volume:—"The curate and the barber, being of the same mind with the housekeeper and niece, that the books of knight-errantry had set Don Quixote beside his senses, they brought those 'poor innocents' to trial and condemnation whilst the knight was sleeping off the effects of the beating he had received from the mule-driver in his first adventure." The curate, the principal figure, is reading with mock gravity one of these romances, while the barber and the niece are handing them to the housekeeper, who throws them from the balcony. In the characters there is great variety, but they coincide in the condemnation of the books and to any one who has read a chapter of "Don Quixote," the subject of the work is at once declared.



The picture cannot fail to augment the already high reputation of the artist.

No. 477. 'A Hindoo Girl on the Bank of a River, about to commit her Lamp to the Stream,' H. W. PICKERSGILL, R.A. She is stooping at the brink of the Ganges, and in the act described in the title. The picture points at once to this well-known superstition, but the figure might yet be worked on with advantage.

No. 478. 'Toledo, from the Banks of the Tagus—Spain,' J. UWINS. This picture seems to have been painted from an interesting subject; but little more of it can be seen, placed where it is.

No. 485. 'Colonel Sabine, R.A.,' S. PEARCE. An admirable portrait, and a good subject for the artist; the head being well placed, and highly intellectual. Of several excellent works exhibited by this artist, this is, perhaps, the best. It justifies him in taking rank among the best of our portrait-painters.

No. 486. 'The Gratitude of the Mother of Moses for the Safety of her Child,' J. C. HOOK, A. The subject, from the 2nd chapter of Exodus, 8th and 9th verses, reads as follows,—“And the maid went and called the child's mother. And Pharaoh's daughter said unto her, 'Take this child away, and nurse it for me, and I will give thee thy wages.' And the woman took the child, and nursed it.” She is seen, therefore, quitting the group at the river-side, and fondling the child as she proceeds. The mother is somewhat heavy; the conception might have been refined upon with advantage, and it is worthy of such improvement, because the rest of the narrative is clear and unaffected.

#### WEST ROOM.

No. 489. 'Miss Field,' J. ANDREWS. A small full-length portrait, presenting the lady seated; the taste of the composition reminds us of the days of Gainsborough and his imitators. It is successful in composition; it is only to be wished that the guitar were removed.

No. 491. 'Counting the Cost,' J. SMETHAM. We notice this picture because it shows independence, and a desire for originality. The subject is from the 14th chapter of Luke, 28th verse:—“Which of you intending to build a tower, sitteth not down first and counteth the cost?”

No. 497. 'Rivalry,' W. C. THOMAS. The valuable qualities in this work had better graced a better subject. The story, as far as we can understand it, is superficial; there is no prospective or retrospective in the allusion. The scene lies in the street of an Italian city: the *personæ* are, on the one part, two ladies; on the other, a party of cavaliers, one of whom offers to one of the ladies a flower, at which another of the gentlemen, incensed, is about to attack the gallant, and is in the act of drawing his sword, but is restrained by his friends. The casts of feature are not handsome, but they are expressive; the draperies are unexceptionable; and the argument, as far as it goes, is clearly laid down; but, as to story, the artist is capable of better things.

No. 498. 'Lugano—Lago di Lugano,' G. E. HERING. This painter interprets Italian scenes in terms truly poetic. We are here on the lake, the proximate breadths of which are a most successful realisation of lustrous surface reflection, and of the gentle ripple, which a Greek poet has beautifully called the “smiling of the waters.” The town lies along the left shore, extending to distance, until almost lost beneath the mountains which dominate the lake, and rise into the mellow light of the setting sun.

No. 499. 'Una,' G. LANDSEER.

“Still when she slept he kept both watch and ward.”

Una is here seen sleeping in the moonlight: the lion is at her feet, as is also the lamb. The dispositions as well of objective as light and shade are judicious, but the figure requires to be brought out; it looks as if it were only prepared for finishing, and the excessive coldness of the colour is something to shudder at.

No. 501. 'That Happy Place upon my Mother's Knee,' E. HAVELL. A small round picture of a mother and her child; the latter circumstanced according to the quotation. The subject is one of every day; the figures, however, are well drawn, and come palpably forward.

No. 505. 'The Firth of Forth, from Petticur Pier—Edinburgh in the Distance,' J. WILSON, JUN. The materials of this composition are very judiciously disposed. We are on the pier, and before us lies the breadth of the firth; we see, without a glass, Edinburgh, a bit of Newhaven, Leith Roads, Edinburgh Castle, and all those well-known prominent features of the district. In the curl of the wave, there is in nature more of marking than this artist gives to it, and the volume of water which is sweeping in must destroy the pier.

No. 506. 'The Apothecary,' W. J. GRANT.

*Apo.* My poverty and not my will consents.  
*Rom.* I pay thy poverty and not thy will.”

There are patients waiting for the apothecary, and the circumstances of his interior seem to indicate a thriving vocation. The occasion is solemn, but we see outside every sign of gala festivity. It were to be wished that some of the complications of the scene had been spared, and more time given to character and drawing. The aspect of poverty which tempts to murder is not here; the picture has considerable merit, and indicates large ability, but, as a whole, it is not satisfactory.

No. 511. 'Slender's Courtship,' H. S. MARKS,—

*“Shallon, Mistress Anne, my cousin loves you.  
Slender. Aye, that I do, as well as I love any woman  
in Gloucestershire.”*

We notice this work, once more to instance the inutility, or rather positive injury, in composition, of irrelative material. Besides the principal figures in this picture, there are also others; a secondary agroupment, with accessories, tending only to weaken the picture.

No. 513. 'The Close of a Fine Day, near Dolgelly, North Wales,' J. MOGFORD. An agreeable work, fully justifying the terms of the title. It is a section of lake scenery, in which the characteristics of the country are faithfully preserved.

No. 514. 'Early Spring Evening, Cheshire,' W. DAVIS. The choice of such a subject, which has not one picturesque quality, argues considerable self-reliance, and the result justifies the confidence. The subject is a most unpromising grassy bank, flanked on the left with a screen of trees, yet quite leafless, but the earnestness with which the substance of the picture is brought forward is worthy of much praise. The evening effect is well sustained.

No. 516. 'The Hon. Mrs. Chetwynd Talbot,' T. HEAPHY. A half-length portrait of a lady, fastening her bracelet. The pose is easy, and the presence generally agreeable.

No. 518. 'Portrait of H. B., Esq.,' T. F. DICKSEE. A small study of a head and bust, lighted judiciously, so as to bring out the lineaments of the face.

No. 519. 'Griselda,' N. BOUVIER. This is a study of a girl with a pitcher in her hand, but there is no allusion to Griselda, either

in circumstance or costume. As well as we can see the picture, it is the result of conscientious labour, but the surface and general quality of execution are too much like enamel.

No. 520. 'English Gamekeeper,' R. ANSDALL. This is a pendant to the “Scotch Gamekeeper,” whom we find among his native hills; the man is posted to mark; he stands by a stile, and the landscape in which he is circumstanced is distinct from the other. He leans against a grassy bank, intently watching the sportsmen; he has with him a brace of pointers, the ardent and impatient expression of which cannot be too highly praised,—they have heard a shot and are full of excitement. The dogs cannot be excelled, and the dead game is most perfectly painted. We have been accustomed to see these things done with a sweeping brush, but the careful manipulation with which these animals and birds are represented is most appropriate to the surface to be described. In the coat of the hare it is not so successful; this is in some degree hard and wiry. It is an admirable production, not to be surpassed in this department of Art.

No. 521. 'Isola Pescatore, from the Isola Bella, Lago Maggiore,' G. E. HERING. We look at the island from the shore of the Isola Bella, the subject being abreast of the spectator. This is also an evening effect, successfully imbued with a sentiment of repose; it is a fitting pendant to the Lugano view.

No. 522. 'Samson slaying the Philistines with the Jawbone of an Ass,' H. B. ZIEGLER. A small picture, but it is an aspiring subject. If Samson derived strength from his hair, it is not necessary to paint him a figure so heavy as we see him here. The limbs are out in proportion, and he is yet brandishing the jawbone, although all the Philistines are slain.

No. 525. 'A Way over the Fells,' T. S. COOPER, A. This painter is extremely unequal. This may be a Cumberland, or a Welsh subject. The clouds have descended onto the face of the hill, and a herd of cattle is approaching the spectator; but this part of the work, that is the herd, is not satisfactory.

No. 526. “Hark, Hark, the Lark at Heaven's Gate sings!” G. E. HICKS. Reading only the title of this picture, we should not have been prepared to see a young lady in bonnet, loose spencer, and pink dress, listening to the song, and looking up through the flood of bright sunshine. In that verse, there is a vein of poetry too refined. Thomson, Cowper, and others of our poets, would have furnished a quotation more suitable. Yet as it is, the picture is really a work of very great merit.

No. 527. 'The Poet's Hour,' T. DANBY. The proposition of the title is fully met. It is a description of a tranquil twilight; and, at first glance, it looks like a version of the fable of the “Nightingale and the Glow-worm.” The materials of the composition are, perhaps, not so highly sentimental as they might be; but as they are, they are most felicitously worked out by the well-managed glazes, which render the shades of evening and the twilight mists. The poet is extended on a bank overhanging a pond, and immediately beneath him is a glow-worm, and a nightingale on a near spray; and, at some distance, the village spire rises into the darkening sky. It is a work of very much excellence; every item of the composition is suitably dealt with: we had almost rather have seen the poet sitting; for if he remain there the hour under the influence of the dew-distilling stars, he will surely take cold.



No. 528. 'Fisher Boys on the Coast,' W. UNDERHILL. There are two of them—round, firm, palpable figures; one carries a large cod-fish slung to his back,—rather a novel incident in our coast scenery. At the distance at which we see the picture, it is difficult to determine that the sea is at all within hail. They stand upon a piece of rough weedy bottom, with certain indications of a proximity to boats; but this is not enough. The figures are decided in their opposition to the sky, from having been painted by a studio light, and having all the shades put down to their full force.

No. 533. 'The Countess of Malmesbury,' J. G. MIDDLETON. The lady is seated: her dress is of maroon-coloured velvet. It is a graceful production—unaffected; in short, the portrait of a gentlewoman.

No. 540. 'Prayer for the Victory,' T. BRISTOCKE. This is a very large picture: the subject is found in the 17th chapter of Exodus:—"And it came to pass when Moses held up his hand that Israel prevailed, and when he let down his hand Amalek prevailed. But Moses' hands were heavy, and they took a stone and put it under him, and he sat thereon: and Aaron and Hur stayed up his hands, the one on the one side, and the other on the other side; and his hands were steady until the going down of the sun. And Joshua discomfited Amalek and his people with the edge of the sword." The figures are very large, and disposed literally according to the text. Moses is seated in the centre, and Aaron, kneeling, supports his left arm, while Hur holds up the right: beneath is seen the battle. In a subject of this kind there is no scope for imagination: the conditions are arbitrary, and the artist has not departed from them. The head of Moses is a fine study: the group tells against the sky; and if the draperies had been painted in their folds and markings with greater determination, instead of being softened down, the group would have had a tenfold greater value.

No. 542. 'A Country Road,' J. LINNELL. The subject is in strict accordance with the known tastes of the artist: a piece of powerfully coloured foreground, closed by trees; the upper part of the picture opening to an airy distance over the well-wooded meadows of Surrey. The foreground is a rough nook of a country bye-road—excellent to paint, but difficult to drive over. The immediate right is shut in by some sharp-leaved foliage, and near is a well-rounded oak—a very exact study; beyond these we look into distance, an airy plain fading in the horizon into air. It is a purely English subject, charming in colour, and masterly in execution.

No. 543. 'A Study of Trout,' H. L. ROLFE. There are only a brace, but they are brought forward with the artist's accustomed truth.

No. 544. 'Fruit,' Miss E. RUMLEY. A composition of white and black grapes, peaches, plums, &c. The bunch of white grapes is a most perfect imitation of nature.

No. 545. 'St. Sebastian during the Siege under Field-Marshal the Duke of Wellington, July, 1813. British Troops taking possession of the Heights and Convent of St. Bartolomeo,' C. STANFIELD, R.A. This is a very large picture, full of exciting material, and affording a view of the town of St. Sebastian, its fortifications to the extreme right of the face opposed to St. Bartolomeo, as also the citadel dominating the town, and on the left the bay is opened in its full expanse. With respect to the localities, in their relations to each other, there is no difficulty; but at this distance of time it must involve some research to

dispose, at a given period of the siege, the troops on both sides correctly. To descend to more minute details, there is advancing in front of us a regiment wearing Oxford mixed trowsers with a red stripe down the side; we do not think that, for infantry regiments, a red stripe, or even a red bead, was worn until very recently. These and other things that we could mention may be trifles, but if accuracy is at all an object in works, it must not be forgotten that it consists very often of various minute details. A prominent figure on the left is the Duke of Wellington, whom we are surprised to find with a staff so limited; he is addressing some dismounted officers. The nearest section is a part that has been bombarded by our troops, it is therefore strewn with death and ruin, dismounted guns, broken carriages, shattered gabions, and in the midst of these our artillery are getting mortars into position to bombard the works more effectively. Below, our troops are engaged with the French, and further towards the right the dispositions are lost in the smoke of a heavy fire. Inasmuch as this is a class of picture commemorative of historical event, such should form a feature in the Houses of Parliament; we cannot think that it could be in anywise offensive to our present gallant allies, more than Waterloo Bridge or the Nelson monument.

No. 548. 'The Homestead,' W. F. WITHERINGTON. The field of the canvas is occupied by trees, a screen of dense foliage, penetrated here and there by a wandering sunbeam. The farm-house is seen through an opening, the whole forming an agreeable picture, not of romantic, but of domestic character. The shaded portions of the foliage are unexceptionable; we doubt not that the lights may have fallen upon portions of the leafage as we see it here, but some of these lights importune the eye too much.

No. 549. 'The late George Leith Roupell, M.D., F.R.S., Physician to St. Bartholomew's Hospital,' H. W. PICKERSGILL, R.A. The subject is presented in a black gown, at half-length; he is in the act of speaking. The features are low in tone, but, as a whole, it is the best masculine portrait we have of late seen by this artist.

No. 550. 'The Gipsy Mother,' T. UNDERHILL. For the subject the composition looks in some degree artificial, and not in consonance with gipsy life. The mother is seated under a tree, in an open field or common, and is therefore placed in shade, an arrangement which this artist generally carries out with success. It is to be regretted that the figure, neither in dress nor personal characteristic, resembles the people to whom she is attributed, nor should she have been placed so near the centre of the picture. With respect to the manipulation, as well as we can see it, that appears unexceptionable.

No. 552. 'Quarr Abbey, Isle of Wight,' J. GODET. This picture seems to possess merit, but it is too far removed from the eye to show its details.

No. 556. 'A Glimpse of the Old Holyhead Road,' F. W. HULME. This work is also worthy of a better place; the trees are massive, full, and well-defined, and the material is judiciously brought together. The artist has produced many admirable works; he is, indeed, one of our best landscape-painters. We cannot believe he selected a bad picture to send to the exhibition, and therefore judge him worthy of a better place.

No. 559. 'Hamlet and Ophelia,' A. F. PATTEN.

"*Oph.* He took me by the wrist and held me hard; And with his other hand thus o'er his brow, He falls to such perusal of my face, As he would draw it."

Ophelia is seated, and Hamlet is standing by her, circumstanced literally according to the text. It is most difficult to deal with accessory; a picture may be full of it, and there may not be too much: again, there may be but a few objects, and yet these may be superfluous; and this may occur in treating one and the same subject. We feel that the figures here are over-dressed: they should be well dressed, but in this respect they should not be conspicuous. We feel that even the chair in which Ophelia is seated is an impropriety. The safest course is to dispense with accessory beyond what is immediately necessary to the narrative.

No. 562. 'In the Woods—a Sketch,' F. W. CARTWRIGHT. A passage of sylvan scenery, apparently painted from nature.

No. 563. 'Dead Calm—Sunset at the Bight of Exmouth,' F. DANBY, A. This is one of those twilights which this artist paints with such exquisite feeling. An expanse of water lies before the spectator, repeating the hues of the sky; and, at anchor within hail, lies a vessel, whose top-masts pierce the darkening sky. In looking across the Bight we see the town, the markings and objects of which should, we think, have been made out more definitely; because, as the picture acquires age, all the objects will be lost. They are now just as they should be forty years hence; but, at the end of that time, nothing of the town will be discernible.

No. 564. 'The Right Hon. the Earl of Beverley,' S. PEARCE. This is a small three-quarter-length portrait: the subject is seated, examining a drawing. The colour is rich and mellow, and the lines and markings of the face are judiciously softened; but, in carrying this principle into the hair, its texture and character are injured. It is a work of much merit.

No. 565. 'Haymaking Season,' T. S. COOPER. The arrangement here is a form of composition to which this artist constantly resorts. The principal in the picture is a cow, standing ruminating on a small elevation, which brings the animal in opposition to the sky. The picture is more carefully painted than any others exhibited by its author.

No. 567. 'View from St. Mary's, Clist Road, near Topsham,' J. B. GOODRICH. This is a small but a very agreeable composition, and very fairly painted.

No. 568. 'A Study from Nature, in Surrey,' N. O. LUPTON. A passage of park scenery, showing a road passing between, and shaded by trees. The masses are rounded; we see into them, and through them; and the lights are expressed without any offensive sharpness or approach to spottiness. The picture is distant from the eye, the manipulation cannot be seen, but it has clearly been studied from nature.

No. 569. F. LEIGHTON. There is no title to this work, but it is thus described:—"Cimabue's celebrated Madonna is carried in procession through the streets of Florence; in front of the Madonna, and crowned with laurels, walks Cimabue himself, with his pupil Giotto; behind it Arnolfo di Lapo, Gaddo Gaddi, Andrea Tafi, Nicola Pisano, Buffalmacco, and Simone Memmi; in the corner Dante." This very remarkable picture is the production of an artist of whom we have no previous knowledge. This is his first appearance in our arena. It is the result of a well-directed, but not yet matured course of study. The artist is, we understand, young; and we congratulate him that his work is not without fault. Were it so, we should have but faint hopes of his future, because he is sure of



distinguished patronage, which, under certain circumstances, might irreparably injure him. The picture has been painted in Italy; and upon this we do congratulate him—that he has escaped the vitiation of the modern Italian school of Art. In this, as a figure-painter, he stands alone: we know of none else who have been deaf to the sweet singing of the syren; we have rarely known an English painter return from Italy without contamination. But, to consider the work before us: it is some sixteen feet in length, and shows a solemn procession in a narrow street, the figures being nearly upon one plane. In the centre is Cimabue in a white dress, and leading by the hand his shepherd-pupil Giotto; behind them, and borne on the shoulders of men who look like painters, is a frame-work, whereon is raised the Madonna, of which there are in Florence two, famous; one in the church of the Dominicans, the other is that of the Santissima Trinità. This is followed by the artists named above. Then comes the Podestà of the city. Before Giotto there is a choir of instrumentalists as well as vocalists, with a company of children strewing flowers; and the whole procession is relieved against a light wall of marbles laid in different coloured courses, which give great breadth to the composition. The Duomo of Siena is built in this way; but we remember no wall of this kind in Florence now existing: that, however, is immaterial. Unfortunately, the least commendable figure in the composition is the most prominent,—it is that of Giotto, whose head is too large, but the limbs are also ungainly and awkward: in the arms and legs there is no substance. The portrait of Cimabue exists, we believe, in the unique collection in the Palazzo Vecchio, the *Ritratti dei Pittori*, as also those of the painters, or, at least, of some of them. Dante we think too clear in complexion, and not sufficiently poignant in expression. He is said to have been very dark; and the Florentine gossips of his day pointed him out as a man who used to descend at will to the regions below; and thence his smoky and adust complexion. Those who follow the Madonna must not be supposed to be all pupils of Cimabue. Gaddo Gaddi was the intimate friend of Cimabue, so was Tafi; Arnolfo and Lapo, according to Lanzi, are two distinct persons, but both pupils of Nicolo Pisano. Some of the female heads and female forms are exceedingly beautiful and expressive. The colour of the picture and its spirited execution are beyond all praise, save, perhaps, in one group among the minstrels, where blue and green are brought together. As a first exhibited picture, there has, perhaps, never been anything so entirely triumphant. It has no tendency to "pre-Raphaelism," although some of the forms and dresses remind us of a few of those in the frescoes in one of the courts of Florence, painted in honour of the Guilds. If the artist continue to paint in the same feeling, he must achieve something great; although it will be difficult for him to excel his first work, which is assuredly one of the best productions of its class ever executed by a British artist. We regret we cannot accord larger space to this work — of which, however, we have spoken elsewhere. We rejoice that it is the property of her Majesty and Prince Albert, whose collection contains so many productions of other young artists, who have thus been aided up the first steps to the Temple of Fame.

No. 571. 'Time of War,' E. NIEMANN. This is a marine composition, showing an agitated sea and an assemblage of vessels; but the picture is too high to see details.

No. 572. 'Mrs. Dalton,' J. R. SWINTON. An elegant impersonation, but too tall. The contour of the head is graceful, but the complexion wants freshness.

No. 573. 'Costumes Suliotti—the Family of a Greek Captain taking Refuge in a Cavern,' R. CECCOLI. This we believe is the production of a Greek artist, and must, therefore, be accurate and characteristic. We cannot see its details.

No. 575. 'Barton Lock on the Irwell,' E. HARGITT. This is a very simple subject: there are first the lock and canal, then the grassy banks, with a glimpse of distance, containing various objects. There are two very positive darks in the picture, one, we submit, had been enough; they are the lock, and a house at a little distance. It is rich in colour, and powerful in effect.

No. 576. 'Dr. William Acton,' E. LONG. The unobtrusive bearing and sedate tone of this impersonation would suggest one of the doctors of the Sorbonne. It is a daring essay to paint, in these days, a portrait so low in tone as this.

No. 581. 'Consulting the Oracle,' W. CORDEN, JUN. This is a chapter of the old story. A girl is seated under a tree, plucking the leaves from a flower, and at the same time repeating

"He loves me,  
He loves me not

until the last leaf is withdrawn. The idea is in some degree poetical, and therefore it had been better that the young lady were otherwise dressed than in a bonnet and shawl.

No. 582. 'The Return from the Ball,' T. SENTES. A head and bust—those of a young lady. Since the return of Juliet from the ball, all young ladies are painted sad under such circumstances. The dark complexion may be necessary in portraiture, but not in pictorial art.

No. 586. 'Miss Gracy Norton,' N. J. CROWLEY. An entire figure of a young lady, seated, occupied in making coronals of flowers. In composition the work is independent, and otherwise brilliant and spirited.

No. 587. 'Birds of a Feather,' H. BARNARD. A playful conception, and well adapted to infantine portraiture. Two children are lying on a couch, blowing a feather; one is holding a kitten. They are well-drawn, and earnest in their amusement.

No. 588. 'Caught in the Act,' H. ARMFIELD. This is a fox, which has been detected by terriers in the act of killing a fowl. The dogs appear to be well drawn, but the details of the work are not discernible.

No. 592. 'A Bit of Shade—Lullingstone Park, Kent,' W. J. FERGUSON. A section of park-scenery, closed on each side by trees, and characterised by a distribution of light and shade so natural as to suggest that the picture has been closely imitated from nature.

No. 594. 'Rome,' D. ROBERTS, R.A.

"Rome! thine imperial brow  
Never shall rise;  
What hast thou left thee now?  
Thou hast thy skies.

"Thou hast thy sunset's glow  
Rome, for thy dower;  
Flushing tall cypress bough,  
Temple and tower."

This is a large picture, larger than the subject warrants,—although, perhaps, the most poetic view of Rome that has ever been painted. From the spot where the artist places us, the Tiber opens below as far as the Castel St. Angelo, and on the extreme left are St. Peter's and the Vatican, whence the eye is led from site to site over the vast expanse; so much of which lies in broad shade, that many of the remarkable

buildings do not come prominently out. According to the sentiment of the verse, the sun shines still upon the ruins of Rome as gloriously as upon the golden house of Nero. The light is focussed in the Tiber, and thence in various gradations it is distributed wherever the buildings rise to the level of the sunlight. So low is the general shade tone, that passages in any degree higher than these look light, and this treatment has very much forced the brilliancy of the light of the setting sun on the buildings. But in those breadths of shade the markings are generally indefinite, inasmuch that when the picture is toned down by age, it is to be apprehended that the markings will be lost. He must be a bold painter who will now work for posterity, instead of the temporary show of exhibitions. In a work of this kind, which may be expected to be yet in its perfection some centuries hence, a little crudity in the workings would have been well understood. On the immediate left of the spectator there are groups of peasants in their picturesque holiday costume; but such people are not seen in Rome,—that is, they are not the inhabitants of Rome, and therefore should have no place in a picture of this kind. But it is, withal, a great picture, and unique as a view of Rome in the feeling in which it has been painted. The title is accompanied by a quotation, and the spirit of the verse has been fully realised. It is not a view of Rome in which every temple, every house, every crumbling arch and tower can be recognised, but the principal features are all in their places; those that rise to the gilded light are all determinable, those which lie in the passages of shade it is not considered meet to show.

No. 596. 'Mrs. Frances,' P. GOODERSON. A full-length portrait of a lady standing. It contains very little colour—little beyond qualified greys. It is studiously simple and unaffected. It requires some nerve to suppress colour in a work intended for exhibition.

No. 600. 'Prometheus Chained,' E. F. HOLT.

\* \* \* \* \* "Behold  
With what a chain fixed to this rugged steep,  
The unenvied station of the rock I keep."

This looks like an Academy essay, executed in competition for the gold medal. We cannot conceive that the subject could be painted under any other circumstances.

No. 603. 'Captain Jesse,' author of "Russia and the War," L. E. LONG. This is a head and bust. The features are worked down to a very low tone; so much so, indeed, that shade becomes colour: yet the head is well rounded, and the whole executed with feeling.

No. 604. 'Water-mill near Llanelly, Brecon,' P. DEAKIN. The water-mill appears only at a distance. The picture consists of groups of trees, and a piece of weedy foreground very harmonious in colour, and praiseworthy in appropriate manipulation; indeed, the pleasing colour of the picture at once arrests the eye.

No. 606. 'Borrowdale, Cumberland,' J. M. CARRICK. This is one of the most elaborate transcripts from nature we have ever seen; it seems to have been worked with a microscope. It represents simply the road lying between the hills. The aspect under which the view is presented is that of a clouded sky; the road, therefore, and the fells on both sides lie in an unbroken uniformity of tone.

No. 609. 'Interior of a French Cottage,' Mrs. WILD. The production of a lady whose works we have often noticed, and always with well-merited eulogy. We recognise



the picture as a work by Miss Goodall (the name hitherto in the catalogues). The composition contains three figures, characteristic and forcible, and the work is distinguished by most harmonious colours.

No. 611. 'The Lesson,' W. WEIR. The subject is a group of instructress and pupil, and the school a cottage. It is not sufficiently finished for a picture; it looks rather like a preparatory sketch.

No. 613. 'The Favourite,' G. HOLMES. The "favourite" is a parrot, which is seated on the shoulder of a lady, who offers it fruit. The action of the figure and that of the bird describe on the one side a disposition to tease, and on the other anxiety to possess the fruit.

No. 614. 'Hermitage Castle,' W. J. BLACKLOCK. A romantic subject, celebrated in song and story. The view here presented is in consonance with the feeling which the history of the place impresses. The picture is worked out with assiduous care.

No. 622. 'H. J. Richmond,' G. RICHMOND. A portrait of a little boy, three-quarter length, standing. It is a production of much merit, but we think the sentiment given to it is of a nature too grave for childhood.

No. 623. 'Squally Weather,' W. A. KNELL. The principal object in this picture is a Dutch Dogger, that has reduced her canvas to a shred of a foresail—she is broadside on to the rolling sea, which will be likely to capsize her; this is bad seamanship.

No. 626. 'Erridge Park, Kent,' C. R. STANLEY. A study of a near screen of beeches, through which are seen glimpses of a sunny distance. The trees are drawn with great truth, and painted with a most successful imitation of the natural foliage.

No. 628. 'Polishing Up,' W. HEMSLEY. A cottage incident—perhaps on a Sunday morning—that of a mother trying a new hat on her boy, who expresses pain by contortion of the features. There is much admirable execution in the work; it were to be wished that the subject had been more worthy of it. Mr. Hemsley does not always choose his subjects well: his high reputation, however, has been earned by great industry as well as great ability.

No. 629. 'Mid-day on the Banks of a River,' A. GILBERT. A small view of a stream with low sedgy banks, deriving life from the presence of two cows. The long grass, rushes, sedges, and endless herbage are charmingly painted; and so also is the upper part of the work. The lighting of the clouds is very happily managed.

No. 630. 'Richmond Castle,' F. J. SOPER. A small view of this often painted ruin, but one of the best pictures we have seen under this name. The water is described with fidelity, and the entire view has much of the known character of the place. The trees, however, want more of the variety of nature.

No. 632. 'Omnia Vanitas,' J. E. MEADOWS. This is a head and bust like those of a Magdalen. The head is supported by the hand, and the features wear an expression of profound grief. A dark drapery and a more tranquil sky had much improved the picture.

No. 637. 'The Last Supper,' J. ARCHER. It is a daring essay to paint this subject, even according to the old masters; and it would be yet more perilous to introduce any novelty in composition. The composition here will remind the spectator of the pediment of a Greek temple, the head of the Saviour being immediately under the tympanum, the extremity of the composition being formed by two reclining figures, the extremities of both, with their

draperies, being cast outwards. With respect to the figures and their dispositions, they have been very successfully studied.

No. 638. 'Eda,' J. SANT. A portrait of a child, having flowers in her lap, and enveloped in flowers, a kind of arrangement generally difficult, but here it is so judiciously managed that the figure loses none of its substance or roundness. The head is a most charming study, and as a whole the picture is really equal to anything Reynolds ever did.

No. 639. 'Odd or Even,' H. H. EMMERSON. In this composition the scene—the accessory—constitutes the real value of the picture—bricks and mortar, pebbles and roadside stones, which are nothing by the wayside, but which acquire the value of diamonds when transposed to canvas. All these as they are painted here can never be surpassed. The 'Odd or Even' is played between an idler and a butcher's boy; but the mother of one of them will soon with a stick terminate the game in her own favour.

No. 640. 'Griselda expelled from the House of the Marquis,' W. GALE. The subject is found in the Clerk's Tale:

"And in her smok, with foot and hed all bare,  
Toward hire fadre's hous forth in she fare;  
The folk hire folwen weping in her wey,  
And fortune ay they cursen as they gon:  
But she fro weping kept her eyen drey,  
Ne in this time word ne spake she non."

We see, accordingly, Griselda driven forth according to the letter of the verse. The Marquis is seen within the portal, and Griselda is received on the outside by a crowd of people, who very earnestly express their sympathy in her sorrows. But it seems to have been the purpose of the artist to describe varieties of costume. It is not necessary to the subject that Griselda should be received by a company so numerous, although the grief of many is most feelingly rendered.

No. 643. 'Lavinia,' C. DUKES. She is returning from the fields of Palemon, bearing with her the result of her day's gleanings. It is a charming rustic figure—the colour and character of the head and face are unexceptionable; but it is to be regretted that in feature, dress, and entire impersonation, she should so much resemble every other figure that the artist has lately produced.

No. 644. 'The Doubt,' H. A. BOWLER.

"Can these dry bones live?"

This is a most powerful work in many of the most valuable qualities of art. The question is asked by a woman wearing a bonnet and every-day costume,—it should have been asked by a man. The scene is a churchyard, wherein is seen a female figure, leaning on a tombstone, and contemplating the bones which she is thus supposed to apostrophise. Every part of the surface of this canvas is elaborated into the most perfect imitation of natural or artificial objective. The bricks of the church, the overhanging leafy canopy, the tombstones, the grass—indeed, every minute object, is most perfectly represented. All that is wanted to make the picture perfect is the absence of the trunk of the horse-chestnut, which competes with the figure.

No. 645. 'Winter.—A Scene on the Fens of Huntingdonshire. Old Draining Mill, now Disused,' E. W. COOKE, A. This is a snow scene, the mill forming a principal object. It is a new class of subject for this painter to enter upon; it is, however, very successfully executed, and sustains the high repute of the admirable artist.

No. 648. 'Countess of Kintore,' W. S. HERRICK. A three-quarter length portrait of a lady, standing leaning upon what

appears to be a marble bracket. It is hung very high, but even at a distance, being a production of much excellence, its quality declares itself.

No. 649. 'Roderick, the last of the Gothic Kings, discovered by the Monk Romano at the Foot of the Cross,' J. WOOD.:

"Before the cross  
Roderick had thrown himself; his body raised;  
Half kneeling."

We see, therefore, Roderick kneeling and fervently embracing the cross; a little removed stands the monk. Under a different interpretation, this might have been made a powerful picture; but the light is too much distributed.

No. 653. 'The Organ-Man at the Parlour Window,' H. G. SMITH. The audience is, of course, a group of children: the arrangement is judicious, but the figures look as if surrounded with mist, and the organ-man is so near, that he seems as if about to crush the little party.

No. 655. 'A Beggar-Boy,' E. OPIE. This is really an excellent study: the model must have been own brother to those idle good-for-nothings, that have been immortalised on canvas by one Bartolomeo Murillo. It is among the best studies of its class we have ever seen.

No. 656. 'Twil-Du, the Devil's Kitchen, Caernarvonshire,' J. W. OAKES. The subject is a rocky basin, enclosing a deep and dark pool of water. It is here treated with a sentiment of much grandeur, but there is a rainbow brought down into the chasm, an introduction which destroys the solemnity that would otherwise be associated with the scene.

No. 660. 'Zuleika,' E. A. BECKER. She reclines on a couch, her head supported on her hand. The drawing and expression of the figure are unexceptionable, and the draperies are disposed and painted with much taste.

No. 661. 'Beach Scene,' E. R. SMITH. A small picture, but a most successful and pleasing composition, containing carts, horses, figures, &c. &c., in an arrangement the most perfect, and colour brilliant and harmonious. We seldom see anything more charmingly balanced.

No. 663. 'Sunshine and Showers,' E. A. WILLIAMS. A neat section of rough riverside herbage, with an inlet, and a clump of trees with underwood sedges, reedy rushes, and all the small salad so dear to minute painters of foregrounds. The description of rain and sunshine fulfils the promise of the title.

No. 666. 'John Evelyn's First Meeting with Grinling Gibbon,' F. S. CARY. The subject is found in "Evelyn's Diary," a passage of which states, that Gibbon had betaken himself to retirement the better to pursue his labours; but he had been found out by Evelyn, whom we find here surprising him at work. We see, therefore, Evelyn entering at the door, while Gibbon is working at a small crucifix; a kind of work, by the way, in which he was much inferior to his magnificent flower-carvings at Petworth. This is an interesting subject, but the picture is not sufficiently finished.

No. 668. 'The Toilette,' T. NEWENHAM. This composition shows a lady seated before a glass, and fixing a bracelet on her arm. The head comes forcibly forward, and the entire work is perfected with all the nicety of a miniature.

No. 669. 'At Braid, near Edinburgh—Hay-time,' J. MACNAB. A small and simple representation of a breadth of meadow land, studded with haycocks. It appears to have been most faithfully made out from nature, but the haycocks require to be slightly toned down.



No. 672. 'Succour from the Hospice.—Alpine Monks endeavouring to restore a Traveller.' J. W. PEAKE. The scene is the snow-covered mountain, whereon are assembled three monks exerting themselves to recover a perishing traveller. It is a good subject, and one that might be worked into a valuable picture.

No. 675. 'A July Study,' H. PILLEAU. The subject is a road densely overshadowed by trees, which, in their divisions and masses, are painted and drawn with masterly power.

No. 680. 'View near Ludlow, Salop,' P. DEAKIN. The composition contains only a few trees, with a tufted and stony foreground, the foliage being perhaps slightly too green; but in drawing, the trees are in every way like nature.

No. 682. 'A Vessel under Conduct of an Angel coming over the Waves with Spirits to Purgatory,' W. F. WOODINGTON.

"He drove ashore in a small bark, so swift  
And light, that in its course no wave it drank.  
He bless'd them, they at once leaped out on land;  
\* \* \* \* \* The crew  
There left, appeared astounded with the place;  
Gazing around as one who sees new sights."

The subject, it will be seen, is from Dante. We congratulate this artist on his adoption of painting; and if this be an example of the vein he proposes to pursue, we may congratulate also the lovers of art; for a more refined and elegant taste has rarely been evinced on these walls than is shown in this picture. The souls are quitting the boat, and as they depart the angel at the helm extends his hand in token of blessing. In the company many of the worldly vocations are represented. Some are in grief, but the greater part express surprise at the place at which they have been landed. The heads are those of modern art, qualified, especially in the masculine forms, slightly from the classic. The figures themselves are in the classic taste, but they are conducted by an angel. The whole is seen under a bright light, which is admirably broken on the forms. The subject is original; if it were not so, the treatment and style are new. The artist is one who reads and thinks for himself; this is his first picture; if all that succeed it be as good, he will have reason to be satisfied with his reputation.

No. 683. 'Summer Hill—Time of Charles the Second,' J. D. WINGFIELD. A brilliant performance, rich in colour, and exhibiting a very accurate knowledge of the costume of the period.

No. 685. 'The Head of the Dreuy, in Dartmoor,' J. GENDALL. The stream rushes downward over a rocky bed, and flanked by trees. It is a most attractive passage. The agitated movement of the water has been successfully represented, and the imitation generally looks very like a reality.

No. 686. 'A Trout Stream in Wales,' J. DEARLE. It is rather like a jack or chub pool, being overshadowed with trees, and having no indications of a stony bottom. The water, however, is lustrous, and flows in a living stream.

In the OCTAGON ROOM are numerous productions of rare excellence, and also others of very superior pretension. Of the unjust distribution of the works we have already spoken without reserve. To the bulk of the public, and the mass of patrons who cannot possibly penetrate beyond the surface, the condemnation to the octagon and the architecture room is not only a condemnation *within*, but it influences the judgment *without*; we refrain, therefore, from any observation on these works beyond our offer of condolence to their authors.

## SOUTH ROOM.—MINIATURES AND DRAWINGS.

There are this season not many miniatures of that rare quality which is sometimes more apparent in this room; but some few are equal to the very best efforts of our school, which has carried this art to its utmost perfection. We confess our satisfaction that the severe asceticism that once threatened miniature Art is diminishing. The gods have not made us all poetical; therefore, all should not be painted so as to look the poetry we do not feel. Sir W. Ross goes on in his luxury of colour; he must continually be surrounded by a train of Albano's little boys, strewing flowers in his path. No. 787, his miniature of 'The Marchioness of Abercorn,' is an example of the utmost refinement of expression in the delicacy of feminine character; and in No. 870, 'Children of Thomas Miller, Esq.,' he has one of those subjects, in the treatment of which he stands alone; as a whole, the work is among the chef-d'œuvres of this artist. No. 852, 'Major-General J. Monteath Douglas,' is a miniature of an officer in full dress uniform: the face is presented full to the spectator, and is worked out with a charming softness of touch, leaving nothing to be desired. Other miniatures by Sir W. Ross are, No. 805, 'Mrs. John Arkwright,' No. 891, 'The Marchioness of Hastings,' &c. No. 799, 'The Earl Brownlow and his Brother,' is a miniature by R. THORBURN, A., and shows two young gentlemen, one standing by his pony, and the other mounted; the face of the younger brother is most agreeable in expression. It is a deeply-toned picture, much in the taste of the early Venetian pictures. No. 840, the 'Viscountess Mandeville,' is a production of much beauty, but we think too scenic; the head and upper part are very brilliant. No. 874, 'The Lady Mary Labouchere,' also by THORBURN, is a production of great merit; the features are exquisitely worked out, but the head is too large for the body. Other works by Thorburn are No. 892, 'Mrs. G. Grenfell Glyn,' No. 840, 'The Viscountess Mandeville,' &c. &c. No. 759, 'Eliza Cook,' by CARRICK, is incomparably the sweetest feminine portrait he has ever executed. Other remarkable works by the same painter are No. 797, 'Murdo Young, Esq.,'—a head and bust presenting a front face, of which the features are made out with admirable breadth. Also No. 813, 'Herbert Ingram, Esq.,' a not less meritorious production, and equally felicitous as to resemblance. No. 836, 'Miss Corbet,' C. COUZENS, is a head and bust, seen almost in profile, charming in sentiment, and drawn with masterly accuracy. No. 869, 'William Vernon Harcourt, Esq.,' also by COUZENS, is a miniature of a gentleman seated in a library chair; the features are full of thoughtful expression, the mouth and eyes being happily endowed with argument and intelligence. No. 788, 'Captain Arthur Cumming, R.N.,' H. WELLS, is an admirable head, resembling an oil-painting in richness and force. No. 802, 'Frederick, son of Sir Charles and Lady Mary Wood,' shows only the head of the subject; remarkable for colour and minute finish. No. 789, 'Her Grace the Duchess of Roxburgh,' Sir W. J. NEWTON, is a full-length miniature of the lady, who is seated, wearing a white dress. It is agreeably composed, and worked out with much softness. No. 947, 'Mrs. David Morice,' by the same artist, is also a miniature, executed with much taste. No. 798, 'Robert Cole, Esq., F.S.A.,' Miss A. COLE, is a very richly coloured, and very forcible miniature; the colour of the features

resembles the transparency and depth of oil. No. 703, 'Enamel Portrait of T. Williams, Esq., from Life,' W. ESSEX, a very successful result of a process extremely difficult; and No. 704, 'An Enamel Group of Flowers, from the Original Picture by Verendael,' Miss H. ESSEX, a brilliant little bouquet, painted with a microscopic nicety. No. 853, 'H. M. F. Majesty, Don Pedro V., King of Portugal,' E. MOIRA. This is a full-length figure, wearing a Portuguese military uniform. Of the head, we cannot speak too highly; but in the attitude of the figure there is an unpleasant formality. No. 873, 'Mrs. Cowling, by Mrs. H. MOSELEY, is a production of much excellence. No. 768, 'A Portrait,' Miss C. E. F. KETTLE, a work of a high degree of merit in some of the most valuable qualities of art. No. 822, 'A Girl Reading,' Mrs. V. BARTHOLOMEW, is distinguished by the most minute finish; and to these may be added the titles of some others, of which we cannot speak at any length. No. 710, 'Miss Margaret Anderson,' G. BONAVIA. No. 783, 'Miss Starling,' A. WEIGALL. No. 784, 'Miniatures for a Bracelet and two Brooches,' T. J. GULLICK. No. 804, 'A Portrait,' H. C. HEATH. No. 810, 'Mrs. Kelsall,' Miss M. GILLIES. No. 812, 'The Countess of Durham,' H. GRAY. No. 815, 'E. J. Loder, Esq.,' R. E. FORSTER. No. 717, 'Portrait of a Lady,' Miss E. SHARP. No. 837, 'Mrs. Mosse,' E. D. SMITH. No. 850, 'Mrs. Dalzell,' E. MOIRA. No. 890, 'Mrs. Manners Sutton,' E. TAYLOR. No. 896, 'Mary Anne, eldest daughter of G. Thomas, Esq.,' E. W. HATTON. No. 899, 'The Infant Daughters of the Hon. Mr. and Mrs. Melville, and Captain and Mrs. Wigram,' Miss RAIMBACH. No. 900, 'Miss and Mr. T. Sherwood,' Miss A. DIXON. No. 904, 'Ella, Second Daughter of Phineas Abraham, Esq.,' Miss K. SALAMAN. No. 918, 'L. R. Sykes, Esq.,' Mrs. SYKES. No. 933, 'Mrs. Dyke,' E. D. SMITH. No. 935, 'J. Castellane, Esq.,' H. GRAY. Many of the chalk portraits, are drawings of very superior character; indeed, year by year, we have observed this branch of art growing in excellence. No. 692, is a 'Portrait of John Gibson, Esq., R.A.,' by C. MARTIN, not only a striking resemblance, but a drawing of a very high order of merit; the features are all made out with the utmost accuracy, and the intense expression of the eyes at once engages the attention. No. 795, 'Mrs. Richard Partridge,' G. RICHMOND, is a drawing of the size of life, the features generally slightly marked, but the eyes thoughtful and searching. No. 841, 'Lady Elizabeth Hay,' J. HAYTER, is a drawing of another character, more animated in feature, and coloured with much sweetness. No. 847, 'The Rt. Hon. Lord Lyndhurst,' G. RICHMOND, is a perfect identity, but with all the markings much softened. No. 880, 'Miss Capel,' J. HAYTER, most agreeable in colour and expression. No. 966, 'The late Daniel Webster,' is an admirable study, more remarkable for character than beauty: every feature testifies to firmness and resolution, it is a very remarkable drawing, vigorous and significant. By the same artist there is also No. 979, 'Portrait of a Lady,' No. 993, 'Portrait of a Naval Architect,' S. PIERCY. No. 996, 'Portrait of a Lady,' Miss J. M. ROGERS. No. 1007, 'Master Birkbeck,' J. HARRISON. No. 1036, 'The Maharajah Dhuleep Sing,' R. J. LANE, A. E. No. 1086, 'The Lady Augusta Sturt,' R. J. LANE, A. E. No. 1088, 'A Drawing Lesson,' L. STOCKS, A. E. No. 1089, 'Morning,' J. T. WILLMORE, A. E. No. 1112, 'Sir James Eyre, M.D.,' G. B. BLACK. No. 1110, 'Portrait of E. E. Antrobus, Esq.,' &c., &c., &c.



## THE SCULPTURE.

The number of the sculptural works is one hundred and forty-eight, the bulk being portraiture. In subject-composition the exhibition is extremely deficient, and also in marble works, the greatest proportion of them being only in plaster.

No. 1410. 'Child-play—Marble Group, the Children of Herbert Ingram, Esq.,' A. MUNRO. These are three children; one is an infant, supported by the eldest, and caressed also by the other. The little figures are nude: the heads, as to the character of the different ages, have been very successfully modelled.

No. 1412. 'Adam consoling Eve after the Evil Dream,' E. H. BAILY, R.A.

"So cheer'd he his fair spouse, and she was cheer'd;  
But silently a gentle tear let fall from either eye," &c.

Eve, seated on Adam's knee, is supported by his left arm round her. The feeling of the verse is in some degree met, but it is an extremely difficult agroupment to deal with in sculpture.

No. 1413. 'The Queen of the Waters tuning her Harp to celebrate the Alliance of the Western Powers,' J. GEEFS. There is much epic character in this figure, but there is no allusion at all to the proposed spirit of the theme.

No. 1416. 'Statue,' J. S. WESTMACOTT.

"One morn a Peri at the gate  
Of Eden stood disconsolate."

The subject is rendered by a winged figure, standing in an attitude of deep dejection, having the fingers interlaced, and the palms of the hands resting on one of the legs slightly raised; a drapery falls on the lower parts of the figure. The conditions of the verse are perfectly fulfilled by the language of sorrow which is pronounced by the lineaments, and written on every *tourneur* of the composition.

No. 1417. 'The Mother's Prayer,' W. C. MARSHALL, R.A. The mother is seated, holding an infant in her lap, and looking down upon it with a tender earnestness while in the act of prayer. The composition is most satisfactory.

No. 1419. 'Model for a Statue illustrative of the Fate of Genius,' J. DURHAM. The subject is suggested by a passage from the poems of Longfellow. Genius is represented by a winged youth, who is bound by a serpent, which fetters both his wings and limbs, and destroys the laurel crown at his feet. It is a most original conception, carried out with the finest poetical feeling, and justifies a belief that the sculptor is destined to occupy a more prominent and prosperous condition than that which he assigns to his theme.

No. 1420. 'Model of Armed Science, to be executed in marble for the Mess-room at Woolwich,' J. BELL. This is a female figure, of heroic proportions; she wears a helmet, and is girt with a sword, grasping in her right hand a scroll. The dignity and repose of the figure are very impressive. In all respects it is a work of high character and rare value.

No. 1421. 'Statue of a Nymph Surprised,' E. G. PAPWORTH, Jun. She is alarmed by the fall of a bird dead at her feet. It is a nude figure, and the incident calls forth a fitting expression of surprise, and affords occasion for the display of graceful movement. This figure is remarkable for softness and beautiful surface.

No. 1423. 'Ajax praying for Light,' W. C. MARSHALL, R.A. A colossal statue, conceived according to the spirit of the passage in the seventeenth book of the Iliad. The action of the figure, with both hands uplifted, is distinguished by breadth and grandeur.

No. 1424. A Sleeping Child in marble, Alice Evelyn, Infant Daughter of Martin F. Tupper, Esq., of Albany,' J. DURHAM. A small work, treated with the utmost simplicity, and closely imitative of nature.

No. 1425. 'Model for a Statuette of the Hon. Mrs. James Stuart Wortley,' J. H. FOLEY, A. By means of a drapery loose, but unlike the classic, the artist gets rid of modern dress, but the modern fashion is preserved in the hair. It is an elegant study.

No. 1428. 'Sketch for a Statue of H.R.H. the Duke of Cambridge,' J. E. JONES. The subject is standing; he wears the uniform of a general officer, which is partially covered by a cloak. It is readily determinable as a portrait of the duke.

No. 1430. 'Small sketched Model of Wellington between Peace and War; a Memorial to the late Duke of Wellington, now being executed in marble by the City of London: to be placed in Guildhall to pair with that of Nelson,' J. BELL. The Duke is erect, and wears a cloak over his uniform: the simple idea of Peace and War is more eloquent than an enumeration of all his battles.

No. 1432. 'Death of General Sir Thomas Picton at Waterloo; Design for one of the Bronze Panels of the Wellington Monument at Brecon,' J. E. THOMAS. Picton is here seen falling from his horse at the head of his division: he is supported by a soldier. It is a spirited composition.

No. 1434. 'Model of a part of a Monument in Marble, erected at St. Botolph's Church, Colchester, to the Memory of the late W. Hawkins, Esq., and of Mary Ann, his Wife, and to one of their Sons and Daughters, J. EDWARDS. It is a single figure, an impersonation of Hope, characterised by the most exquisite sweetness. Of the exalted character of this work we cannot speak too highly.

Of the numerous busts there are not many remarkable for first class excellence. We can afford space to name only a few of them:—No. 1467, 'Napoleon III.,' P. PARK; 1473, 'Marble Bust of — Keogh, Esq., M.P., Attorney-General (Ireland),' J. E. JONES; No. 1476, 'Marble Bust of a Lady,' P. PARK; No. 1478, 'Samuel Bosanquet, Esq.,' J. EDWARDS; No. 1480, 'The Hon. Mrs. G.,' Baron MAROCHETTI; No. 1481, 'The Right Honourable W. E. Gladstone, M.P.,' A. MONRO; No. 1482, 'Vice-Admiral the Earl of Dundonald, the Hero of the Basque Roads,' P. PARK; No. 1489, 'Morning—Bas-relief,' J. B. WILLIAMSON; Nos. 1491 and 1492 are two Bassi-Rilievi by A. BROWN, 'The Resurrection of the Just,' and 'The Fall of the Wicked,' No. 1484, 'The late Lord Beaumont—Bust in Marble,' P. MACDOWELL, R.A.; No. 1523, 'Robert Reece, Esq.,' T. BUTLER; No. 1529, 'George Cruikshank, Esq.,' W. BEHNES; No. 1538, 'John Dupasquier, Esq.,' &c. &c.

We have thus gone at great length through the collection; yet we are conscious of having omitted to notice many works that ought to have claimed attention at our hands. Artists who are thus passed over must make allowance for us.

On reviewing what we have written, we lament to see how often we have been compelled to comment upon the injustice of the hanging; and we earnestly entreat the Council of the Royal Academy to adopt some plan by which this frightful evil may be avoided.

We desire to remark also in how few cases the artists have put their names on their pictures: we say again, some course should be adopted, in order to prevent or punish forgeries.

## THE ROYAL PICTURES.

## PORTSMOUTH HARBOUR.

C. Stanfield, R.A., Painter. R. Brandard, Engraver.  
Size of the Picture, 4 ft. 7½ in. by 3 ft. ½ in.

FOREMOST among our great national maritime establishments, in all that is essential to such a purpose, as extent, safety, convenience, and facilities of intercourse with the seat of government, is that which, for many centuries, has existed at Portsmouth. The traveller who, before the introduction of the railroad, journeyed thither from London on the coach-top, could not fail to be struck with the scene that met his view as he reached the brow of Portsdown Hill. Almost immediately below him are the united towns of Portsmouth and Portsea, surrounded on all sides, except that seaward, with the ramparts, bastions, moats, and drawbridges of their extensive fortifications; to the right of the towns the arm of the sea forming the "harbour," on which ships of war "in ordinary" float listlessly, winds its somewhat tortuous course; on the opposite side of the harbour and near its mouth, stands the town of Gosport, with its heavily armed forts; the broad, deep, and safe anchorage of Spithead—safe, although there, in the bright noon of a summer's day, and while the elements were at rest,—

"Brave Kempenfeldt went down,  
With twice two hundred men—"

rolls its waters between the mainland and the picturesque Isle of Wight, whose lofty hills form a striking background to a picture which no Englishman can survey without a feeling of national pride, when he reflects how much of the greatness of his country has arisen from events to which this locality has contributed so large a share.

The suitability of the harbour as a place of refuge for shipping was, it is generally believed, not unknown to the Romans, who established a settlement or naval station at Portchester, on the northern shore. This station is presumed to have been abandoned, in consequence of the retirement of the sea from its shore, when the inhabitants removed to Portsmouth; the first mention of the latter town refers to the landing there of a body of Saxons, about the year 500, to aid Cerdic, founder of the kingdom of the West Saxons. Among other ancient historical events connected with this place as a port, may be instanced the landing of Robert, Duke of Normandy, in 1101, when he came to dispute the crown of England with Henry I.; and the landing of the Empress Maud, with her ally the Earl of Gloucester, about 1140, to wage battle with Stephen for the same royal prize. Coming down to much later periods, we may add, that in the High Street of Portsmouth, Villiers, Duke of Buckingham, and favourite of Charles I., was assassinated by Felton; and the marriage of Charles II. with Catherine of Braganza, was celebrated in the parish church.

So far back as the reign of John, Portsmouth is said to have possessed a dockyard of some extent; but it was not till the periods of Edward IV. and Richard III., that the place was considered of so much importance as to have it secured from foreign aggression by fortifications; these monarchs commenced the task, and Henry VII. finished it. Since then the works have been extended at various times, especially by Charles II., William III., and George III. During the reign of the latter monarch upwards of two millions sterling are estimated to have been spent in adding to and strengthening its fortifications.

Mr. Stanfield's beautiful picture is taken from the beach, at some little distance beyond the "Saluting Battery." It shows the mouth of the harbour, having the fortifications of Gosport to the left: the noble "three-decker" inside the harbour, we presume to be the old "Victory," its appropriate guard-ship; a frigate under top-sails partially reefed, is coming out. We have called the picture "beautiful;" it is so in every part: the water is the perfection of such painting, active, sparkling, and transparent, the sky truthful and tender; the animate and inanimate objects just in their right places, and so treated as to combine the best pictorial effect.

This work is in the Royal Collection at Buckingham Palace.





R. BRANDARD SCULPTOR

THE GREAT BRITISH MERCHANT SHIP

THE GREAT BRITISH MERCHANT SHIP

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## THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE exhibition of this society was opened to private view on Saturday the 28th of April, with a catalogue of three hundred and twenty-two drawings—constituting perhaps the most brilliant collection that has ever been seen upon these walls. The exhibition is rich in figure pictures,—works of very high class. We remember this society when it was essentially a society of landscape painters—a period when there were no essays in figure-drawing beyond the feeble, mannered, and minute impersonations that were employed to give a semblance of life to landscape and street scenery. But now we find not only comparatively large figures, but even life-sized studies executed with marvellous nicety, stippled with a touch fine enough for the most delicate miniature, and drawn with the utmost academical accuracy. The stars of the old school of water colours are setting one by one, but they leave other lights behind them. The last few years have borne away some of the oldest and best of the water colour painters, and although there is no lack of brilliancy and effort in the works of those that remain, we cannot say that we do not miss those productions to which the eye has been for so many years accustomed. This society, as we have observed, was originally an association of landscape painters, but now the proportion of figure pictures is equal to what could be desired in any exhibition professing variety.

One of the most striking drawings that arrests the attention on entering the room is No. 9, by JOHN GILBERT, 'The Merchant of Venice,'—a subject from the fifth scene of the second act—that passage in which Shylock intrusts his keys to Jessica. It is a large picture, broad and spirited in general treatment, and original as to Shylock, but the head of Jessica is without refinement. There is no attempt at restricted nationality of costume—indeed there is no costume, yet the figures announce themselves at once. That which in other works would be eccentricity, is here so appropriate, that we can conceive of nothing else that would be so suitable. With all the substantiality of Shylock there is great breadth—too much in truth—it might have been limited by an outline to the figure, and that which we might call drapery is too much cut up in the lower part of the picture. In No. 54, the same artist exhibits 'An Alchemist' working in his laboratory, surrounded by all the mystic material of his art. The figure is admirably conceived, better than if it had been painted from a model, but the composition is perhaps too much cut up from a desire of showing a well furnished laboratory. No. 135, 'The Well in the Desert,' JOHN F. LEWIS, is one of the most surprising essays in minute execution we have ever seen. The subject is the halt of a caravan in the desert, and so long is the train of men and animals that the procession seems in the distance to be remotely mingled with the sand of the boundless plain, but even the farthest objects are as carefully made out as those in the nearest site. The purpose of the artist seems to be the representation of an unmitigated breadth of light accompanied by brief shadows which show the position of the sun as almost vertical. Independently of the conventions of art, everything here is represented as it has been seen, and in the realisation of light and heat nothing was ever more successful. The accuracy of the drawing, both in men and animals, is most perfect; and as ethnological studies, the former are also unexceptionable, and such is the marvellous delicacy of finish in textures and lines, that the unassisted eye cannot appreciate its exquisite nicety; we believe that the working of this picture would be seen to greater advantage under a microscope. A second work, similar in subject and equally excellent, is entitled 'The Greeting in the Desert,' it is numbered 150, and hangs near the other. No. 120, 'The Last Days of Harvest—the Roman Campagna,' by ALFRED FRIPP, is a large composition of half-length figures, men and women, determinable at once as denizens of the Campagna. The right

section is occupied by some substantially painted male peasants, gleeful and hilarious to the last degree. On their right is a woman, and behind her are others of her sex, but it would seem that the artist has had some difficulty in dealing with this section of the composition, at least the force and substance of the other portion are not sustained here, the figures behind should have been in shade, or they should have been men in the usual dark colours. No. 110, 'Going Home—Woman from the Mountains of Subiaco,' is a single full-length figure; she carries her child in a wicker basket on her head; and No. 165, by the same artist, 'Peasants of Olevano returning from Labour,' is a subject from a similar source. There is a feeling in this drawing which would seem to exalt the subject beyond its class, the management of the light is most skilful but preternatural, and the elevation of the impersonations is rather suitable to sacred subjects. The faces are stippled with inconceivable delicacy, but the draperies, especially of the women, are flat as if containing no substance. No. 141, by F. W. TOPHAM, is 'The Andalusian Letter-writer,' which introduces us to the stall of a street scribe to whom a well dressed maiden is dictating some sentimental epitome—the old story of course. Both figures are undoubtedly accurately descriptive, and more aspiring in tone than the subjects hitherto painted by the artist. It is a large composition, every part of which has been studied from actual objects. No. 319, 'The Posada,' is another picture derived from the same source, and alike illustrative of bourgeois life in Spain. No. 65, 'Ruins of Salona, Dalmatia,—a party of Malacks listening to a bard singing the destruction of the city,'—CARL HAAG. This is a large drawing containing groups of many figures, and introducing a scene composed of distant mountains and foreground ruins—material of constant occurrence in Greece and Asia Minor. The bard stands rehearsing upon the steps of a ruined palace, accompanied by a boy upon the *tibia*, but whether *paros* or *imparos* we cannot hear, and on the other side by an old man on the mediæval deduction of the ancient *fides*. The figures around wear a modification of Greek costume, and we wish that the bard himself had been fully draped. The point of the story is clear, the drawing throughout most accurate, and the definition of national character very distinct. Mr. Haag exhibits also a composition, containing portraits of the Prince of Wales and Prince Alfred returning from salmon spearing. They are accompanied by an attendant who bears the younger prince on his shoulders, and each is armed with the lester or pronged salmon spear. It is an extremely spirited drawing and the resemblance to each of the princes is animated and striking. The artist further exhibits two single figures of great merit, and a female head (No. 75, 'A Venetian Lady'), a charming example of feminine beauty unvitiated by any vulgar conventionality. No. 181, 'Franconian (Pilgrims) in the Cathedral of Bamberg,' by F. W. BURTON, is a large composition, different in everything from what we remember of this artist, who practised principally in Ireland. This work is a production of a high class; it is thronged with figures of female peasants, and less immediately with a body of monks. The work abounds with evidences of well-directed study, this is especially seen in the dispositions of the light and shade. The drawing and painting are masterly, but in the colour there is too much red. In No. 239, 'Peasantry of Upper Franconia waiting for Confession,' there is less complication, and we think the simplicity the greater merit. The drawing is smaller, equal in finish to the larger, and superior in sentiment and effect. No. 266, 'Hopes and Fears,' by J. J. JENKINS, two drawings in one frame, original and highly successful in the manner in which they tell their story. A French soldier returns wounded to his home, it is night, and full of hope he looks in at the window of his cottage where he sees his wife kneeling, with her infant in its cradle, praying for him. In the antecedent circumstances of both impersonations, there is ample ground for 'Hopes and Fears,' and such is the freshness of the narrative that we share them with the soldier and his wife. These drawings, we observe, are about to be engraved.

No. 76 is entitled 'Hold Fast—Coast of France near Boulogne,' and represents a French fisherman's wife in the water, and carrying her child, to whom the injunction in the title is addressed. This is not a large drawing but its tone and brilliancy are extremely captivating, and as a type of her class, the figure is perfect. By the same artist, there is also No. 83, 'Le Repos,' a group of French market-women resting on their way; and a pendant, No. 24, 'Le Retour du Marché,' with some other pictures of French peasant life, all distinguished by excellent quality. No. 29, 'Marauding Troopers, a Skirmish,' by FREDERICK TAYLOR, is intended, perhaps, to describe a fray on the border in the time of Charles I. The principal figure is a mounted trooper, about to fire on a scattered and retreating enemy. The scene is rocky and mountainous. The artist is not so felicitous in subjects of this kind as in those jaunty hunting parties, of which No. 206, 'Stag Hunt—Full Cry,' is an admirable example: a more brilliant drawing of this class has never been seen. In No. 311, 'Woodland Hunting,' we see a lady and gentleman, both mounted, the latter sounding his hunting horn. The scene is a path through the wood, and at some distance other figures are visible. No. 12, 'The Grandfather's Watch,' W. GOODALL, is the title of a group, consisting of a child, its mother, and grandfather,—the last holding to the ear of his grandchild his watch, the ticking of which is listened to with great attention. The figures are well rounded, and the drawing is distinguished by depth and transparency. No. 35, 'The Careful Nurse,' is another work under this name. The subject is simple, as being only a girl nursing a child, but the group is brought forward with qualities as valuable as those of the preceding;—but in No. 314, 'The Milking Shed,' are found the most minute points of imitation, especially in the shed itself. No. 46, 'Looking Back at the Old Home,' by MARGARET GILLIES, is the title given to a group composed of two female figures and a child. The expression which beams in the features of the two women is of a refined character, but it is difficult to discover the appropriateness of the title. No. 193, 'The Past and the Future,' is perhaps the most meritorious work this lady has ever produced. It contains simply two female figures, one youthful, and the other somewhat older; these also are full of sentiment and expression, brilliant in colour, and poetic in feeling. No. 299, 'Portia planning the Defence of Antonio,' by the same lady, is an elegant and well-expressed conception. No. 280, 'A Day Dream,' O. OAKLEY, shows a girl reclining in a stone balcony, which commands a view of the open sea. It is original and independent, but the composition had been better without the lines and angles of the balcony. No. 61, 'Palm my Hand,' is the head of a gipsy; and again by the same, No. 94, 'A Fisher Boy,' is one of the most successful studies we have ever seen under this name: the head, especially, is charmingly painted. No. 285, 'From Nature,' by W. HUNT, is a study of a female head, marvellous in the colour and yielding flesh texture of the face, and the patient stipple with which the whole is worked out. A small study with similar properties is entitled 'Confidence,' No. 270; it is a half-length figure of a boy seated in a chair, his face radiant with a smile that well supports the title. It is a rare union of powers possessed by this artist, that of most successfully painting the figure, and rendering with inimitable truth his hedgerow cowslips and daisies and fruit compositions. Nothing in this department of Art has ever equalled his pictures on the screens, No. 256, 'Fruit,' No. 262, 'Primrose and Pear Blossom,' No. 271, 'A Group of Fruit,' &c. Cox's drawings are this year numerous but small, and to understand them it is necessary to be educated in Art beyond the *pons asinorum* of a flat tint. He works just as he did fifty years ago—nobody remembers him longer than that—his cloudy manner may, therefore, have been got together in some far back time in the dim records of the last century. With him anything makes a picture, as we see in No. 248, 'A Heath Scene.' No. 257 is 'Asking the Way,' and, indeed, the traveller may ask if he has to cross the pathless moor before him.



There are also No. 243, 'Going to Market,' 286, 'Church at Bettws-y-Coed,' 'The Coming Gale,' &c. No. 16, 'Moutains on the Edge of Rannoch Moor, at King's House, Argyllshire,' by GEORGE FRIPP, is a rich and powerful drawing, descriptive at once of space, and the broken nature of highland moorland. No. 91, 'The Ploughed Field—Evening at Hadley, Coast of Essex,' is literally, according to the title, a ploughed field, flanked by a few trees: the whole beautiful in colour, and judiciously broken and reduced here and there by shade. No. 102 is a 'Glen under Ben Cruachan, Argyllshire,' treated with a grand and stormy sky; but we are transported to the south in No. 111, 'Corner of the Fisherman's Island, Lago Maggiore,' showing those well-known houses which stand upon arches and piers. There are many other favourable examples of the works of this artist, all of which are marked by energy, force, and beautiful colour. No. 53, 'The Beach at Hastings, Sussex,' T. M. RICHARDSON, shows some figures, boats, and the cliffs on the beach beyond the fishermen's quarter of the town. The drawing is worked into substance by light and shade, and there is great nicety of drawing in the boats. No. 66, by the same painter, is the 'Palace of the Queen Juanna, at Naples,' which stands immediately on the sea wall, the view on the right opening over the bay. No. 182, 'On the Moors, near Delmacardock, Ben-y-Glo, Ben-y-Mackie in the distance,' This we think the best drawing in the series exhibited by this artist; it is powerful in effect, not meretricious in colour, and abundantly expressive of space. 'The Harvest Moon,' No. 50, by E. DUNCAN, is a production of a high degree of merit. The moon rises beyond an agroupment of trees, and in the rear section of the composition a company of reapers are returning from their labours. The composition is imbued with a sentiment of the sweetest poetry, and everywhere worked out with masterly skill. No. 297, 'Sunset on the Guernsey Sands,' derives life from parties of the inhabitants of the coast, who are occupied in gathering seaweed. The glow of evening is most satisfactorily sustained in every part of the composition, and the atmosphere of the distance is a most truthful representation. No. 197, 'Sea-weed Gatherers, Guernsey,' is a similar subject, but here the effect of a breeze off the sea is so sensibly felt that the spectator is obliged to hold his hat. No. 13, 'At Gattou Park, Surrey,' C. DAVIDSON, is a composition of foreground groups of trees very carefully drawn, but deficient in breadth and volume in their masses. No. 34, 'Pevensey Castle, Sussex,' is a view of a portion of the exterior wall from the base of the slope on the side towards the sea. It is a large drawing, perhaps too large for such a subject. No. 21, 'Sandy Lane, Red Hill, Surrey,' has qualities superior to all the other drawings which are exhibited under this name: it has greater breadth, and the rocks look as if worked from nature. No. 26, 'A Pool of the Conway, North Wales,' C. BRANWHITE, is a large drawing full of skilful manipulation, but distinguished by little identity with nature: the trees are deficient in massive forms, and the water is too universally green. It would appear that the painter is a masterly composer, and, perhaps, a facile sketcher: talents very likely to seduce from a patient study of nature. This, perhaps, is exemplified more particularly in No. 114, 'The Gorky, Bed of a River, North Devon,' wherein we see the rocky bed of a stream, with small pools of water too blue and opaque, and passages of shade too positive. The power of this artist is seen, however, in No. 168, 'A Winter Morning,' in this kind of subject he excels, inasmuch that we rarely see winter scenery more effectively portrayed. No. 178, by G. DODGSON, is described by a quotation in the place of a title,—

"Many a youth and many a maid  
Dancing in the chequered shade."

And thus we find a party of dancers beneath the shade of some trees in the nearest section of the composition, while in the background is observed the mansion which is their home. The subject is simple, but it is treated with a poetic elegance, the more to be appreciated that it is but little met with. The trees are drawn with masterly taste,

and the colour is agreeably mellow throughout. No. 304, 'Village Gossips,' is another composition, equal in artistic quality, but less aspiring in subject; and, No. 274, 'Summer Time,' is a composition with figures at the brink of a stream or lake feeding swans. The drawings of this artist possess some of the best qualities both of Stothard and of Varley. No. 159, by W. C. SMITH, is entitled 'A Day in Windsor Forest,' and shows a company of artists with their eloth spread, and engaged in the most serious business of a picnic. The principal object is a fine old tree, the ancient and shattered bole of which is very effectively drawn. It is a well-chosen subject as a section of forest scenery; but the deeper tints are opaque, an observation which will apply to a larger and much more laborious work by the same artist, we mean No. 190, 'The Golden Horn from the Cemetery of Pera;' here the shadows are generally too heavy: it is, however, a most elaborate production, and we doubt not very like the place it professes to describe. No. 44, 'The Dom-Kirehe at Wurzburg, from the Bridge during the Fair,' by WILLIAM CALLOW, is a large drawing composed of very picturesque material, of which a great portion consists of those dirty old houses which are more desirable as pictures than as residences, according to our insular tastes. The drawing is masterly, and the light and shade are well managed; but the most attractive performance exhibited under this name, is 'A Street in Verona,' No. 215: the lines in this work are somewhat hard and arbitrary here and there, but in general treatment it is one of the most satisfactory drawings of the kind we have ever seen. Besides these, there are also 'Castel Nuovo, from the Mola—Naples,' small and sparkling. No. 132, 'On the Place du Theatre—Lille,' 'Canal at Ghent, with the Church at St. Nicolas,' &c. No. 73, 'The Dell of Comus,' S. PALMER, is suggested by the lines—

"This evening late, by then the chewing flocks  
Had ta'en their supper on the savoury herb  
Of knot-grass, dew besrent, and were in fold;  
I sat me down to watch upon a bank  
With ivy canopied, and interwove with  
Flaunting honeysuckle," &c.

It is really a fine subject, but requires more finish than is given to it here. No. 245, 'Abou Hassau,' J. STEPHANOFF, is a sketch describing the surprise of Abou Hassan on awaking to find himself surrounded by the attendants of the caliph; the drawing is crowded with figures, but it is throughout very sketchy. No. 253, 'Les Pages d'Honneur,' shows a group of two boys attired according to the title. This is more finished than the before-mentioned drawing. No. 246, 'The Thoughts Elsewhere,' Mrs. H. CRIDDLE, is a study of a girl, presenting her head in profile, with an expression of thought; it is successful in colour. No. 211, by J. M. WRIGHT, is a 'Scene from Macbeth,' the second of the second act. This is one of the most effective scenes for painting in the whole play, being that in which Macbeth rushes out of the chamber with the daggers; but it is here turned into allegory by the addition of the furies over the heads of the figures. The picture seems rather a sketch than a finished drawing, because the figures want substance and brilliancy. No. 209, 'Bad Harvest Weather,' J. P. NAPTET, is a large drawing, in the foreground of which is a harvest-field, the title being realised by the sky, in which are seen a rainbow and a rain-cloud, whereby the coming shower is very distinctly shown. No. 97, 'Evening at the Lake, High Clere,' by the same artist, is one of the best of his works. The subject is a lake surrounded by trees, telling in mass against a clear evening sky. The water lies in perfect tranquillity repeating the shadows of the trees. No. 169, 'George Cumberland,' H. GASTINEAU. This is a wild and rocky subject, with groups of trees well mellowed by the warmth of an afternoon effect. Other very careful studies by the same painter are No. 11, 'In Glen Finnan, Inverness-shire,' and No. 19, 'Carlingford Bay, Ireland, from the Ruins of the Castle,' No. 144, 'Altar in Wood, by Veit Stoss—Nuremberg,' a master-piece of carving, and the pride of the church in which it is placed. It is very elaborately drawn; and another Nuremberg subject by the same artist

is entitled the 'Spittler Thor,' one of the gate towers, if we remember right, near the Weinmarket. No. 186, 'A Summer Day on the Coast,' S. P. JACKSON, is a drawing of great talent. The subject is admirably put together, and the composition is bright, broad, and very original in general feeling. The thin veil of grey so successfully thrown over the distances, describes very emphatically a sultry, misty summer day. No. 208, 'The Town-Hall at Oudenarde, Belgium,' J. BURGESS, Junr. A most elaborate study of Gothic architecture, which will be at once recognised by all who have seen the building. No. 177, is the 'Maison des Bateliers at Ghent,' by the same artist. No. 231, 'Flowers,' by V. BARTHOLOMEW, is a composition of japonicas, arbutus, &c., simple and graceful, and the character and surface texture of the flowers are rendered with the most marvellous nicety. No. 191, also entitled 'Flowers,' is an equally simple composition of azaleas, roses, tulips, &c., &c., all represented with the most perfect truth; and the other productions of this artist are of equal excellence. There are also of great merit, 'Camellias,' No. 233, by MARIA HARRISON, and, by the same lady, 'Fruit and Flowers,' No. 152, and No. 223, 'The Entrance to the Conservatory,' G. ROSENBERG. No. 196, 'Dartmouth, from the Castle,' JOHN CALLOW, is an agreeable version of a view frequently painted. No. 121, 'Merchantmen Passing Dover, Fresh Breeze,' by the same painter, realises the breezy effect, but the water in colour and movement appears untrue, and the water in No. 84, 'Distant View of Edinburgh from the Frith of Forth,' is not free from a like objection. No. 72, 'Tintagel Castel—Evening after a Storm,' S. P. JACKSON, is distinguished by much grandeur of effect, but it is by no means equal to some of the coast scenes which this artist sometimes paints in oil. There are many other smaller drawings well worthy of notice, but we have devoted to this excellent exhibition all the space we can afford to it.

#### THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THE present exhibition, the twenty-first since the institution of this society, was opened to the public on Monday, the 23rd of April, with a catalogue of three hundred and forty-eight works. The figure compositions bear a more equal proportion to landscape than is usually met with; the majority of these consists of small rustic and other simple subjects, but there are withal some examples of figure-painting in water-colours not to be excelled by the productions of any school or any period. Among these the works of HAGHE are eminent examples; he introduces us once more to the well-known Brewers' Hall at Antwerp, No. 103, 'Convivial Meeting of the Brewers' Corporation, Antwerp,' and after the manner in which this artist has celebrated these portly and jovial worthies, they can do no less than vote him the freedom of their corporation. The figures are in the painter's favourite costume, that of the seventeenth century, and in character and distribution the impersonations are admirable, and the composition most judicious. No. 63, 'Le Benitier in the Church of St. Peter, Rome,' exemplifies the disproportion of the two cherubs, which we always thought too large for cherubs, but which are now really shown to be so in comparison with the pilgrims and devotees. No. 78, 'The Post-office at Albano,' introduces two monks receiving their letters through the grating; with all the force and substance of these figures, this drawing has passages of finish and texture equal to those of photography. No. 248, 'St. Peter's Festa,' is a view of that part of St. Peter's at Rome in which is the famous statue. No. 7, entitled 'The Village Style,' by E. H. CORBOULD, presents a figure of a milk-maid; a drawing of exquisite finish, but the flesh tints are too delicate for the proverbial hues of a milk-maid, and the extremities are proportionably large. No. 229, 'Paul and Silas in prison at Philippi,' by the



same painter, is an essay in a more exalted vein. It is a production of great power, but had been more impressive if the composition had been less broken up into incident; the flesh tints of the centurion, also, are too delicate. It is matter of surprise that this artist should so frequently fall into such an error. This part of the figure has been painted from a man whose limbs have never been exposed. No. 226 is an essay in another *genre*, 'The Flight of Fair Ellen from Netherby Hall,' a subject from Lady Heron's song in *Marmion*. The difficulties and rapidity of the flight, as described in the verse, are fully met in the picture. Like all the other works of the artist, the subject is amply and circumstantially rendered. No. 82, 'The First Sunset witnessed by our First Parents,'—HENRY WARREN, is an original conception, strikingly realised, in a rich and glowing landscape abounding with every variety of luxuriant vegetation. Adam and Eve occupy the nearest site in the composition, and regard with awe the sun, as about to descend below the horizon. The picture is altogether a remarkable performance, but it must be remembered that such a theme could not be approached by any of the ordinary stock properties of landscape art. No. 297, 'Incipient Courtship,' also by MR. WARREN, presents two rustic figures standing under a tree to shelter themselves from the rain. The *gaucherie* and coyness of these impersonations are most amusingly set forth. No. 126 'Ye hae tellt me that afore, Jimmy,' is a pastoral love scene by the same painter. No. 52, by W. H. KEARNEY, entitled 'How the Blacksmith won the Rich Painter's Daughter,' is the story of Quentin Matsys, who, having painted his "Misers," shows it to the obdurate father of his beloved, who is struck with admiration at the excellence of the performance. The picture identifies itself at once with the story. No. 88, 'Romeo and Juliet,' E. H. WEHNERT, is from the fifth scene of the third act, the separation of the lovers,—

"Farewell, farewell, one kiss and I'll descend."

It is a favourable example of the unwearied elaboration with which this painter works out his conceptions. No. 99, 'Ginevra,' JOHN ABSOLON, is the oft painted story of the "Misletoe Bough," but on this occasion Rogers's version of the story is adopted. The maiden is exulting in anticipation of secure concealment in the chest which she is about to open. The arms look too short for such a figure, and it would be difficult to communicate grace to such a pose: the figure is, however, substantial, and characterised by appropriate expression; but the tapestry on the right contends with it for precedence. The author of this work exhibits others, No. 262, 'Going to Market, Crecy,' No. 262 is interesting, from its affording a view of the spot on which was fought the battle of Crecy; otherwise, the landscape has little that is remarkable. The rustic figures are national and characteristic; and the same also may be said of the other two, which are open scenes. No. 29, 'Beauty and the Beast,' F. ROCHARD, seems to be a three-quarter portrait of a lady carrying a little dog: the title is inapplicable. The subject of No. 41, 'The Vow,' WILLIAM LEE, is a French peasant girl telling her beads in fulfilment of a vow. This artist has caught most perfectly the style and tournure of the female peasantry of Picardy and Normandy. We find equal success in No. 115, 'On Holy Things Intent,' No. 167, 'The Happy Mother,' No. 201, 'The Reverie,' all of which are manipulated with the utmost precision of touch, and coloured with the nicest delicacy of tint. No. 260, 'The Departure into Captivity,' AUGUSTUS BOUVIER, is a subject from 2 Kings, chap. xxv., 'So Judah was carried away out of their land,' &c. The figures are numerous, and they are accurately drawn, but the composition wants that force and substance which are derivable from graduated oppositions. The impersonations also want the distinctive features of Israelite nationality. No. 136, 'A Daughter of the Mist,' by the same artist, is a female rustic figure, carefully drawn, but as to the flesh hues, too tenderly tinted. No. 108, by J. H. MOLE, is called 'Fetehing Peat:' it is a study of an Irish peasant girl loaded with the

fuel of the country. Although the relieving composition is very minutely worked out, the figure, nevertheless, maintains its substance and roundness. The landscape portion is one of the most scrupulously executed accompaniments to a small figure drawing we have ever seen. Other works by the same hand are No. 59, 'Patience,' No. 62, 'Near Esher, Surrey,' and other landscape essays, in which the aspect of nature is rendered in a manner eminently truthful. No. 186, by C. BROCKX, 'The Terrace,' is a small composition, the subject of which is simply, a lady plucking oranges and giving them to a child, and No. 269, 'Pilgrims on the Wayside,' presents a group of wayfarers kneeling in adoration before a wayside figure of the Virgin. The style and *maintien* of these travellers are rather poetic than real: the drawing however, exhibits taste and skill, but these water-colour works are by no means comparable to the chalk heads which years ago obtained at once for this artist a celebrity so extensive. No. 234, 'Resting by the Way,' G. HICKS, is a study of a maiden and a child, the former in the costume of the last century. In the subject there is nothing new (this, indeed, may be said of a large proportion of the subject matter of every catalogue) but it is executed throughout with some taste. No. 238, 'The Studio,' by G. HOWSE, is a small sketch, but in such good feeling that it were desirable that it should be a large composition; it is charming in colour, and the motive, that of examining pictures, is sustained with ease and grace. A companion sketch describes a music party with equal good feeling, it is No. 158; and in another class we find, under the same name, No. 196, 'View at Honfleur, France,' showing the quay of the small basin near the old English gateway tower, and the tower itself, and on the right the site of the old Cheval Blanc; in short, it is at once recognisable as a picture of Honfleur. No. 173, 'Ætna, from the Theatre of Taormina, Sicily,' CHARLES VACHER. The peculiarities of this view are unmistakable; the theatre is at our feet, on the left the sea is open, while on the right Ætna is seen towering above the mountain peaks which rise from the sea-level on the right. The time proposed is evening, and the glowing sunlight and the opponent breadths of shade are treated in a manner to produce the most satisfactory result. Other works under the same name are No. 47, 'Lerici, Gulf of Spezzia,' No. 14, 'Sunrise, Coast of Italy,' &c., in all of which will be observed a very marked advance upon antecedent works. No. 207, 'Belted Will's Tower, Naworth, Cumberland,' W. BENNET, is a work of rare excellence; the title is given from that tower of Naworth which is called after the famous Will Howard, Warden of the Marches, and the terror of the sorners and rieviers of those parts; but the subject is rather the foreground trees, which are drawn and painted with a force and truth that cannot be surpassed. Another admirable production by the same painter is No. 233, 'The Upper Lake of Killarney,' looking very like reality without any of the tricks of exaggerated colour. There is no forcing of the effect; the same aspect may be seen on any summer day, under the like combination of wood and water. The power of this artist is seen especially in close sylvan scenery, as in No. 70, 'Woodland Scene near Kingston, Surrey,' No. 84, 'Windsor Forest,' No. 91, 'Halton Castle, Northumberland,' but in this drawing the castle tower comes before the trees. No. 56, 'The Valley of Dolwyddelan, N. Wales,' D. H. M'KEWAN, is a dark and richly tinted passage of mountain scenery, presented under the effect of a thunderstorm, which characterises the view with a wild and romantic sentiment. In No. 64, 'Windsor Great Park,' is afforded a distant view of the castle over the near trees, which are drawn with firmness and substance. In No. 122, 'The Gipsy's Haunt,' an old oak, a fine study, is the principal object. No. 83, 'Ludlow, Shropshire,' is a representation of the remnant of this edifice, famous, if our memory serve us, as the scene of the first representation of Milton's "Comus." No. 117, 'Glen Finlas, Perthshire,' No. 149, 'Mountain Road, N. Wales,' and No. 119 is a large and successfully wrought view of 'Cambus Kenneth Abbey, on the Forth, near Stirling,'

indeed the works, generally, of this artist are distinguished by firmness and powerful effect. No. 348 is a large and elaborate drawing by M. ANGELO HAYES, representing 'The Heavy Cavalry Charge at Balaklava,' painted from authentic sketches, and under the superintendence of officers returned from the Crimea. It is only from such sources that battle pictures are valuable and interesting. We are immediately behind the line of the Greys, by whom the first line of Russian cavalry have been fairly ridden down; but the line of red coats is almost too regular, we do not learn that they halted to reform after having gone through the first Russian line. Lord Lucan (a very good likeness) and staff occupy the immediate foreground, and the distance is crowded by masses of Russian troops. From the care which seems to have been given to the scene, the whole of the incident we doubt not is correct. Thus, the picture cannot fail to be interesting—considered as a faithful representation of an event so memorable. No. 190, 'Oberlahnstein and Stolzenfels on the Rhine,' JAMES FAHEY, affords an unmistakable transcript of Rhenish scenery, under the mellow influence of a summer afternoon; the boats, the wain, the vineyards, and, above all, the famous ruins, were sufficient, without a title, to indicate the place. Many other works are exhibited by this artist, many of a high degree of merit, as No. 204, 'Worthing Beach,' No. 235, 'Derwent Water—Evening,' a small drawing, of charming sentiment, No. 249, 'Lincoln,' a highly picturesque subject, very little painted, but receiving here ample justice in all its abundant detail. From the nature of the locality it is difficult of representation, but everything keeps its place with perfect propriety. No. 46, 'Pass of the Brenner—Tyrol,' T. L. ROWBOTHAM. The character is strictly Alpine; but, after all, we believe Alpine scenery easier of representation than much of the ordinary but ever-changing landscape of our own country. In No. 100, 'Pallanza—Lago Maggiore,' we look down upon the town, and the eye is borne over it beyond the lake, which glistens like an amethyst in its rough setting of cliffs and mountains, but the water is of a blue too dead—it wants life and transparency: the foreground is rich in colour, and skilfully put together. No. 166, 'At Frankfort on the Maine,' is a composition of street architecture, including a tower, situated if we remember aright, to the left of the Zeil. This drawing has been executed with much care, but the lines and angles in many parts are too sharp. Other works under this name are 'Angera—Lago Maggiore,' No. 217, 'An Italian Seaport,' &c. No. 107, by E. WARREN, is a view of 'Berry Pomeroy Castle,' powerful in effect, but containing a mass of foliage which is too much broken up into detail. No. 218, 'Glimpses through the Wood,' is, with respect to this, infinitely preferable—the latter seems to have been imitated very carefully from nature. No. 116, 'The Dormitory Doorway, Fountains Abbey,' by JOHN CHASE, is an example of very elaborate drawing, and 'The Interior of the Hall of Justice, Bruges,' by the same, as to detail a faithful rendering of that famous chamber, but apparently exaggerated as to the size of the hall. No. 130, 'The Avenue,' H. C. PRIDGON, is rich in what are called "autumnal tints;" and the form of the trees remind the spectator of the aged and decaying elms in the approach to some manorial mansion. No. 140, by MARLESTONE, 'Illustrious Visitors to the Village Green,' is not so attractive as the sunsets this artist paints. No. 151, by PENLEY, 'The Lake of Geneva, taken from near to Vevey,' is a most accurate description of the scene. No. 315, 'The First of October—Up!' HARRISON WEIR. In sporting allusion, the first of October is always associated with pheasant-shooting; we find, therefore, in this drawing, the rise of a cock-pheasant, but no sportsmen are seen. The bird is drawn with much knowledge of its form and character; the striking points being its heavy flight, beautiful head and tail, and short wings. The fate of the poor bird is shown in a companion drawing, entitled 'The First of October—Down;' here the same bird lies dead on a grassy bank,—of the two the "Rise" is the preferable drawing. No. 316,



L. HAGHE, is entitled 'The Fair Reckoner,' the subject being rather the common room of a Dutch or Netherlands hotel in the seventeenth century. There are groups of near figures, attired in the picturesque costume of the time, but the feature of the drawing is the length of the room—the management of the light and perspective. The person who gives the title to the drawing is the *maitresse d'hôtel*, or her representative, who is chalking up the score of the guests. No. 317, by C. H. WEIGALL, is entitled 'Bramah Pootra Fowls,' and presents us with the portraits of two of these birds, most curiously made out as to every infinitesimal item of detail. We profess no connoisseurship of fowls in their feathers, but doubtless they, like horses, have their qualifying points, and the peculiarities which distinguish this pair are those of the race to which we are told they belong. No. 318, a 'Group of Roses and Other Flowers,' by FANNY HARRIS, is rich and brilliant in colour; the flowers are red, yellow, and crimson, and have been very closely imitated from nature. No. 319, R. CARRICK, is a small study of a 'Boy and Cow,' the composition strikes at first as eccentric, as the head of the cow is all that is seen; it is placed below the boy, and yet it does not appear that the head of the animal is depressed. The boy is standing, and intended to be leaning against a wall, but the figure stands out from the wall. The head, especially the face, is well-coloured. No. 322, 'Comfortable Quarters,' is another of the minor compositions of Mr. HAGHE. It represents a party of soldiers, wearing of course the favourite costume of this painter—that of the seventeenth century. They are assembled in "the best inn's best room," and we feel at once that this is a more noisy company than that to which we were introduced in 'The Fair Reckoner.' We are tempted further to mention two more drawings by Mr. HAGHE—the last in the catalogue; one, No. 333, is 'The Report,' a guard-room composition, small like the others, but good enough in everything to have been a large drawing. The subject is an interior, with groups of soldiers, one of them, the officer of the guard, busied in writing his report. No. 341 is entitled 'Work First and Play After.' It is a domestic group, consisting of a father, mother, and child, the first and the last engaged at lessons. Had "that Antonio Vandyke" been a family man, we should have said that it was a chapter of his own domestic felicity, composed by himself. A charming feeling pervades this drawing, and it may be said also of this that it is to be regretted that it was not enlarged. No. 323, 'Dorking Fowls,' C. H. WEIGALL, are birds more familiar to us than the foreign fowls we have noticed above, and, we submit, much more graceful than any of the Indian or Chinese importations; they are drawn with the usual accuracy of the artist, who as a painter of poultry is unequalled. No. 329, by E. H. WEHNERT, is without a title, but the subject is from "Romeo and Juliet,"—the visit of Romeo to the apothecary. The treatment of the subject declares at once its source, a point not always gained. The apothecary is a conception after the spirit of the description, only for misery such as his, his laboratory is too well stocked for an apothecary so lean as he before us; it is really, with its bottles and alligator, an entire *materia medica* of its time. Romeo looks rather the student than the gallant, but nevertheless there are originality and thought, with valuable artistic quality in the drawing. A pendant to this is No. 345, 'Shylock and Jessica.' The relations of the figures in all versions of the subject are much the same, that is, the father and daughter are in close conference, the difference being found in diverse conceptions of character,—'Shylock and Jessica' is not so felicitous as 'Romeo and the Apothecary,' but yet the impersonations are clearly indicated. No. 334, 'Cutting—Guines,' J. ABSOLON. The brevity of the title is unintelligible without the picture; the "cutting" means mowing—the scene is an open meadow with, of course, the necessary suite of figures, a kind of composition in which this artist excels. It is a bright and sparkling drawing, equal to his best efforts in this way. It has a pendant called 'Carrying—Guines,' a title which need not be explained

when that of the preceding is understood. Here the grass is hay, and the brave Guinois are busied in loading it. The scenes are the same, the variety being in the difference of the figures. No. 385, 'Near Bywell, Northumberland,' W. BENNETT, is a small drawing in colour, much more mellow than the works usually of its author. The view is that of a bend of the river Tyne, just, we think, above Bywell. The time is evening, the sky is richly tinted by the setting sun, and the rooks are returning to their nests. It is, in short, a drawing of infinite sweetness. No. 336, 'Old-fashioned Roses,' by MARY HARRISON, is a drawing of a group of the old cabbage rose (our modern Flora goes not now to the kitchen-garden for her nomenclature), characteristically drawn, and consequently, with their long stems and drooping heads, very different from the flowers which are now cultivated. No. 15, 'The Brigand's Wife,' MISS EGERTON, is a study of a single figure, attired in Italian costume. She is seated on a rock, and is examining with apparent satisfaction some trinkets, the result of her husband's marauding adventures. The figure is carefully drawn, especially the hands, which are seldom sufficiently cared for by the ladies. No. 18, 'Autumnal View from Richmond Park, Looking over Sudbrook,' H. C. PIDGEON. This little drawing is very agreeable in colour: it presents a passage of landscape scenery richly diversified with wood. No. 137, by Mrs. MARGETS, is 'Mallard and Teal,' a subject not usually chosen by ladies: it has, however, here received justice at the hands of the artist: the composition would have been better without the coarse sedges which fill part of the picture. No. 133, 'Sir Francis Drake taking the Galleon of De Valdez into Dartmouth the Morning after the First Engagement with the Spanish Armada, 1588,' S. COOK. The subject is, perhaps, out of place for a water-colour drawing, however well it might suit a historical picture: the work is, nevertheless, distinguished by beautiful properties. No. 92, 'Mount Edgcombe and Bampool—Early Morning,' by the same artist, shows the Mount from the opposite shore, with near objects, as vessels, boats, and figures. That quality which is most striking in the picture is the expression of the early morning mist. 'The Mill Dam, Dunmeer Valley, Cornwall,' No. 189, is a subject of another kind by the same painter. The subject is a pool of water, shut in by rocks covered with verdure: there are also groups of trees otherwise distributed. It is a difficult subject to treat, but it is brought forward with some success. No. 273, 'Interior of the Hall of Justice, Bruges,' by JOHN CHASE, is a well-known subject, drawn by every artist who goes to Bruges, and these are not few. The drawing affords a faithful representation of the room. No. 51, 'Derwentwater and Bassenthwaite Lake, from Barrow Skiddawe Mountain, and Keswick in the Middle Distance—Noon,' AARON PENLEY. This is a very agreeable view of the lakes, but the nearer mountains are too blue: the tint, as we see, represents substance rather than air. Some of the lines are also too sharp, especially certain of the mountain ridges. By the same painter there is a composition, No. 230, entitled 'The Painter's Dream,' it is a composition literally according to the verse, a solitude walled in by vast rocks, showing in the centre an expanse of water. It is a subject which has required the exertion of a lively imagination, and unwearied industry. No. 42 is a military subject, by G. B. CAMPION, entitled 'British Horse Artillery ascending the Heights of Alma,' and is extremely accurate as a sketch of horse artillery. The pith of the representation is a nine-pounder gun, drawn by six horses, the action of the whole very spirited. No. 105, 'Banks of the Moselle,' also by the same, is a very picturesque subject; indeed the whole of the material on that river is highly attractive. No. 195, 'Chatham, from Upnor Castle,' T. S. ROBINS, is a large drawing, the subject of which is readily recognisable as Chatham. The sky is dark and clouded, with an expression of wind and threatening rain. No. 299, 'Stranded Vessel, Mouth of the Thames,' J. W. WHYMPER, is a small drawing, treated with much taste and judgment.

## THE ROYAL PICTURES.

## ARIEL.

H. J. Townsend, Painter. C. W. Sharpe, Engraver.  
Size of the Picture, 2 ft. 2½ in. by 1 ft. 3½ in.

ARIEL, the most imaginative of all the fanciful creations of Shakspeare, seems to be a character almost beyond the criticisms of commentators on the writings of our greatest dramatist; a supernatural agent which baffles all logical and metaphysical inquiry, and is not to be measured by any standard of things on earth, or of spirits of the air. He comes before us in the play without note, warning, or introduction of any kind, fulfils his mission, gains his freedom, and departs without bidding us farewell. Few who have undertaken to discuss the characters of Shakspeare's plays historically, have thrown much light on Ariel. Mr. C. Knight, in his edition of the Works of the poet, introduces the following remarks from the writings of a German critic, Franz Horn, whose national sympathies may be presumed to have some fellowship with such mystic beings. "Opposed to Caliban," he says, "stands Ariel, by no means an ethereal, featureless angel, but a real, airy, and frolicsome spirit, agreeable and open, but also capricious, roguish, and with his other qualities somewhat mischievous. He is thankful to Prospero for freeing him from the most confined of all confined situations, but his gratitude is yet a natural virtue (we might also add not an airy virtue); therefore he must (like man) be sometimes reminded of his debt, and held in check. Only the promise of his freedom in two days restores him again to his amiability, and he then finds pleasure in executing the plans of his master with delightful activity."

Mr. Halliwell, in his valuable folio edition of Shakspeare, now in course of publication, has well observed that the character of Ariel is to a great extent the dramatist's own invention, and that his prototype was of a far less refined nature. He elsewhere adds, "The name of Ariel is presumed to be derived from the Hebrews, in which it is the appellation of one of the seven princes of angels or spirits who preside over waters under Michael; but Shakspeare, unless he adopted the name from an older romance, might have readily and naturally formed it from the adjective *ariel*." "Aerial spirits or devils," observes Burton, in his "Anatomy of Melancholy," "are such as keep guard most in the aire, cause many tempests, thunder and lightnings," &c.

There are doubtless many persons who regard Ariel as a female spirit, adopting the idea from the character being always represented on the stage by a female. This is done, however, because so spiritual a part better becomes one of the gentler sex, and for a more urgent reason, because the music to which the exquisitely beautiful songs in the play are set, is not suited to the male voice.

It is a portion of one of these songs—"Where the bee sucks," &c., that gave to Mr. Townsend the subject of his picture. The passage he has sought to illustrate is:—

"Merrily, merrily, shall I live now,  
Under the blossom that hangs on the bough."

But a line from another, and a modern poet, was appended to the title of the picture, in the catalogue of the Royal Academy, where it was exhibited in 1845, the commencing line of the stanza in Byron's "Childe Harold," where he so beautifully describes the effects of sunset on the mountains of Friuli. The painter has thus invoked the aid of two great poets in his composition: his "Ariel" is an exceedingly graceful impersonation, swinging listlessly on the twined stalks—one ought scarcely to call them branches of the honeysuckle and the convolvulus, realising thus the verse of Shakspeare. Byron's line is indicated by the full moon, and by the crimson edges of the clouds reflected from the setting sun. We may remark, however, that this is a very supernatural phenomenon, as the red clouds would be opposite the moon, and not beneath her, by all the laws of astronomical science. The picture is in the collection at Osborne.





H. W. B. 1841

C. W. B. 1841

ARIEL.

FROM THE PICTURE IN THE ROYAL COLLECTION.







WILLIAM VON KAULBACH.  
ILLUSTRATIONS TO SHAKSPEARE.

It would perhaps not be possible to find an artist so peculiarly qualified to illustrate Shakspeare, as him whose name stands at the head of this article. Nor is this assertion the mere vague expression of indiscriminate admiration, uttering praise, well-sounding indeed, and sufficiently generalised to pass without being challenged, but which, if it were to be questioned, might be unable to show sufficient grounds for such laudation. On the contrary, we are prepared to give the reasons which lead to the assertion of Kaulbach's pre-eminence as an illustrator of the world's greatest dramatist.

It is acknowledged by all, that not only in no other poet are so many exquisite feminine personifications to be found, but also these creations of Shakspeare's genius surpass in their wondrous beauty and loveliness, every conception to which other poets have attempted to give a lasting shape. And yet the wives and maidens whom Shakspeare introduces to us are living human beings; mortal creatures with distinct, very distinct, characteristic features, possessing all a surpassing feminine grace, with, however, a marked difference and variety in each. To portray such beings, therefore, it is not enough for the artist to perceive and seize upon the peculiar fascination of individual womanhood, but the divine attribute must also be his, to fling around and over the newly-created form a garb of soul-possessing beauty. Still, in doing so, he dare not deprive her whom he represents of a single attribute of her mortality. She must be

"A creature not too bright or good  
For human nature's daily food,  
For transient sorrows, simple wiles,  
Praise, blame, love, kisses, tears and smiles."

On no account may she be a fantastic, goddess-like creation: she must be quite a woman, radiant however

"With something of an angel light."

Herein lies the difficulty of the task: to preserve the mortal mould, even while arraying the perfect form in "angel light." Now this very power Kaulbach possesses in an extraordinary degree, as each one must acknowledge who has had an opportunity of gazing at his grand cartoons or his smaller drawings. We do not remember to have seen elsewhere such idealised and yet such truthful womanhood. To particularise is quite unnecessary, for almost in every work of his hand will be found an undeniable witness to the truth of our assertion. It is the same quality we find in the female forms of Kaulbach which makes those marvellous figures of Rauch, in the Walhalla, so dear to us. Despite the divine beauty shed over them, they are in no instance so far idealised as to remove them beyond the pale of our human sympathy. We are attracted by, and drawn towards, these marble maidens with a feeling almost of love: warm mortal life seems to swell in their limbs and in their bosoms: there is humanity in their features, in their step, in their whole body; they are women—chaste, glorious women—and as such do we feel for them while dwelling in sensuous admiration on their maiden loveliness.

It is this blending of the real and the ideal, of the mortal and the divine, of earth and heaven, which we find in the female forms of Kaulbach. Moreover, there is that variety of expression which only one who is such a master in design can ever think of achieving.

A second reason for Kaulbach's fitness for the work, is the genuine humour which is so essential an ingredient of his nature. He never omits an opportunity of giving way to it, when it can be done fittingly, and we see at a glance how native it is to him, and how thoroughly he enjoys it. Let it not be forgotten, however, that it is the quality of Kaulbach's humour which entitles it to the high rank accorded it. For humour is of various qualities; and it happens also to be one of those gifts which, more seldom than many others, is found in ripe development; combining, as it should do without effort, grace and roughness, mirth and

earnestness, or truths of the profoundest import, with the snatches perhaps of some ancient song. Genuine humour is a rare thing. It is also less often appreciated, because less well understood, than people are generally aware of. The real province of humour, the boundary lines within which it has to confine itself, it would puzzle many a one to define. Comic scenes are not necessarily humorous, any more than a merry joke implies the presence of humour. To seize upon the expression or minute incident wherein this quality lies half-hidden, to appreciate fully, in an author, situation or other circumstance which serves to call it forth, require a mind itself disposed in a similar direction. The raciness of Kaulbach's humour has been proved sufficiently in his masterly illustrations to "Reynard the Fox."

Herein then do we perceive another qualification to make him a fitting expositor of our English poet's most original, we may say most Shakspearian, characters. The felicitous manner in which such exquisite scenes are placed before us, shows us how innate in him is the humorous vein. He cannot disown it: it is never dormant; and though he may check the impulse, and although grave studies and severe art may occupy his mind and fill his canvas, yet, slily lurking in the background, the arch rogue sits patiently biding his time, and at the first favourable moment comes boldly forth, to replace himself on his throne, and assert his old dominion. In this, almost instinctive, proneness to humour, in the power to portray it on all occasions, without any visible effort, there is a striking affinity between the two men here named together.

There is yet a third ground to be brought forward in support of our assertion. In many of Shakspeare's dramas, fairy or weird machinery takes a prominent part, each actor in which is as different from all other fanciful creations as Ariel and the witches on the heath are different from one another. The most prodigally fertile imagination only can give shapes to beings which a fancy literally overflowing with its wealth could alone conceive. And even when the ideal form is called forth, and it rises before the mental vision in most graceful symmetry, it requires a sure hand like Kaulbach's, and one equally subservient to the will, to delineate the ethereal shape which almost eludes our grasp, and which we fear to touch lest it be destroyed. He, however, knows how to hold the passing sylph without spoiling, in doing so, one of its delicate beauties.

It may be thought our judgment, as given here, is a partial one, and that in our admiration for the great artist we have been inclined to attribute to him an aptitude, and to discover in him a union of qualities, desirable rather than really existing; just as a new thing will sometimes be started to suit, and in support of, an already existing state of things. To those who think so, we say merely—"Go, and judge for yourselves." Our opinion does not relate to future promise, in which, after all, we might be mistaken; it refers to existing works,—to what has already been achieved: and to these we point. Here may be seen his human forms, in all their noble symmetry or commanding loveliness; there the outbursts of his overflowing humour; and elsewhere we are astonished anew at the play of his fancy, as it shows itself in some nondescript animal, the like of which was never yet seen on earth.

It is this very union of contrasting qualities which causes Kaulbach to stand alone in the position he holds. There is, it is true, one other artist whose imposing compositious would make the arbiter of a prize feel doubtful to which of the two he should award it; whose works are, so some assert, as great, nay greater even, than Kaulbach's. But granting, for argument's sake, that it be so, although it does not happen to be our own opinion, there is yet another field where trial must be made before deciding the pre-eminence. And here, where humour is the umpire, he waits in vain for his competitor. The elasticity of mind which such commingling of abilities denotes is, we are well aware, most extraordinary, nor do we remember to have heard of it existing in a like degree in

any other artist. Literature has but one example to show, and that one is Shakspeare. But in him we are accustomed to marvels; and the blending of diverse qualities, instead of being anomalous, is rather a characteristic feature of his peculiar nature.

Thus far have we come in our remarks on the emanations of two great and congenial minds, without mentioning what indeed we ought to have said at the very beginning. Kaulbach is at present occupied with illustrations to Shakspeare; a work undertaken at the instigation of Mr. Parthes, of Berlin, the first number of which is shortly to appear. It is, we believe, the publisher's intention to dedicate the work to her most gracious Majesty the Queen; a graceful act on his part, and one which, we think, must be gratifying to the Sovereign.

When at Munich the other day, we were fortunate enough to see, at the house of the engraver, two of the large original drawings already executed for the series, and which are now being transferred to the metal plate. They are in black chalk, and about four feet in height; a size sufficient to enable the artist to maintain a bold outline, and to allow him the freedom of hand which to one who, like Kaulbach, is accustomed to such large proportions, is an indispensable necessity. They illustrate two different moments in "The Tempest." The one is taken from the second scene of the second act, where Stephano, bottle in hand, and "half seas over," encounters Caliban; who, after having tasted of the liquor which he proclaims "not earthly," and crawling before the jolly stranger, says—

"I'll kiss thy foot: I'll swear myself thy subject."

The monster is represented on all fours, with outstretched neck and upturned visage, advancing towards Stephano, who, hugging his bottle, and with countenance overflowing with merriment at the drollness of his position, and at his own invention of being "the man in the moon when time was," seems to have no thought as to how the strange adventure is to end. Trinculo, on the contrary, creeps along at the side of his drunken comrade, farthest removed from Caliban, whom he eyes suspiciously; for though he had discovered him to be "a very shallow monster, a most poor credulous monster," it is still very evident that he is "afraid of him," and prefers to have the person of devil-may-care Stephano between "the strange fish" and himself.

The figure of Caliban is excellent. Though a monster, he is not revoltingly monstrous. It is not a shape without any trace of humanity, as represented hitherto, for "moon calf" as he is, it even struck Stephano that he still could speak "our language;" but it is a human form in its most abject state, and there is enough of mortality in the creature to warrant Trinculo's opinion that he is "no fish, but an islander that hath lately suffered by a thunderbolt." Kaulbach, instead of marking his degraded condition by brute form and loathsome ugliness, has undertaken to do this by the expression of his countenance, and has succeeded. It was a bold attempt. To mark the working of human sentiments in one who at the same time is to be shown as having lost all claim upon humanity, is indeed no trifling undertaking. A scaly fish-skin hangs over his grovelling body, sufficiently indicative how little he is removed from the beasts of the earth. In the face are preserved only the worst attributes of humanity—sensuality and cringing fear; and though the face is human, it is astonishing how the lust and dread visible upon it are made to stamp him an animal of very lowest grade. Though so abject, he is too, as idiots often are, a vicious monster.

In the grass near Caliban is a sort of newt; a strange prickly-backed creature, and with its points tormenting the poor wretch as it passes by him; the circumstance of the reptile not running from Caliban, as it would naturally do from man, but approaching and looking at him familiarly, seeming to indicate a near affinity between the island monster and the other animals, and to point him out as on a level with themselves.

Such is the scene that takes place on earth. But above in the air are figures the very reverse



of these. There is seen the "dainty spirit," Ariel, soaring buoyantly over the ground, and calling forth the thunder, and strange humming sounds, which so bewilder the shipwrecked company. Here are the fairy beings that do Prospero's behests, borne upon the clouds, and making their own music; not mere round inanimate faced cherubs, but an active group, each busy member of which is at work in his own way, and showing, by his expressive countenance, his full enjoyment of the fun, or possessing at least some marked feature that gives him a decided identity.

It needs hardly to be observed that these aerial forms, beautiful as they are, are rendered more fairy-like by contrast with the material natures over which they are hovering.

In the second drawing, the moment chosen is that when Miranda addresses to Ferdinand the words:—

"If you'll sit down,  
I'll bear the logs awhile: pray give me that;  
I'll carry it to the pile."

On the ground at Miranda's feet lies her staff, which had fallen there as she rose in her anxious haste to relieve the prince of his burden. Her arms are outstretched to take the log, and in them, in her hands, even, and fingers is expression, answering to the feelings stirring within her bosom. In so pure a nature concealment is unknown; and her sweet face already shows, with winning openness, the budding love and the tender sympathy which the succeeding dialogue discloses. She is the very personification of peerless maidenhood. There is grace—feminine grace—in her whole stature: her countenance realises at once that ideal of "plain and holy innocence," which asks,

"Do you love me?  
I am your wife if you will marry me."

In Miranda and Ferdinand all is warmth, and love, and youthful wonder. Each seems moving in a world as yet unknown, and unable to comprehend their new delight and joy. There is a luxuriance of the South in the hyacinths and other flowers springing up at their feet, and hanging in festoons around them. All nature is expanding in richest beauty, sunny and genial as the happy feelings that are unfolding in their own hearts. To the left, at some distance from this charming group, Prospero is seen. The calm of age, and the tranquillity of conscious power, pervade his tall commanding figure. He stands erect just within the portico of his dwelling, from which, as with one hand he puts aside the curtain, he gazes fixedly, yet benignly, at this

"fair encounter  
Of two most rare affections."

The Ionic columns at the portal, between which the father stands, add considerably to his solemn imposing dignity; indeed the whole of that side of the picture balances most happily, by its restful air, the lively impulse and yearnings which form the very atmosphere of the other part.

Here too are spirits in the air above the tree-tops; and one is seen peeping roguishly downwards at the pair below him, whose arch face tells us he enjoys not a little his discovery of their love. A genuine Kaulbach episode; introduced, however, with his usual grace and aptness.

Having come thus far in our description, it just occurs to us, that these two drawings contain together, and in an eminent degree, all those qualities which we, at the beginning of this paper, alluded to as the especial attributes of Kaulbach's genius. In saying what we did, we spoke generally, and without at all intending to make it bear on the particular illustrations of which we wish to give an account.

We have but one word more to say: to express the wish that it might be found possible to enable an English public to enjoy and profit by a sight of these drawings. For carefully as the engravings may be executed, there is always a wide difference between an outline produced thus, and one in which the every feeling of the master shows itself, as limb or countenance grows beneath his touch.

C. B.

## THE ART-UNION OF LONDON.

On Tuesday, the 24th of April, the council and officers of the Art-Union met the subscribers, according to annual custom, to read their report and draw for the prizes. By permission of Mr. Buckstone, the Haymarket Theatre was the place appointed for the occasion, and so numerous was the assemblage, that any area of more limited extent had been insufficient. The hour named for the commencement of the business was twelve, but the chair was not taken until after that time, and then at a few minutes' notice, by Mr. Hope, who kindly consented to fill the chair in the absence of Lord Monteagle, who, it was understood, was to have presided. Mr. Hope said, in order that the business for the discharge of which they were then assembled might not be impeded, he had been requested to occupy the chair, of the duties of which he would endeavour to acquit himself until the arrival of Lord Monteagle. Mr. Godwin, on being requested to read the report, entered at once upon the expenses of the past year, which were detailed item by item. The number of subscribers was 14,304, and in mentioning the presentation engravings, besides Chalon's "Water Party," there was in progress a work which we have for some time known—a landscape—the production of Sir Edwin Landseer and Sir W. Calcott, and now in the hands of Mr. Willmore, the engraver. The best thanks of the society were due to their colonial agents, who had been most active in promoting the interests of the institution. In Boston, in America, there were 265 subscribers, in Hobart Town 236, but from Melbourne, the golden city, only 50 guineas. The prize bronzes and statuettes had been sent to the Paris Exhibition, and the engravings would be sent by the engravers themselves. The war in which we were now engaged must be attended with a great amount of evil, but it had been productive of one great benefit, that of cementing between ourselves and France a union and cordiality which even forty years of peace had failed to produce; and, as an instance of the advance of the taste for Art, the subscriptions of this year showed a great increase. A new feature in the celebration of genius was a proposition for medals in honour of Sir John Vanbrugh, Gainsborough, and Sir William Chambers. Among the subscribers to the Art-Union were many who had supported the institution for several years, and to each of these subscribers the council, being anxious to testify their sense of such support, proposed a prize should be awarded. Believing it to be important to promote, as far as possible, public education in Art, the council think it most desirable that the Royal Academy should be memorialised to throw open their exhibition, if not gratuitously, at least at a reduced charge, to afford the lower classes an opportunity of improvement from the purest sources we can command. The Crystal Palace, as a great museum of public instruction, has advanced the taste and knowledge of the people far beyond what could have been hoped for or expected by any other means. Nowhere more impressively than there can lessons be inculcated from the disintegrated magnificence of Nineveh, the imperishable grandeur of Egypt, or the captivating beauties of Moorish, Byzantine, and Mediæval architecture, with all the variety of ornamentation prevailing from the earliest classic times to our own. Other circumstances connected with the improvement of public taste having been reviewed in the report, Mr. Hope moved its adoption, which motion was seconded and carried. The thanks of the society to Mr. Godwin and Mr. Pocock were proposed by Mr. Phipps, which having been suitably acknowledged, thanks were also voted to Mr. Buckstone for having accorded the use of the theatre for the occasion.

We are much pleased to know that, notwithstanding the unfavourable aspect of the times, there has been a considerable increase to the subscriptions this year. In our next number we shall be able to give a list of the pictures selected by the prize-holders.

## ART IN THE PROVINCES.

GLASGOW.—We have been much pleased with the perusal of an address, recently delivered in Glasgow, by Mr. C. H. Wilson, A.R.S.A., before the members of the Architectural Institute of Scotland. The subject relates to "The Formation of Provincial Museums and Collections of Art," one with which the moral and intellectual progress of any people is so intimately associated. This is so self-evident, that Mr. Wilson scarcely deemed it necessary to allude to it, his observations being principally directed to the meagre exhibitions in our provincial towns in comparison with what may be seen in those of the continent; the injudicious and often indiscriminate assemblage of objects, and the difficulty which the people, who ought to constitute the majority of visitors, find in studying such as objects for the purpose of instruction. Every college, the lecturer very properly argues, ought to contain a museum of Art, and such museums might readily be established by means of copies of pictures, and casts of sculptured works of all kinds: these would be sufficiently good for study. The same observations will apply to municipal museums, especially in those towns where the manufacturing arts are carried on: in such localities, the nature of the manufactures must be a guide in the selection of appropriate objects: but nowhere ought the best examples of pure and high Art to be omitted, inasmuch as "the whole history of Art shows us that the minor branches of design have flourished, or the reverse, precisely in the ratio of the influence of the high class artists upon them, and the union between them." The question of provincial museums is progressing, of this we have little doubt; and we trust the time is not very far distant when, if the blessings of peace should happily be restored to Europe, a museum of Art will be found in every city and important town in the United Kingdom.

MANCHESTER.—The annual meeting of those interested in the Manchester School of Art took place at the beginning of the past month. In the course of the preliminary observations made by Mr. T. Bazley, the chairman, he remarked that "differences continued to exist between the Department of Art in London, and the committee of this school, but at the present moment these differences were in a state of abeyance, and the committee were steadily endeavouring to carry out the suggestions that had been made to them by the London department, being perfectly willing to adopt any suggestion that would lead to an improvement in the management of the affairs of the school." The financial position of the school is at the present time somewhat embarrassed by a debt of nearly 400%, arising chiefly from the expenses incurred in the re-arrangement of the large portion of the Royal Institution which the school now occupies, in the formation of class rooms and offices, in the removal, restoration, painting, and repairs of furniture, casts, models, &c., and in the remounting of the drawings, &c., used by the pupils. The number of students entered upon the books during the last sessional year is 721. The satisfactory practical working of the school may be inferred from a paragraph in the report of Mr. J. A. Hammersley, the head master, which, after a tabular statement of the occupations of those who have received instruction in the classes, says, "I am convinced that a large portion of our artisan students are receiving both large consideration and augmented remuneration from their employers, in consequence of the knowledge of Art obtained here being available in the several trades and occupations followed by them."

CHESTER.—Mr. E. A. Davidson, head master of the Government School of Design in Chester, has been lecturing in that city, taking for his subject, "The History of Ornamental Art," which he illustrated by numerous casts and polychromatic decorations, as well as by drawings, and models in clay executed before his audience. The inhabitants of Chester reside in a city remarkably rich in curious and beautiful domestic architectural features, and such a lecture as was delivered to them cannot but have proved peculiarly interesting. We are pleased to see gentlemen occupying the position which Mr. Davidson does, lending his aid, apart from his ordinary duties, to spread a knowledge and a love of Art among those with whom he dwells.

SOUTHAMPTON.—A School of Art and Design has recently been opened in this largely increasing town, once only known as a fashionable watering-place, but now a thriving commercial port. Mr. G. Scharf delivered on this occasion the opening address, which was a general review of the advantages of a knowledge of Art, with especial reference to Greek and early Christian Art and architecture, and illustrated by diagrams. The meeting afterwards examined



the casts and models arranged for the occasion by Mr. Baker, the master of the school, who explained the purpose and meaning of each object or article of interest. According to the report, the school is intended to be self-supporting. The master is to receive 100*l.* a year, to be paid by half the fees received from pupils. The whole yearly outlay will be 150*l.* The master, by his engagement with the Government Department of Science and Art, is bound to teach four parochial schools, each school to pay 5*l.* a year: this (20*l.* a year) will help to liquidate the expenses.

EDINBURGH.—The statue of Lord Jeffrey, by John Steell, R.S.A., Edinburgh, has been placed in the Great Hall of the Parliament House; it is a worthy companion to the noble statues by Roubiliac and Chantrey, which adorn that quaint and imposing apartment. Jeffrey is seated in a judicial chair, the judge's robes indicating his legal position, while his acute and intellectual countenance, animated as if engaged in some favourite speculation, proclaims at once the profound judge and the brilliant essayist. The figure is above life size, and is cut from a single block of statuary marble. The likeness is admirable, the attitude easy, but dignified, the drapery classic, yet familiar, and the whole, as a work of art, highly creditable to the eminent sculptor, who has already enriched his native city, as well as some of our national edifices in London, with so many beautiful productions.

## BRITISH INDUSTRIES.

### NO. III.—MACHINERY—THE STEAM-ENGINE.

OTHER nations may fairly enter into competition with England in the production of textile fabrics and fictile manufactures—in giving to metal forms for use and ornament—and in many of the elaborations of mechanical skill; but in the construction of machinery this country stands pre-eminently superior. It is not easy to explain the causes which have led to this end; but it is certain that the British people possess some remarkable powers of construction. It cannot be said that our educational systems have trained the minds of our artisans; for careful examination will show that, until within the past few years, all habits of observation and efforts of ingenuity were subdued in the child, and a most artificial method substituted for the natural one. In spite of this, all our most remarkable machines—those wonderful combinations which have given immortality to the names of Arkwright, and of Watt, and of many others—have been invented.

As examples, let us briefly examine what we know of the youth of the two men we have named.

Richard Arkwright was the youngest son of thirteen children. His parents were poor, and the boy was brought up to be a barber. On this, one of his biographers remarks truly, that it was "an occupation which could afford but little promise of distinction; and it is probable that, had he continued to follow that business, the powers of mind which he exhibited, and to which his great success in life must be attributed, would have lain dormant, or might have been stifled by the petty cares attendant upon a low and precarious profession." Eventually, Arkwright quitted his trade as a barber, and became a dealer in hair. He appears to have devised new methods for dressing the hair, and for dyeing it, after which he sold it to the wig-makers.

Perpetual motion was at this time exciting the attention of ingenious minds; and, in the attempt to solve this problem, many ingenious devices were made. As at the present time, the application of electricity as a motive power engages the attention of many, who, regardless of the laws by which this force is regulated, attempt to apply it by various ingenious methods, all doomed to

end in failure, so the dreams of establishing an unvarying and undecaying motion exhausted the powers of some of the choice spirits of the last century.

Arkwright devoted considerable attention to machines for maintaining perpetual motion. In this, of course, he, like every other schemer, failed; but it led him to endeavour to meet the want of the time—the construction of machines for spinning cotton. The success of his attempts are well known. The magnificent mills of Manchester and other places in the midland counties attest the comprehensive character and the indomitable energy of the barber of Preston, who conquered every difficulty, placed himself at the head of the cotton trade of England, became high sheriff of Derbyshire, and was knighted by his king.

James Watt was so poorly placed in his early days, that we find him, as he himself tells us, "lodging under the roof of his master, but not receiving from him any of his board. The cost of his food was in all but eight shillings a-week, and lower than this he cannot reduce it *without pinching his belly*." At this time Watt appears to have been severely worked, for he tells us he "was thankful enough to get to bed, with his body wearied and his hand shaking from ten hours' hard work."

As a boy, we learn that Watt speculated, in the presence of his aunt, Miss Muirhead, on the *phenomenon of the condensation of steam in a separate condenser*. Thus early appears to have generated the idea, by the full development of which, in after years, Watt effected the great revolution of the world. Here were two of our greatest inventors struggling long, in the full consciousness of their own powers,—rejected by their brethren, and treated as visionary schemers, but struggling still, we discover them eventually winning the highest honours, and receiving the homage of a world.

While collecting, washing, cleaning, and dyeing hair, one man was brooding over embryo thoughts, which, when eventually developed, gave to his country the means of manufacturing for the world. While in the recesses of a workshop, within the precincts of the University of Glasgow, another was filing brass and turning iron, his thoughts were quickening into life, and giving gradually form and fashion to a vast machine which was to advance civilisation with a tenfold speed, and to carry Christianity and all its ameliorating influences from continent to continent, and to the remotest islands of the seas.

Before the time of Watt, the power of steam was known. Hiero, of Syracuse, 120 years before the Christian era, devised a machine in which steam was employed upon the principle of its recoil. In the days of ignorance and superstition, we find the priests availing themselves of the knowledge they possessed of the powers of the vapour of water to impress and terrify the worshippers in their temples. In 1543, Blasco de Garay proposed to Charles V. of Spain to propel vessels by a machine which he had invented, even in time of calm, without oars or sails. One experiment was tried, but as it was not repeated we may suppose it to have been a failure. Solomon de Caus, engineer and architect to Louis XIII. of France, was the author of a work called "*Les Raisons des forces Mouvantes, avec diverses Machines tant utiles que plaisantes*." In this book he describes several experiments on the vapour of water; but, throughout, the force he obtains he refers to the force of air exhaled from the water. Branca, and Worcester, and Morland, and

Papin, with many others, worked with the same idea; but in no one case did they succeed in practically applying steam as a motive power. Papin, indeed, advanced much nearer than any other man to the construction of a steam engine, by producing a vacuum under the piston, which had been raised in the cylinder by the steam. This will be found fully detailed in Papin's work, "*Recueil de diverses Pieces touchant quelques nouvelles Machines*." The following passage is so remarkable, that we cannot avoid quoting it:—

"I have endeavoured to attain this end (the production of a vacuum in the cylinder) in another way. As water has the property of elasticity when converted into steam by heat, and afterwards of being so completely recondensed by cold, that there does not remain the least appearance of this elasticity, I have thought that it would not be difficult to work machines in which, by means of a moderate heat, and at a small cost, water might produce that perfect vacuum which has vainly been sought by means of gunpowder."

Papin had seized on the correct idea; but he wanted skill for devising easy means of applying this idea with any practical advantage. Captain Thomas Savery, who appears to have been unacquainted with the labours of Papin, devised an engine in which a vacuum was produced by cooling the cylinders in which steam was collected, and into this, as the steam was condensed, water rushed. Savery wrote a work, called the "*Miners' Friend*," in which he points out the advantages to be derived from the use of his engine in drawing water from the mines; and he appears to have applied one or two of his engines for that purpose—*raising water*, as he describes it, *by the impellent force of fire*. The defects of this engine were many. Newcomen, a blacksmith of Dartmouth, in Devonshire, who had, it appears, seen some of Savery's engines, was led to improve on it; and he devised means for throwing a jet of cold water into the cylinder when full of steam, under the piston. By this the steam was condensed, and the piston then descended by the pressure of the atmosphere. Newcomen's invention was a great step; and many atmospheric engines of this description were constructed, some of which exist in this country to the present day.

The atmospheric engine was greatly improved by Beighton, Brindley, and Smeaton, but still it was an exceedingly imperfect machine.

All the advances hitherto had been the result of purely empirical experiment, and advances made in this way are ever slow, Watt came at last with his large mind, and having been enabled to attend some of Dr. Black's lectures on heat, he commenced his investigations by ascertaining with great precision the quantity of heat necessary to convert a given quantity of water into steam, and all the physical conditions connected with its development and its condensation. Dr. Robison has, in a very interesting manner, told us the story of Watt's progress, and from it we learn that every step he made was based upon the purest induction. It was a process of advancement constantly based upon the discovery of preceding truths. Each step was made secure before an attempt was made to advance to a higher step. In a recently-published work, "*The Origin and Progress of the Mechanical Inventions of James Watt*," by Mr. Muirhead, this can be most satisfactorily traced; and it is curious to read of the full development of the great idea, which enabled Watt to construct a true steam



engine, as it were by one impulse. Dr. Robison writes,—

"At the breaking-up of the college, I went to the country. About a fortnight after this, I came to town, and went to have a chat with Mr. Watt, and to communicate to him some observations I had made on Desaguliers and Belidor's account of the steam-engine. I came into Mr. Watt's parlour without ceremony, and found him sitting before the fire, having lying on his knee a little tin cistern, which he was looking at. I entered into conversation on what we had been speaking of at last meeting—something about steam. All the while, Mr. Watt kept looking at the fire, and laid the cistern at the foot of his chair. At last he looked at me, and said briskly, 'You need not *flash* yourself any more about that, man; I have now made an engine that shall not waste a particle of steam. It shall all be boiling hot; ay, and hot water injected if I please.'"

It is not our purpose to enter, in this place, into any detailed description of any particular engine; from time to time, in describing the advances of our industries, it will become necessary to describe the machines by which they have been aided. Regarding this as an introductory chapter to this important branch of our manufactures, we purpose only dealing with those general laws by which not only the steam-engine, but every application of power must be regulated.

It is important to remember that man cannot create *force*. That is, he cannot develop any power for the production of a mechanical effect, except at the destruction of some existing form of matter.

Wind and water, flowing in obedience to certain great natural laws, may be at once employed to turn the sails or move the wheels of mills. These are natural forces, which man can only employ as he finds them; but by attending to the laws of gravitation, and of hydro-dynamics, he is enabled to obtain great results.

If, however, man desires to employ the force of his own muscles, or that of any animal, say a horse, under his control, he soon learns two facts. One is, that the continuance of the effort to produce mechanical force is exhaustive; that he cannot himself continue his work, nor can he urge the horse beyond certain limits. By every impulse, a portion of muscle has changed its form, and unless a supply of food is taken or given to the animal, and rest enjoyed for a period sufficiently long to enable the process of assimilation to be completed, no more work can be done. For every pound weight lifted by the force of a man or of a horse, an equivalent of muscle has changed its form. Therefore horse-power or man-power cannot be sustained unless fuel be put into the stomach, in the same manner as we would supply coal to the boiler of a steam-engine. In a steam-engine, whether we employ it for driving machinery, for pumping water from our deep mines, for urging the ship over the wide ocean, or the locomotive on the far-extending rail,—a given weight of coal produces a given result and no more. The quantity of heat liberated during the combustion of one pound of coal is a constant quantity for coal of the same chemical composition. This heat is capable of evaporating a certain quantity of water, and the steam thus formed at the expense of the heat is the power we employ. This power is a measured quantity, and, with a theoretically perfect engine, a thing which we can never arrive at in practice, it would not be possible to obtain more than a certain quantity of work, that work being

exactly measured by the coal consumed. An engine on a railway would, we will suppose, be propelled ten miles by the combustion of exactly ten pounds of coal; if we desired to drive it twenty, it is quite evident by this rule that twenty pounds of coal would be required. Not only is this true as regards distance, but it is curiously true in respect to time. Our locomotive would, we will imagine, perform its journey of ten miles in half an hour. We desire that it shall traverse the same space in fifteen minutes. To do this, of course, all the parts of the machine must move with double velocity, or be urged with twice the force. To do this, therefore, it will become necessary to burn as much coal again, or twenty pounds, as were employed to move the engine at the lower speed. This is the great law upon which depends every application of force, and where it is not properly studied by the constructor of machines, he fails to produce the desired end. The conditions of the ordinary mechanical powers need scarcely be named here. The lever, the screw, and the inclined plane are not contrivances for increasing any power, but for distributing it over space and time. Owing to the neglect of these first principles, we find men continually making the most lamentable blunders. Perpetual motion was the dream of young and ill-educated mechanics; and the application of electro-magnetism as a motive power, as it has hitherto been attempted, has constantly betrayed the ignorance of the projectors of those laws by which the force is produced in the Voltaic battery. This is a subject which may form the subject of some future paper.

R. HUNT.

## OBITUARY.

MR. JOHN WILSON.

THIS veteran marine and landscape painter, one of the founders of the British Artists' Society, died at his residence, at Folkstone, on the 29th of April, at the advanced age of 81. We hope to supply some notice of his life in our next number.

MR. JOSEPH RHODES.

THE local papers have recently devoted a considerable space to the biography of this artist, who died at Leeds on the 7th of April, and who, for more than half a century, has held a prominent place among the artists and Art-teachers of Yorkshire. Mr. Rhodes was a native of Leeds, and was apprenticed to a house-painter in that town; at the expiration of his term of servitude, he came to London, and was employed in the establishment of a japanner, in decorating articles of furniture. He was subsequently engaged by M. San Jussé to assist in the chromatic ornamentation of architecture in the mansions of the wealthy. In his leisure hours from these engagements, he occupied himself in acquiring a more intimate knowledge of drawing and painting, for which purpose he entered the schools of the Royal Academy, when West and Fuseli were superintending the studies there. He also designed and made drawings for the best wood-engravers of that time, and was offered an engagement by the managers of Drury Lane Theatre, then perhaps in its most flourishing condition, as scene-painter and decorator; but his contract with M. San Jussé compelled him to decline its acceptance. Having married while in London, the delicate state of his wife's health compelled them to quit the metropolis, and return to Leeds, where he established a school for drawing, which existed for forty years; among his scholars, we are told, have been F. Robinson, Topham, Atkinson, Cromek, &c. &c. "So numerous," says the *Huddersfield Chronicle*, "were the pupils instructed by Mr. Rhodes, and so long continued his services in this branch, that he has been emphatically designated the 'Father of Art in Yorkshire.'"

The artistic talents of Mr. Rhodes are said to have been—for we must plead ignorance of them—very varied; figures, landscapes, fruit, and flowers were produced by his pencil with success.

## THE NYMPH OF THE RHINE.

FROM THE STATUE BY SCHWANTHALER.

WHEN Schwanthaler died, in 1848, the modern German school of sculpture lost one of its most distinguished artists, and one who had perhaps done more than any other sculptor to ornament his country with fine examples of his art: his works are as multitudinous as they are diversified in character;—busts, medallions, bas-reliefs, single figures, colossal groups, fountains, and sepulchral monuments, resulted from his unwearied labours. Eleven years ago, speaking of what he had accomplished up to that period, 1844, we thus wrote:—"We cannot avoid expressing astonishment at the unwearying industry of this celebrated German sculptor. A list of his works during the last twelve years is before us, and it presents an emphatic commentary on the habits and education of the German artist. We find during this period that the number of statues executed by him amounts to 121, one of which, an impersonation of Bavaria, is 52 feet high; his friezes, bas-reliefs, and other plaster works, he measures by hundreds of feet, and are thus estimated at 550 feet, being upwards of ten colossal and life-sized statues, and 41 feet of bas-relief per annum, besides a number of busts and statues for private individuals. Although the designs may have emanated from one head, of course no one pair of hands could have got through such an amount of work; indeed, the greater part must have been invoked from drawings and rough clay sketches, by pupils, in the manner of the old masters, whom the German artists imitate in everything as nearly as possible; thus it is that twelve, or even twenty, statues could be executed for a Walhalla by one sculptor in twelve months, and an inordinate quantity of fresco in the same time. There are commissions which Herr Schwanthaler does not think worth mentioning—speaking only of such subjects as would generate enthusiasm, even when none existed—men who are the property of nations—as Raffaele, Michael Angelo, Mozart, our own Shakspeare, &c. &c."

Schwanthaler was born in Munich, in 1802: when he was old enough to take his place among the artists of his country, both painting and sculpture were experiencing a total revolution, attributed to the influence of Cornelius, Overbeck, Thorwaldsen, and others. Schwanthaler lent his powerful aid in the development of the new movement, the object of which was to throw off the old conventionalities of art—the frigid and formal systems to which the schools had so long adhered—and to replace them by others in which nature and poetical feeling would have their due influence; such influence is seen in many of his allegorical and monumental sculptures.

His greatest works unquestionably are those of a public or national character, executed by the commands of the modern Augustus, Louis 1st, late king of Bavaria, than whom, so far as his means extended, a more munificent patron of the Fine Arts never existed. The Glyptotheca and the Pinacotheca in Munich bear noble testimony to the genius and industry of Schwanthaler. His commissions for public works left him but few opportunities for the manifestation of his skill in sculptures of a purely ideal nature. In Christian Art, as it is called, he did little, except four or five statues of the Virgin, the Apostles, &c. The deities, male and female, of Greek mythology offered a few subjects on which he exercised his chisel for the gallery of the Duke of Nassau, who possesses his statues of Venus, Diana, Apollo, Cupid, Bacchus, Pan, &c. &c.

The very beautiful figure of "The Nymph of the Rhine" was executed for Prince Schwartzemberg, in Vienna: it impersonates a myth which is the subject of an old German legend: the lady is the syren of the Rhine, who allures the boatman by her music into the rapids with which that noble river abounds, and thus effects their destruction. She is represented sitting upon the fragments of a boat, indicative of the mischief she has occasioned, and is contemplating a monster fish that she uses as her footstool. The conception is eminently poetical, and the profile of the face singularly lovely.





THE NYMPH OF THE RHINE

FROM THE STATUE BY SCHWANDTKE.

1861

H. BAKER & CO.

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## THE EXHIBITION OF ART AND ART-INDUSTRY IN PARIS.

OUR visit to Paris, at the end of the month of April, was a disappointment—a disappointment shared with many who were led to expect the opening ceremony would have taken place on the 1st of May. Only three days before that day, the authorities announced the postponement of the ceremony—a culpable neglect, for which there is no excuse; inasmuch as it put hundreds to useless trouble and expense; and for many weeks previous, it was quite evident that the opening could not have taken place.

Indeed, while we write, we have strong doubts whether this arrangement ought not to be postponed until the 1st of June; and our remarks, under present circumstances, must be limited; anything like a detailed criticism of the exhibition being out of the question; inasmuch as, up to the middle of May, "the Palace of Industry" was in a state of confused preparation; the "annex" being only in process of building; and, although the "Palais de Beaux Arts," which contains the paintings and sculpture of several nations, was almost completed, it is better to postpone for a time comments concerning even that department.

We commence, however, with this number of the *Art-Journal*, an ILLUSTRATED REPORT of the Art-Industry of the Exhibition. As we have heretofore explained, we shall continue this report monthly during the several coming months of the year, paging these pages separately, so that they may be, if desired, detached from the ordinary portions of the journal, to be bound up as a distinct work. The last part will contain a somewhat lengthened criticism on the collection; and during the progress of the Exhibition, the *Art-Journal* will contain essays on several of the leading departments into which the collected industry of "all nations" is divided.

Our readers are aware that the main building in Paris is to be permanent. Considered in comparison with our ever-memorable glass structure of 1855, it is small and insufficient; but the "annexed" temporary buildings so largely extend the space, that, no doubt, ample room will be found for all applicants.

The English contributors have no reason whatever to complain: on the contrary, they have been generously dealt with: many have had allotted to them a very large share of the nave—lining the principal "walk"—with "fittings" of a prominent character; and having also parts of the best of the galleries.

It is something to boast of—and the boast is perfectly justifiable—that the British portion of the exhibition was quite ready, long before the preparations of the French contributors were even in a forward state. Indeed, if the opening had taken place on the 1st of May, we should have been "to time," so far as our own arrangements went; the "fittings" alone being backward; and these depending entirely on French workmen. Moreover, the majority of the exhibitors were on that day at their post: and when the Emperor and Empress visited the exhibition, they saw nearly all the leading manufacturers of England who were contributors, standing by their stalls, with their goods unpacked, but able to "show" at an hour's notice. This is a triumph in which we may glory, without the fear of diminishing that good feeling which happily subsists among the contributors of the two nations.

Our "experience" is indeed more recent than that of France; but that of France is infinitely greater.\* It is known that, periodically, since the commencement of the present century—or

rather, since the close of the last—exhibitions of Art Industry have taken place in Paris. They consisted, however, exclusively of the productions of France; none but French subjects being permitted to contribute. The great example introduced by his Royal Highness Prince Albert, and the enlightened policy which obtained in consequence throughout Europe, have been followed by France, in throwing open its doors to the producers of all parts of the world; and although the benefits arising from this material progress is in some degree marred by the restrictive duties imposed upon imported goods, there can be no doubt that the spirit of competition hereby engendered will act as a salutary stimulus in France as it did in England.

The personal wishes of the Emperor are understood to be in favour of that reciprocity which is the true basis of power and source of wealth; and it may be reasonably expected, that when the French are enabled to take clearer views of their own interest—to see more distinctly that certain productions may be purchased of England under far more advantageous terms than they can be manufactured in France—the natural results will follow, under which a narrow and shallow policy must give way; and the markets of Paris will be as open as are those of London. The Emperor is, as he ought to be, zealous for the supremacy of the country over which he so wisely rules; but his long and intimate intercourse with England must have induced conviction that certain articles of British produce would be of immense value to France. Happily, a long sustained and cherished feeling of jealousy and suspicion has been displaced by one of good will. Happily, intercourse, fostered and encouraged by his policy, has engendered mutual esteem and respect. And happily, also, the sovereigns of England and of France, as well as the people of the two countries, are cherishing those feelings of amity, upon the continuance of which depends so much of good to mankind.

We have dwelt somewhat more than it was our purpose to do, on this topic, because we know that very many of our manufacturers drew back from this Exhibition, because no immediate benefit was to be received by them from it.

Our own impression is that the Exhibition will not be complete until towards the middle of June: no doubt very many of the English will visit Paris previously; while others will postpone that pleasure until the metropolis of France is gladdened by the presence of our own Queen and her illustrious consort. Those whose leading object is to examine the Exhibition will, perhaps, find the month of July the fittest for their purpose. And they need not be deterred by the apprehension that lodgings—either private or at hotels—will be either scarce or costly. Unfortunately, the railway companies do not intend to issue "return tickets," or any tickets at reduced prices. This evil will have the effect of seriously diminishing the number of English visitors; it is a policy most unwise.\*

If, however, the "Palace of Industry" is as yet very incomplete, the "Palais des Beaux Arts" has been for some weeks so completely arranged, that the opening might have taken place satisfactorily any time after the 1st of May.

The "hanging" of the British pictures was confided to Mr. Redgrave, Mr. Creswick, Mr. Warren, and Mr. Hurlstone; and it is only justice to these gentlemen to say they have discharged the very difficult and important duty confided to them in a manner which does them infinite credit, and cannot fail to give very

\* Our readers are aware that the journey from London to Paris is now easily and comfortably made between sunrise and sunset of a summer's day, the usual and best route being by Folkestone and Boulogne; at Boulogne, the utmost courtesy is shown at the Custom-house, but arrangements are, we understand, to be made for examining luggage in Paris—a comfort to the English voyager. At Folkestone, we desire to recommend to those who have confidence in us, Mr. Faulkner, as the Customs agent; he is always in attendance on the arrival of the packets, and is a gentleman on whom entire dependence may be placed. All the traveller need do, on returning from Paris, is to hand to Mr. Faulkner his keys and the number that corresponds with his packages—giving himself no further trouble.

general satisfaction to the several artists whose works are here collected. The only pictures not advantageously hung are those of the "hangers."

Already the collection has created a great sensation in Paris: even now, the prejudice which so long existed against British Art, is considerably shaken; and we cannot doubt that ultimately it will be removed altogether.

Our readers are aware that the very best pictures of our school—so far, that is to say, as our living masters are concerned—have been gathered from private galleries. Her Majesty and the Prince have set the example by lending many of their most valuable works.

It is not our intention to describe this collection minutely; but we shall endeavour to obtain the opinions of French writers on the subject, and submit these opinions to our readers.

The examples of British sculpture have been admirably arranged by Mr. Bell. There is no one to whom the task could have been intrusted with greater confidence in the issue. He has been supplied with good materials, and the result will unquestionably be to obtain honour for our school.

As we have said, any report of the Exhibition at this moment must necessarily be inconclusive and unsatisfactory, and we therefore prefer merely to announce the opening—which took place on the 15th of May—postponing to our next a more detailed account of the particulars.

The "opening" was rendered imposing by the presence of the officers of state, and a "bevy of faire ladies," who attended on the Emperor and Empress.

An address was presented to his Majesty by the Prince Napoleon; to which his Majesty gave a brief reply.

Immediately after which, the exhibitors "set to work" with their arrangements; and, as we have intimated, about the middle of June, the Exhibition may be expected to be complete.

## ART IN CONTINENTAL STATES.

PARIS.—The excitement caused by the arbitrary proceedings of the juries, both Artistic and Industrial, is subsiding, although the matter is deeply felt by the artists and manufacturers. The only topics of conversation here now are concerning Sebastopol and the Exhibition; the latter being treated with indifference by a great number of persons, from the unsatisfactory manner in which it has hitherto been conducted; several of the first-rate manufacturers do not intend to exhibit, and many of the best artists, both painters and sculptors, have been rejected.—An exhibition of artistic works is about to be opened at the Jardin d'Hiver, in the Champs Elysees.—Sales are going forward; that of M. Crozatier, sculptor and manufacturer of bronzes, produced 150,000f.; he left his native town (Puy) a fountain valued at 200,000f.; also 100,000f. to establish a museum. That of Raoul Rochette, the well-known author, included many splendid antiquities; this gentleman was perpetual Secretary to the Academie des Inscriptions et Belles Lettres; he was also Conservator of the Antiques in the Bibliothèque, and Professor of Archaeology. The sale consisted of splendid books and antiquities; the books produced 50,000f.; the medals 27,000f.—Death has recently deprived us of Jean Baptiste Isabey, who, at the age of 88, died full of honours: he long held the honourable place of first miniature-painter of the French school; he was Commander of the Legion of Honour; he painted all the celebrities of the empire. M. Eugene Isabey, the marine-painter, is his son.—It is said Madame Rosa Bonheur has sold her "Horse Market" for 40,000f.—A new colossal statue of Joan of Arc has been inaugurated at Orleans.—The painting presumed to be by Leonardo da Vinci, sold for 16,500f., in the sale of M. Collet's collection, and was said to have been resold to the Prince Jerome: this is not true, it was bought by M. Thibaudeau, jun. This painting was originally purchased by M. Collet in Italy for 85,000f., and is attributed by many to Bernardo Luini.

AMSTERDAM.—On the 10th of February last, the lithographer Kierdorff died at the age of seventy-eight. He was perhaps the oldest lithographer in Europe, having been a friend and pupil of Lennefelder. In 1828 he founded the Typographical Institute at Ghent, and established a similar society also at the Hague, where he resided with his two sons.

\* The present illustrated report is the third of the French Exhibitions that we shall have published in the *Art-Journal*; the first was so far back as 1844, when we were but commencing our plan of combining the Fine Arts with the Industrial Arts in our publication. The second was in 1849; our engraved illustrations even then, however, did not number much above one hundred; our report on the present occasion will, of course, be enlarged in proportion to the greater magnitude of the exhibition, and our own increased resources.



EXHIBITION OF PICTURES OF THE  
FRENCH SCHOOL.

THE Second Annual Exhibition of French Pictures, which is now open at No. 121, Pall Mall, contains only two hundred and four works, but some of them are works of the most distinguished painters of the school, as Ingres, Horace Vernet, Delaroche, Ary Scheffer, &c. &c. Of Delaroche there are two examples, "Lord Strafford going to Execution," and "The Agony of Christ in the Garden." The former work is, as is well known, the property of the Duke of Sutherland; the latter is a picture not so well known in England. We do not think Delaroche's conception of the Saviour fortunate. The picture by Ingres is the story of "Francesca da Rimini," from the Fifth Canto of Dante's *Inferno*; the work is small and will surprise those who know nothing of the painter, by its dry *cinquecento* manner. There are two pictures by Horace Vernet, "Joseph sold by his Brethren," and "Victoria, a Peasant Girl of Albano." In speaking of the works of Vernet we have always alluded to his convictions with respect to costume; that is, the dress of the modern Arabs differs but little from what it was in the days of Abraham, a fact which gives to the winds all the Greek draperies of the old masters in their treatment of sacred subjects. In looking at this picture it cannot be at once determined that a sacred theme is proposed at all; the figures look like a party of Arabs assembled on the occasion of some religious ceremony, for they are dipping the coat into the blood: they are moreover the Arabs of Algeria, not those of Syria. The work by Scheffer is "The King of Thule," from Faust. That story of the king who, having received a golden goblet from his dying mistress, continued to drink from it until his death, weeping whenever he drank. It is a low-toned picture, and although he is not quaffing as gracefully as might be, he is a magnificent old potentate. There is a small picture by Meissonnier, called the "Lansquenet Guard;" it is very small, the figures not being more than three inches, but it is made out with marvellous nicety. By E. Poittevin, there are four paintings, "A Winter Scene in Holland," "The Shrimper," "The Message to the Admiral," and "The Rising Tide;" and by Edouard Dubufe, a large composition, "The Family of an absent Soldier at Morning Prayers: A Scene in Normandy." The heads are full of character, and the figures well drawn and appropriate. By Landells, there are "The Daughters of Ceres," "Moissoneuse," and "Vendangeuse." By Plassan, whose works were so much admired last year, "The First Whisper of Love," "The Message," "The Concert," "The Mandoline," &c. By J. N. F. Robert, "Charles V. in the Convent of St. Just," and "Titian receiving Michael Angelo in his Studio." By Schopin, "The Judgment of Solomon." By Signol, "The Virgin and Child." "The Interior of a Country Kitchen," by Dupré, is really a production of the highest order in its class of subject. Of the works of Fichet there are not less than eleven, some are rather hard: they are entitled, "A Conversazione in the last Century," "A Déjeuner: time, Louis XV.," "The Luncheon: time, Louis XIII.," "The Foot Bath," &c. &c. By Rosa Bonheur, there are three pictures, and others by Juliette Bonheur, Augusta Bonheur, Frère, Isabey, Thuillier, Troyon, Vedal, Senties, Lanfant de Metz, &c. &c., the whole forming a collection of the highest merit in the various departments to which they belong.

## CORRESPONDENCE.

## MR. HERBERT'S "BRIDES OF VENICE."

SIR,—Some days since I wrote you a letter to inform you that the original of a picture called "The Brides of Venice," painted by Herbert, advertised, with others, for sale at Messrs. Foster's, was in my possession, the same having been purchased by me from the artist's brother. I have since ascertained that my picture, though by the same artist, and on the same subject, is on a smaller scale, and of more recent date; I shall, therefore, feel obliged by your withdrawing my first letter from publication, and, if too late, by inserting this in your next.

BOUGHTON, CHESTER,  
April 23rd, 1855.

[This letter reached us after we had gone to press with our preceding part, or we should at once have withdrawn the former communication of Mr. Potts. We readily insert his explanation.—ED. A.-J.]

ARTHUR POTTS.

## TO FIX CHALK DRAWINGS.

SIR,—Permit me to call your attention to a very simple and effectual way of fixing chalk drawings. Take 1 oz. of fine gum arabic in powder, dissolve it in a small quantity of cold water till it forms a thick mucilage, then add a quart of boiling water and a teaspoonful of liquid ox-gall; stir well; and, when quite cold, add 12 drops of essential oil of cloves. This mixture will keep in a well-stoppered glass bottle for any length of time.

Wash this mixture thinly over the paper upon which the drawing is to be executed, with a large flat tin brush. When it dries, the surface of the paper will be found uninjured. When the drawing is finished, cold water is to be carefully floated over it. A shallow tray may be used. A preferable plan, and one which exposes the drawing to no risk, is first to damp the *back* of the drawing with cold water, and immediately thereafter to hold its *face* over the steam of boiling water.

When used to fix *pencil* drawings, the fluid may be made a little thinner, and washed freely over the finished drawing.

As this medium fixes the drawing thoroughly without altering its appearance, possesses no offensive qualities, and is very cheap, I have no doubt it will answer the expectations of any one who chooses to make use of it in the way directed. All the other modes of fixing chalk drawings in general use are more or less objectionable, and I do not think it necessary to advert to preparations, however excellent they may be, which are kept secret by their inventors.

DAVID WILSON.

EDINBURGH, April 9, 1855.

## MINOR TOPICS OF THE MONTH.

## THE NEW YORK INDUSTRIAL EXHIBITION.—

It will be remembered, that while this scheme was in progress, we repeatedly warned British manufacturers concerning it. There was so much that was suspicious about it; nothing like assurance of responsibility was afforded; and from several circumstances the "managers in Europe" seemed so little entitled to public confidence, that we considered it our duty to advise contributors to be cautious at least, and to demand something like a guarantee for the safe return of unsold objects, and for the payment of the proceeds of those disposed of. We received in consequence a threat of action for libel from one of the "managers in Europe," of which we took no heed. No doubt some parties acted on our counsel; others were less prudent; and they now find they have been most scandalously betrayed and sacrificed. A meeting of the contributors to the New York Exhibition was held during the past month, called together by Mr. W. G. Rogers, the eminent wood carver, when the following letter was read:—"6, Charing-cross, London, April 23, 1855. Sir,—I beg to inform you that the Association for the Exhibition of the Industry of all Nations at New York has been declared insolvent, and a receiver appointed to manage its affairs. The result is, that at present there are no funds applicable to the payment of the return freight and insurance, or even the cost of packing the goods still remaining in the building. Under these circumstances, and may reiterated demands to return the goods, as promised by the association, not

having been attended to, I would suggest that, as an exhibitor having goods there, you should lose no time in instructing some person at New York to remove your goods at your own expense without delay.—I have the honour to be, sir, your obedient servant, CHARLES BUSCHER." Mr. Rogers complained that he found a valuable frame of his at the London Docks "smashed," upon which there was a charge of 15*l.* although his "guarantee" was that his goods should be returned free of cost. He was, however, more fortunate than others. Mr. Arrowsmith had sent a cabinet and other articles worth 250*l.* but he has "no idea as to where they may be at the present time." Still more unlucky has been Mr. Frewin, who saw in October last, at New York, "broken painted windows lying under a counter to the value of 500*l.* He had himself a painted window there, which he could not get back." Many other manufacturers are under even worse circumstances. In addition, it was stated that "no exhibitor present had received any order from America in consequence of the Exhibition, or sold any article exhibited." So stands the affair at present: but it is to be further "enquired into." We have little hope in the result; and we need not give language to our thoughts in reference to the transaction, or to the conduct of those whose "responsibility" weighs but lightly on them. There has been some talk of holding the President of the United States responsible, "in honour," for the results of this miserable failure, on the ground that he inaugurated the building. But that is absurd: as well might we hold her Majesty the Queen responsible for any errors that might occur at the Crystal Palace at Penge Park, because it was opened by her Majesty. Besides which, it was distinctly stated from the first that the American affair was merely a private speculation, with which the government had nothing to do, further than to give it good wishes. We ourselves expressed so much repeatedly, on the authority of the then minister in England, who made it a particular and personal request that contributors should be so warned. Truly, this affair, coupled with the grievous mismanagement of the "managers" who managed the Dublin Exhibition, must have the effect of putting a stop to such experiments in future. That which is now progressing at Paris is likely to be the last in our time. It is most unfortunate that this should be the case; for such exhibitions are unquestionably calculated to do much good—if properly and honourably conducted.\*

PHOTOGRAPHY.—The fading of photographs has ever been a subject of regret and annoyance. At the recommendation of Prince Albert a committee of the Photographic Society has been formed, for the purpose of investigating all the circumstances attendant upon this destruction of the light-drawn image. Nothing can be more important to the art than this; since its utility depends entirely on the permanence of its productions. Our own impression is, that there is no essential reason why a photograph should not be as permanent as a print obtained from the copper or the stone; and that where fading takes place, it is due to the carelessness of the photographer. We have no doubt, however, that the committee will fully investigate the whole subject; and it is with much gratification we learn his Royal Highness Prince Albert has placed the sum of 50*l.* at their disposal, to meet the expenses of the investigation.

CONDITIONS AT PICTURE AUCTIONS.—It is with no slight satisfaction we print an extract from a catalogue of pictures sold during the month by Mr. Branch, an auctioneer of Liverpool. It is as follows:—"All pictures marked thus \* having been more or less purchased direct from the artists, are warranted by the proprietor as being correctly named; or, if proved otherwise within fourteen days from the day of sale, the money will be returned. The other pictures were bought with the names now catalogued, but, whether genuine or not, the proprietor *will in no way be responsible*; the buyer must judge

\* We may observe that many articles were seriously injured during their transfer to the Paris Exhibition; but in all such cases the authorities have expressed their perfect readiness to restore all such injured contributions, or to pay for them their full value.



for himself." We tender our cordial congratulations to Mr. Branch upon the manly and straightforward course he has been the first of his profession to adopt. It is the only mode of procedure by which entire honesty of purpose can be rightly worked out; and we are quite sure this highly respected auctioneer will find his account in it. Buyers under these circumstances can have no possible ground of complaint. We hope, and indeed believe, that ere long his example will be—must be—followed universally; otherwise, *all* the pictures at a sale will be bought as copies or imitations; inasmuch as the purchaser will resolve upon being "on the safe side" in an auction room.

**THE COLOSSAL STATUE OF THE DUKE OF WELLINGTON**, from the model by Mr. Noble, intended for Manchester, has been successfully cast in bronze at the foundry of Mr. F. Robinson, Pimlico, in the presence of several scientific gentlemen. The weight of metal used was about four tons. The pedestal on which the statue is to be erected will have a large allegorical figure at each angle, and the whole work, as our readers know, is defrayed by the public subscriptions of the inhabitants of Manchester. The statue of the Duke, and two of the figures which are to stand at the angles of the pedestals, were shown at the atelier of Mr. Noble, previous to the casting. They are, undoubtedly, of very considerable merit, and it is beyond question that the statue of the Duke is a work in all respects satisfactory. We shall have to criticise the memorial group when completed; but as we took a strong tone in commenting upon this event, when the award was made to Mr. Noble, it is only our duty now to express our belief that the work will be infinitely better than we had been led to expect: that, in fact, it will be a credit to the sculptor and the Arts.

**THE MARBLE STATUE** to the memory of Thomas Campbell, from the chisel of Mr. W. C. Marshall, R.A., has just been erected in "Poets' Corner" of Westminster Abbey. The poet is represented in his robes as Lord Rector of the University of Glasgow; his left arm rests on a short pillar; a pen is in his right hand; the expression of the face is thoughtful, as if he were in the act of inditing. This statue was raised at the expense of the friends and admirers of the author of "The Pleasures of Hope."

**HOSPITAL FOR CONSUMPTION.**—The anniversary festival of the supporters of this charity was held at Willis's Rooms on the 9th of May. Lord Ravensworth took the chair, in the absence, through indisposition, of the Duke of Richmond, who had consented to preside. Owing to the state ball given by her Majesty the same evening, many influential patrons of the institution were unable to be present; with this and other drawbacks, however, the subscriptions announced by Mr. Osborn Cross, the secretary, reached upwards of 1500*l*. A considerable sum is yet required to discharge the debt due on the erection of the new wing of the building at Brompton, which will shortly be opened for the reception of 130 additional patients; the committee having determined on this course in consequence of the numerous demands for admission, and in reliance on that aid which public sympathy rarely withholds, when, as in this case, the object is most worthy of public support.

**THE PICTURES OF THE LATE JOHN MARTIN.**—There are now exhibiting at the Hall of Commerce, in the City, three pictures by the late John Martin, finished, we believe, a few months before his death, and entitled respectively,—"The Last Judgment," "The Great Day of His Wrath," and "The Plains of Heaven." In "The Great Day of his Wrath," cities and mountains are cast down into the fiery abyss, and as to effect, this picture is the best of the three. In "The Plains of Heaven," the forms are still earthly; the conception does not in anywise approach the descriptions of Revelations, or any other part of Scripture. The "Last Judgment" we noticed when it was on view, in 1853, at Mr. McLean's, in the Haymarket; we need not, therefore, refer to it again, except in conjunction with the others. Upon the whole three we have to remark that no modern artist, except Martin, would ever have entertained an idea of

painting such subjects, and it would have been well for his reputation had he left them alone; they are far beyond the stretch of finite intelligence, and of a character too awful to be made themes of the painter's art, even were he gifted with supernatural powers, although we are quite aware that on one of these subjects Michel Angelo exercised his genius. But what a contrast does the work of the great Florentine, as it is now seen in the Sistine Chapel, present to Martin's. Angelo seems to have approached the subject with the most profound awe, Martin to have allowed his imagination to revel amid its wildest fancies till it extended into the region of burlesque, and almost into that of profanity. We could, however, in some degree at least, excuse the artist for what he has done, for his mind was, no doubt, thrown off its balance during the last years of his life, when these pictures were painted; it had so long dwelt among the unearthly, that he had lost all control over it in his works. But what can be said of a public who follow eagerly after such things? These pictures have made the tour of the country, and grave doctors of Oxford, sober-minded merchants of Bristol, and enterprising manufacturers of Manchester have hurried from solitary chambers and marts of business to inspect these nondescript works of Art, and enter their names as subscribers to the engravings preparing from them. Surely there is something most unhealthy in this exhibition of the public taste, this craving after novelty of the most extravagant kind, when works in every way an honour to the country meet with little or no patronage. If this matter is to be accepted as evidence, and it cannot well be rejected, we are retrograding rather than advancing in the knowledge of what true Art is, and of the end it is intended to subserve.

**THE PRINCESS'S THEATRE.**—The play of "Henry VIII.," recently acted at this theatre, was brought out at too late a period of the month to enable us to do justice to the very admirable manner in which Mr. Charles Kean has produced it; we must, therefore, postpone this duty for a month, merely observing that, under his admirable management, the theatre has been made an Art-teacher. All his arrangements have been excellent; the highest moral tone has been carefully preserved in its conduct, and in reference to scenery, dresses, and decorations, his management has made an era in dramatic art.

**THE THAMES ANGLERS' PRESERVATION SOCIETY.**—This society has had its annual meeting. It progresses well; although with a limited income it has done good service. Many artists are anglers, and all landscape-painters should be. Of all the rivers of England, the Thames is the most fertile of enjoyment, not only for its abundance of "sport," but for its innumerable sources of profitable pleasure. But it is a river, obviously more than any other, requiring to be "preserved;" the society in question deserves the best support of all who love "the gentle craft."

**MESSRS. P. & D. COLNAGHI & Co.** announce that they are preparing for immediate publication a series of prints illustrative of the principal events connected with the recent visit of the Emperor and Empress of the French to this country. The drawings for the work were executed by command of the Queen, under whose patronage it will be issued, by Mr. Louis Haghe and Mr. George Thomas.

**AN EXHIBITION** of the pictures painted by the late J. J. Chalon, R.A., and his brother, A. Chalon, R.A., will, we understand, be opened in the early part of the present month, at the rooms of the Society of Arts, in the Adelphi.

**THE PICTURES OF CHARLES MEIGH, Esq.**, of Shelton, Staffordshire, will be sold by auction on the 7th and 8th of June. This gentleman is one of those, happily now numerous in the manufacturing districts, whose capital has been expended in the purchase of works of Art, by eminent artists of the modern schools. His collection contains several examples of the ancient masters; concerning these we give no opinion; but there can be no doubt that among the pictures for sale are several fine specimens of British Art, among them, we understand, being productions by Egg, Holland, Ward, R.A.,

J. W. Allen, West, Westall, R.A., Patten, A.R.A., Liversage, Howard, R.A. (his famous picture of "The Naiads,") Parker, R. Wilson, &c. &c.

**ANCIENT ALTAR-PIECE.**—A magnificent specimen of early Italian Art has recently been brought to this country from Vienna. It was a present from the Pope to the Emperor Rudolph, and remained in the position then assigned to it until the reign of Joseph II., when many monastic edifices were dismantled. It is in the form of a triptych, and is elaborately enriched in the interior with exquisite carvings in ivory, representing the series of the "Life and Death of Christ," surmounting a group, the subject of which appears to be "The Death of the Virgin." The ground and architectural appurtenances are of oak, gilt and burnished, and, in one portion, engraved with conventional foliage.

**BRIDGEWATER HOUSE.**—Lord Ellesmere has, once more, with his accustomed liberality, permitted the public to visit his noble gallery of paintings, each Saturday, between the hours of ten and four. Mr. Smith, of 137, New Bond Street, will supply tickets of admission, by applying to him on Tuesdays and Wednesdays.

**M. FRANÇOIS BIARD**, a distinguished French artist, is now in London, where he is occupied in painting a picture, representing "An English War Steamer Preparing for Action." Every detail and costume have been studied from authentic sources here, to ensure the most perfect accuracy, as the picture is intended to be engraved. M. Biard is well known in England by "The Slave Market," formerly exhibited in London, and by his picture of "Pirates," in the present French Exhibition. In marine subjects this artist has the advantage of having made numerous sea voyages, and become equally a sailor and a painter. In 1839 he formed part of an expedition fitted out by the French government in search of the corvette "La Lilloise," Captain Blosserville, lost in the icy regions. In this voyage he had the opportunity of traversing Lapland by the light of the aurora borealis, having quitted the ship; and on his return to France, he painted a Panorama of Magdalena Bay, in Spitzbergen.

**CARL WERNER'S DRAWINGS.**—There is exhibited, at No. 49, Pall Mall, a collection of water-colour drawings, remarkable as well for artistic genius as the exemplary patience which many of them manifest in their execution; and if we may judge by the number marked as sold, it would appear that these works are fully appreciated, and that the assiduity of the painter is not without its reward. These works are eighty in number, and they exhibit, both in figure and architecture, a truthful and masterly style of drawing, equal to any kind of subject, figure, or landscape; some of the compositions are most complicated, as "The Annual Festivity of the Artist's in Rome, on the First of May," "The Triumphal Entrance of the Doge Andrea Contarini into Venice, after his Victory over the Genoese at Chioggia," "The Carnival at Rome," "The Rich Man and the Poor Man," "The Artist's Atelier at Venice," "Venetian Bravos in their usual Place of Resort," &c., &c. These drawings are extremely daring in their subjects, but the success with which they are carried out shows that no subject would be too difficult for the painter. We cannot praise them too highly.

**THE ENTERTAINMENT OF MR. WOODIN** at the present moment attracts great attention; and not undeservedly so. It is given nightly, at a very pretty little theatre in King William Street, Charing Cross; it consists of a series of pictorial views of the English lake scenery; very admirably painted and made most effective by judicious lights. They are the productions of Mr. Grey, an artist whose reputation ought to be much benefited by these displays of his ability. Mr. Woodin lectures, sings, and acts, representing no fewer than fifty different characters, all of which he sustains with admirable skill. His changes of dress and countenance are effected with marvellous rapidity. On the whole, perhaps, there is no "entertainment" in the Metropolis at once so amusing and so instructive. An evening cannot be spent more agreeably than it may be here.



## REVIEWS.

NIGHT. MORNING. Engraved by T. LANDSEER, from the Pictures by Sir E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

A pair of engravings of gigantic dimensions, from the pictures exhibited by the artist in 1853. "Night" presents to us

"Battle's magnificently stern array,"

in so far as the hostile and deadly encounter of two noble stags may bear out the descriptive line of the poet: "Morning," the combatants stretched out on the heather, dead, and their antlers locked together as they fell in the fearful struggle for the championship of glen and mountain. How much of poetical feeling, painful—most painful—as the subjects are, do these compositions exhibit! The combat by moonlight, and yet not amid the stillness of the "star-gemmed heavens," and the peaceful uprising of the queen of night, but beneath thick mists shrouding her beauty, and the rain-torrents sweeping over mountain, and over loch whose waters are lashed into fury, and a general war of elements as fierce as that which the animals are waging: there is just light enough in the picture to show the strife that is going on in the solitude of the scene. In the companion work, "Morning" has broken over the landscape; the same hills and lake and beds of heather that were before enveloped in storm and shadows are now lit up with the loveliest and brightest tints of a glorious sunrise; but death mars its beauty, and the feeling which this engenders weighs down every other: how, indeed, could it be otherwise, when this is the sentiment which the artist intended to convey? The scene is one of impressive solemnity, though the dead are only of the "beasts that perish;" but there is an application of the moral taught us by these pictures, which one cannot avoid seeing—that if pride and ambition, anger and wrath, strife and bitterness, prevail in the brute creation, they are no less characteristics of those who have been set over the beasts of the field, and are made in the image of their Creator: and hence the earth, almost from its foundation, has been filled with mourning, and men have become immortal in the world, not by the good they have done, but by the injuries they have inflicted on their fellows. Hence, too, the painter, even in what may be considered an ordinary subject, is a great moral teacher, if the world would but recognise him as such, and profit by his instructive lessons. The poetry of animal painting, and its truthfulness, have never been carried, even by Landseer, to a higher point than we find them here: nor has Mr. Thomas Landseer ever been more successful in the reproduction of the works of his brother. The engravings are among the very best of their class; we think, however, if the engraver had made the textures of the animals' skins and the herbage by which they are surrounded somewhat less similar in character, a great advantage would have been gained: this defect, if we may so call it, is especially visible in the "Morning." The pictures are the property of Lord Hardinge, for whom they were painted.

THE PHILOSOPHY OF THE BEAUTIFUL. By JOHN G. MACVICAR, D.D. With Illustrations. Published by EDMESTON & DOUGLAS. Edinburgh.

When Pilate asked, eighteen hundred years ago—"What is Truth?" he put a question which thousands have asked since, but to which few have received satisfactory replies. And thus, if the query be made—"What constitutes the Beautiful?" the probability is that as many different answers would be returned as there happen to be individuals to whom it was addressed. Every one forms his own estimate of the beautiful, and recognises it where others would fail to discover the least traces: and moreover, positive ugliness may, under certain conditions or circumstances, become beautiful in the opinion of some. We once knew a lady whose face was plain almost to repulsiveness; she was a remarkably clever and intelligent woman, and when engaged in animated conversation, so bright and expressive were her features, that persons have been heard to pronounce her beautiful: this, then, is an instance that beauty may be found to exist independent of the outward types by which it is generally known; or, in other words, the spiritual can so illumine the material as to change its nature and imbue it with all the attributes of loveliness and attraction, just as the same landscape seen under the two different aspects of a bright sunshine and wintry clouds, can scarcely be recognised as the same.

Is beauty a simple matter of taste? or is it a quality which comes within the limits of prescribed laws and rules? Everything may be called beautiful which produces pleasurable emotions in the

spectator, and yet the object itself may be very far from the standard by which the artist and the philosopher would measure its worth. These questions have been propounded and argued for ages, and will be till the end of time; and a most agreeable subject of discussion it is, especially in the hands of so eloquent and sensible a writer as Dr. Macvicar, who, nearly twenty years ago, published his views and opinions upon it in a most delightful volume, entitled, "On the Beautiful, the Picturesque, the Sublime," of which volume his present work seems to be compounded. His exposition of the Beautiful resolves itself into the following results—we must ask our readers to refer to the book itself for the arguments by which the theories are supported—first, that Nature is beautiful, because it is the manifestation of a divine intelligence and feeling; secondly, "that since God operates only in laws, these laws, the laws of Nature, are and cannot but be the grounds of the beautiful;" and thirdly, "when we begin to break up Nature into fragments, and to confine our regards to particular parts and objects in nature, \* \* some objects are and cannot but appear in our eye to be more beautiful than others."

THE SEAT OF WAR IN THE EAST. From Drawings taken on the Spot. By W. SIMPSON. Published by P. & D. COLNAGHI & Co., London.

Through some inadvertence Part I. of this work has not reached us; but sixteen plates, forming Parts II. to V., both inclusive, are on our table, and certainly they are the best pictorial series of the incidents of the Crimean campaign that we have yet seen. "Grim-visag'd War" has there assumed his ugliest frown; and it is impossible, as one looks at these pictures, all of them more or less indicative of the stern realities of giant contest, to do so without saddened feelings, mingled, nevertheless, with admiration of the fortitude and heroism that have marked the conduct of our noble fellows of the United Services of England—for the navy has had to bear a portion of the hardships of a Crimean winter—and their gallant allies. The points selected by the artist, who went out for the express object of making these drawings, for illustration are striking and varied: there are quiet days in batteries and on shipboard, and hard-working days in dragging the *matériel* of war over trackless routes, and bloody days on the battle-field, and days of anguish, when the survivors of the struggle remove the sick and wounded, and bury the dead out of their sight; and days of sunshine and days of snow-storms. And there are also topographical views by sea and by land of the principal localities whose names are identified with the campaign, of which the publication may be called a pictorial history. We have not space to particularise the scenes; they all evince considerable artistic skill on the part of Mr. Simpson; their extreme fidelity calling forth the involuntary ejaculation—"Bella, horrida bella!"

THE FERNS OF GREAT BRITAIN. Illustrated by J. E. SOWERBY. The Descriptions, Synonyms, &c., by C. JOHNSON. Published by J. E. SOWERBY, Mead's Place, Lambeth.

Mr. Sowerby has done much to increase our knowledge of English Botany, both natural and cultivated; his works are an "authority" in this class of literature. Of the infinite variety of wild plants which grace the hill-sides, woods, valleys, and laues of the British islands, none are more elegant, more diversified, or more welcome, from the freshness of their verdure, than the fern tribe. There are forty-nine coloured specimens of ferns in this work, each one a "study" for grace of form and delicacy of construction. Mr. Johnson's notes on the character and habits of this plant are copious and lucid, and will be found instructive to those who are in the habit of cultivating the fern, which, though one of the most common of our wild plants, has of late years become a favourite in our green-houses and conservatories.

IVAN III.; OR, A DAY AND NIGHT IN RUSSIA. A Dramatic Sketch. In Five Acts. By JOHN BELL, Sculptor. Published by CHAPMAN & HALL, London.

Ivan III., Czar of Russia, who reigned in the sixteenth century, seems to have been a sort of Bluebeard, or Henry VIII., in the number of his wives and expeditious manner of getting rid of one when he wanted another. The story of Mr. Bell's drama refers to his marriage with his eighth and last wife, the presumed daughter of a peasant, but in reality of the Boyarina Basmanoff. The new Czarina is poisoned on the evening of the wedding by her mother, who is ignorant of their relationship, and is desirous of elevating a young female

whom she has brought up, and considered her daughter—the two girls having been changed by a serf of the Boyarina in their babyhood—to the throne; and the Czar himself is slain an hour or two after the death of his wife by a Hetman, the lover of the Czarina ere she was elected by Ivan to be his bride. There is no novelty in the plot, but it is dramatically put together: the incidents are striking, and would tell on the stage with an audience who could sit out a succession of horrors; for the interest of the play never flags, and there is no lack of spirit in the language. Mr. Bell's *debut* as a dramatic writer will bring no discredit to his fair fame as an excellent sculptor. We always hail with pleasure an artist in the field of literature: the occasions are certainly rare, but the pen and the pencil, or the pen and the chisel, may work harmoniously together, and often assist each other as the *media* of pleasant thoughts. Michel Angelo wrote sonnets, and sculptured the "Moses."

PAINTERS OF THE DUTCH AND FLEMISH SCHOOLS.

By GEORGE STANLEY, Editor of the enlarged Edition of "Bryan's Dictionary of Painters and Engravers." Published by H. G. BOHN, London.

A few years ago when pictures, purporting to be genuine specimens of the great masters of old, were as plentiful as blackberries on hedgerows, though, like these, they were not to be had for nothing, Mr. Stanley's volume, which forms part of the series of "Bohn's Scientific Library," might have spared the unwary purchaser no inconsiderable loss had he referred to it; and even now, when the eyes of the blind have been partially opened, it may be consulted with advantage. It is divided into two parts: the first gives a synopsis of the principal painters of the Dutch and Flemish schools, their scholars, imitators, and analogists; and in the second the artists are classified according to their subjects, and are alphabetically arranged. We have said this book would be, and is, valuable to the picture-buyer, for its professed object is "to facilitate the endeavours of the inexperienced amateur of paintings in acquiring a knowledge of the works" of the masters in question. There is therefore not only a short biographical sketch of the painter, but this is accompanied with such remarks on his general mode of composition and style of execution, as to render his works easily recognisable by those who study carefully the observations of Mr. Stanley. The critical remarks on the works of the pupils and imitators of the great men throw light on the essential differences, but characterise the master and the scholar. It is a very carefully compiled work, and derives additional value from the brief history it offers of the early German painters connected with those of Flanders and Holland, and whose works had so much influence on the later schools of the Low Countries.

A PLEA FOR PAINTED GLASS. By F. W. OLIPHANT. Published by J. H. PARKER, Oxford.

When a professional man writes clearly and sensibly on his own profession, free from technicalities and prejudice, his labours, however brief, are valuable—considerably more so than those of the mere amateur, who places theory too frequently in the position of fact. Mr. Oliphant is a glass-painter of considerable ability and reputation; his enthusiasm for his art peeps forth in every page of his little book; but it is an honest enthusiasm—the result of study and conviction, and one which reasons without prejudice. He honestly states the objections to, as well as the merits of, his profession. By this sensible mode, he rids his pages of a dreamy theoretic advocacy; and in place of it deals with the question on a broad principle, showing why the art should take its own peculiar walk; acknowledging its limits, and pointing out how it may be made valuable, without pretentious rivalry or meretricious display.

CAIN. By CHARLES BONER. Published by CHAPMAN & HALL, London.

We have wandered in thought with Mr. Boner when, with rifle in hand, he has sought the chamois on the hills of the Tyrol; and we have dived with him into the mysteries of German fairy-land and legendary lore in many a pleasant story: he now comes before us in the character of a poet. His "Cain" is a short dramatic poem, full of graceful expression and purity of feeling; and if it does not rise to the highest point of such compositions, it is far above mediocrity. The lines read smoothly, and even elegantly, and in some of the scenes, especially where Cain is the speaker, there is very considerable power of thought and language; but the author seems most at home in his descriptions of natural scenery.



## THE ART-JOURNAL.

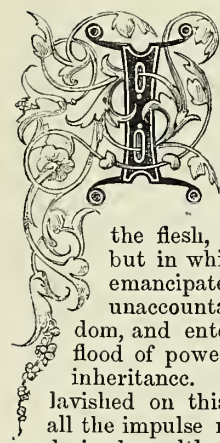


LONDON, JULY 1, 1855.

NOMENCLATURE  
OF PICTORIAL ART.\*

BY J. B. PYNE.

## TECHNICAL ART.



**T** is in the landscape portions of the works of Nicolo, as was remarked in the preceding article, that he not only ceases to be a disagreeable colourist, (which he assuredly is, as regards the flesh, in his nude subjects), but in which he at once seems to emancipate himself from some unaccountable chromatic thralldom, and enter a domain in which a flood of power rushes to him as an inheritance. This power he has lavished on this particular work with all the impulse resulting from a newly-derived wealth; not with a profligate, but with a liberal and unsparing hand. To such works as these—if many may be found—must be accorded the self-competent power of maintaining the honours of a secondary style in Art, and not to the products of men whose time, energies, talents, and life have been consumed in consummating mental prostrations before the shrines of the few great painters who first by superior, fearless, and original genius, again raised Art from its barren lethargy and sleep. The moving drama of the work, though, perhaps, not intended to be so, is secondary to what might have been projected as accessory. The scene is conducted in a public square, partly occupied by figures, while the immediate front is composed of a dense mass of people, of all ages and conditions, standing, moving, kneeling, lying: living, dying, and dead: with the usual frequent repetition of stopping of noses by the uninfected, and the repulsive blackness of mouths in the infected. There is little indeed in the figures to raise our wonder, considering the reputation of Nicolo as a figure painter. Perhaps that which was absolutely and obviously demanded by the subject is there: your own diligence, however, is required to extricate from the mass those few instances of natural interest to make them of much avail.

But who may describe the landscape! Yet is not the refusal to do so another reading of the hidden face of Jephtha?

Though stern and simple, it has an imaginativeness and invention that invests the whole with an interest and meaning at once separated from and above the interest and meaning naturally belonging to the things of themselves. The buildings and palace are not merely a palace and build-

ings: they range along a background, and project themselves at uncertain and ominous intervals athwart a sky: but these, again, are not simply a background and sky, but a region oppressed, lowering and lurid, while the structures leap from it strong, defined, and threatening, an awful screen of forcibly defined mystery and dread, with not so much relation to a palette of colours as the growling thunder has to a sunny day. The palace, or monastery, or town hall, or whatever it may be that assumes in the background so startling a presence, alternately bars out and admits the supernatural lividness of the sky: a windowed spectre, whose eye-like apertures glow like a living thing, an architectural monster, born of plague.

Thus much for the purely æsthetic and imaginative portion of the work, a portion that raises it more than do the figures from all commonplace associations, and at the same time places it so high in imaginative elevation as to defy any one to disturb its pretensions by their loftiest flights in the same direction.

Poussin, always admirable in landscape, is here more than himself; or, what would be truer, is here closer to himself than in any other work. The difficulties that always more or less intervene between conception and realisation, appear to have been in this picture vanquished at a bound, though, again, technical power has furnished the scaffolding by which he has raised himself to this height, where lay the congenial idealism of his own peculiar mind.

In descending we are now trenching on the limits of a line of Art which must be considered altogether more or less technical in its general phase; not but that it has for its sustaining element invention and other high adjuncts, but that these, though they occur frequently, and lift the work in which they present themselves towards the head of its class, are still short of that invention and idealism which more particularly attach to the class of Art we are leaving, and without which they would not be that which they are, but descend to an inferior rank, and take it amongst those constituting the class we are approaching.

As regards invention, that amount of it which is necessary to the making a packing-case or a bellows, as well as it may generally be made, does not mark the minimum of those qualities as existing in the lower instances of our mental organism, and yet we cannot call them acts either of ingenuity or invention; and there is a large quantity of Art-work produced, which, though requiring much more of the two qualities than might be required in the manufacture of packing-cases and bellows, neither possess the utility of either one or the other, nor earns for the producers a claim to the character of inventive.

Some simple-minded person, with a taste sufficient to make him disclaim all admiration of Art in this low state, but still perhaps incapable of estimating it in its highest mould, very naturally asks "What becomes of all this sorry stuff?" He does not, perhaps, feel the full truth and extent of the fact, that man is not so much individually, as he is in the aggregate, an epitome of the world; that there are individuals amongst us who separately stand as human representatives of every individual quality to be found in it; that one mentally from birth—representative of ugliness—draws to him and assimilates, like a chemical affinity, all that is ugly, and quarrels with, dislikes, and rejects everything beautiful. These are the depositaries of what is ugly in Art: while the higher tasteful organisms, representa-

tives of those things which are beautiful, search for their like, assimilate it, become polished and classical, and are at the same time the depositaries of the ideal and inventive in Art. Those minds, the indigenous growth of the intervening spaces on the great mental gradient of nature, are representative of all qualities found graduating between the highest and lowest, and are the producers, when active, and the consumers, when passive, of all the Art-work that is ever brought into the world, varying between the beau-ideal and the grovelling.

Invention, or that quality which, if analysed, would be found to consist of selection and combination, and which has produced the beau-ideal, the sublime, the grand, and beautiful, ranks justly at the very head of all Art, and is considered widely separated from the technical. Painting and sculpture, however, like poetry, have their conventional niceties, separating the true from the fictitious; and, as all rhyme is not allowed to be poetry, so all that is new in the other Arts is not allowed to be invention.

Giving wings, fins, or wheels to a human body, adding a pair of horns to a man, or a peacock's tail to a woman, are essentially acts of invention; though we do not acknowledge it as a presence until, rising beyond these more obvious states, it shall be able to associate itself with a previous state of things, be, as it were, [requisite, fill a gap in a gradation, be demanded and acknowledged. Amongst the more successful of these obvious inventions is the Centaur, indebted mainly for its acceptance to the mistaken idea that the equine portion of the animal would be able to carry its human half untired to its goal. To indulge to the fullest extent in the luxury of this fallacy, the absurdity must be swallowed of an animal with two stomachs and two bodies, with no extra arrangement for the additional weight of the forepart. But when fiction is once introduced, it requires a whole new world to accompany it, and in this instance it admirably suited the state of things to which it was introduced.

There is, however, more genuine inventiveness to be displayed in treating the every-day circumstances of our own actual life, than in these equivocal and discrepant flights. And it requires only an exquisitely fine adaptation of mind to perceive, and a most straightforward mode of treatment, to enable a person, painter, sculptor, or poet, to be continually and unconsciously committing spontaneous inventions. Witness the bye-play of the actress Malibran, by which she endeared herself to her audience more than by the set parts of her *role*.

That it is difficult to be natural, might appear to us to be a strange thing, but it is much truer than strange; so that genius may be said to always present itself along with a natural man, and invention itself would—in our own art more especially—appear to be the power of determining what would take place under any given circumstance of persons, situations, and motives. The few last thrusts aimed at Richmond by the mortally struck Richard, as given by Kean, were so many nicely graduated acts of nature, of genius, and of invention, and to prove their worth, may be now repeated by the commonest tragedian to the end of time without becoming tiresome. As it is in the drama, so it is in painting, which is the drama in colours.

By a proneness of the English mind to the contemplation of familiar life, have the painters of this essentially familiar life country raised this walk of Art from comparatively nothing to absolute greatness;

\* Continued from p. 88.



and if it may not be thought invidious to instance a work by a living painter, I would mention one which would do to place at the very head of all works of a similar character. The picture is one of a mother in the act of high and ecstatic cuddle with her infant, painted by Leslie, R.A., and would do as a pictorial pendant to Kean's few last thrusts. A single look at it every morning would do to turn a man out natural and good-natured for the day.

Another picture of this class appeared in 1854, in the exhibition at the Piazza del Popolo, in Rome. It was by a Russian painter. The subject—rendered with a naturalness quite intense—was of a mother, intently, and at arm's-length, admiring the child she had just bathed, still radiant and sparkling from the water, but with an expression so perfect, so devoid of conventionality, and a drawing so fine, as to entitle it to the highest place. "The Wish," a single head by the late Holst, is another work of a dissimilar character, but perfect in the intensity of an ardent wish, perfectly relieved from the commonplace of upturned eyes, clasped hands, or the slightest trace of lascivious expression, which belong as a matter of tradition to nearly all heads of this class, and render them to the mass sufficiently equivocal in morals and meretricious to be admired. The head of Holst, however, had qualities which might set these general allurements at a discount. It was the head of all others that could wish up to the verge of faith; was stern, though of a woman, and beautiful.

What constitutes the absolute and intrinsic value of these three works? At first glance, their subjects would appear to be in each instance of the least possible importance; affairs of every-day life, occurring by thousands in every country, in every city and village. And, again, the actors: what might they be?

The idea that the subjects are of no importance is a most important mistake. On the instinctive, ever-enduring maternal ardour, the whole social tone of human relations is based and sustained. It is the culminating point of the affections from which all its other grades may be measured downwards. The two first-named pictures are most admirably chosen illustrations of pleasurable instances of this passion of passions, and both of them represent nicely discriminated degrees of maternal ecstasy, flowing from the possession of another and a dearer self. The Russian mother awake, and in full possession of her senses, if a mother can be said to be so while indulging in a rapture of this nature. The English mother, lost, and overwhelmed in one of those wild abandonments to the phrenzy of affection, in which it is the wonder of everyone not a mother, that the child should ever come out of the encounter alive. It was a picture altogether joyous, innocent, and intense,—the sunny side of life up to the dazzling point; which, to look at sufficiently unmoved, seemed to require that the mind should be protected by darkened glasses.

Then, as to Holst's "Wish." As to subject, what is more universal? To wish and to will constitute the grand prelude to all the initiative of life—to act is only left. The wish and the will are perfect in themselves, and constitute more of the real character of individuals than the act, which is a mere experiment.

Each of the three pictures, therefore, have for its basis a great thought of universal interest, masked only by the circumstance of its daily occurrence; which, like the rising of the sun, would, if announced

for a first time, call together the whole world as a witness.

As great thoughts, they were greatly sustained, though in different degrees. I would with the greatest deference suggest, that the picture of the Russian possesses a little too much of accessory, that that of Holst should have been enshrined in a background of equal simplicity and grandeur with the subject, and that the cards should have been discarded. In that by Leslie, the thought alone was pronounced, and is, consequently, more complete than it otherwise would have been.

Pictures of this character, embodying some universal and absorbing thought, cannot be considered technical, and must take their rank amongst classical and inventive works, when carried out with a high hand, and can only become equivocal when injudiciously ornamented by an undue display of technical accessory and dexterity.

As for the technical limits of this Art, they are a field whose dimensions extend as the Art itself progresses. The index which marks on the dial-plate of Art, the limits of its technical portion, ascends day by day, bearing to the whole of Art a larger proportion as it advances, and will, in all probability, include—by the time Art itself shall arrive at its maximum of excellence—most of its higher attributes, and much even of what is now assigned to invention.

In the commencement, its best, though really humble efforts were ascribed to nothing short of high genius. Of this, a better illustration cannot be offered, than the writings contemporary with early Art itself, in which works, which would not now stand the test of a moderate criticism, are described as miracles of genius, &c. An eulogy is laid at the feet of the painter who first emancipated the human head from the barber's-block type; and a second to the one who achieved its roundness: panegyric is repeated on every new turn of a face, and a grand rhapsody launched upon the astounding novelty of an open mouth.

The technical portion of the earlier works consisted in merely the drawing, and the light and shade, both equally obvious and easy, and the colouring obvious also, though more difficult. As Art advanced, technism advanced with it, and took higher ground; while every new phase of thought and operation formed another page of the book in which Emerson has said, "No man shall be able to bury his secret so deep," &c. Michael Angelo, of like mind with the ancient sculptor, found out the secret which the author of the celebrated Torso had buried so deep in that marble book, and derived from it his whole future style. To him—Michael Angelo—the entire range of thought and conception of the author of the Torso was afterwards an open volume, and the expression of it became a piece of straightforward technism, and might have been conveyed again in ten minutes communication with any other like-minded man.

Where technism commences has just been indicated, where it ceases depends altogether on the weight of the individual who pursues the art, for what is technical to one is invention to another. So, when and where Art commences, is of easy solution, as it was never extinct, but in its lowest state always maintained some flickering light, sufficient to warrant the existence of its germ. But, whether its full and complete development occupy a one or a ten centuries depends entirely on the fortuitous organism of individuals occurring during the supposed periods.

Art, notwithstanding, is most essentially derivative; and, Michael Angelo and Giotto

occurring at inverse dates, would, in all probability, have changed characteristics; for, in the bungling mode of Giotto, there is a naturalness and grandeur, or rather breadth of manner, which might, with the advantages of the sixteenth century, have resulted in something equally great with the works of the terrible Florentine.

The Elgin Theseus is of itself sufficient to create—to recreate a style equally great, if not greater, than that of Michael Angelo, if we had one as great or greater than Michael Angelo to receive its full benefits: the book is unclosed to all readers; the unpatented invention is open to the whole artistic world,—the common property of all comers. To one not great enough to derive an equally high type from its more direct source—nature—the thing itself is offered gratuitously. A Handbook to the Sublime. When the right reader turns up, the execution or reproduction will become a matter of mere technism. Works of equal greatness will spontaneously roll off like periods from a practised orator.

It may be asked, why should a landscape-painter draw all his inferences on Art from historical and familiar life-subjects, or that style which originates from the mixture of the two? But there are many motives to do this. One principal inducement is that, in referring to works of this class by the elder men, and amongst which is found little landscape, you address yourself to the world at large instead of one portion of it. Your inferences are derived from a mass of works, amongst which occur not only the universally acknowledged, but the actually classical instances of high Art: you avoid the most distant chance of the charge of either favouritism or jealousy; and, on the other hand, the principles and precepts of Art itself are universal, and apply in common to all styles, from history down to still life. The tests by which to assign a value to one or the other are the same, even up to the points of expression and invention, of which last there frequently occurs more in landscape than in the other styles.

Reynolds has erroneously said that *landscape* is not amenable to the same principles as *history*. Reynolds was a genius in his way, but not a universal one even in Art; he was great in his own walk, and, like many other limited geniuses, little out of it. He thought it, perhaps, necessary that he should appear to know something of all Art; and, in his dislike or jealousy of landscape-painters, endeavoured to lower landscape-painting.

If it may be said that the bulk of what is done in landscape is not capable of sustaining itself at the height I would place it, it is saying nothing, as the same may be said of all the other styles.

Under the general term landscape I would include all out-of-door scenes; and if anyone say that this picture is indebted to the figures for its interest, I say of another—Poussin's "Plague" for instance—this is indebted to the landscape.

The general all-pervading love of landscape and out-of-door life is derived from purely animal instincts; is universal, like all instincts, as in the presence of landscape alone is it possible to obtain the atmosphere on which we live in its greatest purity. This instinctive love of out-of-doors, like most instincts, may be undefinable, but possessed by all. The love of high landscape, on the contrary, is definable, and felt intensely, but by a few, and is derived from the higher and poetical instincts.

Topography in colours is quite sufficient for the first large class of individuals. The second and limited number demand high



genius to satisfy them, if they be ever satisfied at all, as written language is altogether more suggestive of the higher beauties, grandeurs, and terrors of the possibilities of landscape, than the more palpable cloth and colours of the greatest landscape genius that ever painted. This must always remain the case, as painting cannot draw largely on association. Language, therefore, will, first of all terrestrial things, become perfect amongst the complicated efforts of man. After that, form, as being the most simple phase of Art, will attain perfection, and most likely in sculpture. But the complications besetting painting at every point, may defer its full accomplishment to the end of time, but creating in its difficult and varied course a sufficient number of phases, in the hands of varied genius, to interest, amuse, instruct, and gratify the whole world during its progress.

Language, however, must keep her vantage ground, if from the admissibility alone of associative accompaniment; and Browning's description of a morning, Byron's storm in the Alps, Spenser's closer scenes, and the associative out-of-doors pictures of such men as Dickens, will never be reached by mortal painter.

The nearest approach to this power occurs in the "Stonehenge" of Turner; and the melancholy and sedate, monk-like, detached fragment, apparently leaving the scene of the storm, disturbed though grand, is an instance of inventive genius that must burn on like an eternal beacon through all the vicissitudes of Art, to light its votaries when it shall waver. The other figures of dead shepherd and sheep, are as nothing when estimated in comparison with this spectral fragment; they are not inventive, but merely obvious accessories to such a scene, a violent appeal to the sympathies, and resisted in proportion to its violence.

It is with landscape, as with history and familiar life, that the higher strokes of invention are oftener deduced from circumstances of every-day occurrence than from any far-fetched effort of the imagination, or any novel or complicated combination of an either mental or material character. The great art in the representation of the drama and history, and familiar life, is to promptly and powerfully give what the soul itself would do, modified by individual temperament. The great art in the realisation of landscape passion is to fuse into its broad treatment nothing short of, and nothing besides those elements, which each particular instance is not only most susceptible of, but which it may be said—of all others—to demand. To do this with a scene of the lowest possible pretensions, is to effect that great difference which separates landscape, as a noble style of Art, from mere topography in colours. The Stonehenge just alluded to is a noble instance in this direction, and created out of a scene which, under the ordinary circumstance of "a fine day for sketching," and a drive across Salisbury Plain, leaves the tourist's mind—if a common-place one—under an uncomfortable sensation of having seen nothing more than a few not very large fragments of stone on a very flat piece of uninteresting country. The next essential in high landscape is to avoid any attempt to mix, and, accordingly, attenuate the three distinct natural divisions of the style—the simple, the beautiful, and the grand or sublime. There is, in external nature, a continual occurrence of the elements which constitute these three states, each easily separable, and often disengaging themselves distinctly the one from the other; and all unequivocally great works,

which have stood the test of any considerable lapse of time, are referable for their greatness to this management.

It has often struck me in reading the "Odyssey," that the sublime of that work is a result of the unmitigated blackguardism and impulse of its heroes, in most instances huge depositions of animal force and irresponsibility; and that a similar source of the sublime on a larger scale exists in the inimical phenomena of terrestrial and atmospheric nature, made grander still by the absence of motive, and occurring totally irrespective of human affairs. I have the strongest conviction that when landscape shall rise superior to the technism of the style that at present distinguishes it, it will be in treading a walk to be found not only amongst the storms, but by a stormy mind. A Michael Angelo in landscape can scarcely yet be said to have appeared; the nearest approach occurs in Salvator, but who is altogether too picturesque to realise the possibilities of nature in her wildest state as well as her wildest mood. No one as yet has more than just pricked through the margin of this region; its vortex has never been approached. I again imagine that when the right organism turn up for the task, he will achieve it without figures or human incident. That if the present admirers of Art do not hang this class of work, it is that they do not carry him far enough, prick his imagination deep enough, and that the introduction of the figure tends much to weaken the hold on the mind, which the scene itself, sufficiently realised, would have. The present state of things is only to be reversed by the painter, and we must wait for him. But when he occurs, we shall as frequently have attached to galleries the "Room of Storms," as the "Salon de la Beauté."

#### GROTTA FERRATA.

IN the whole neighbourhood of Rome there is no spot more interesting to the artist or the lover of saintly lore than the monastery of Grotta Ferrata, situated on the confines of the great chestnut forest where I have whiled away the delicious, dreamy summer months. Looking down from our mountain eyrie, there stands the huge pile, majestically crowning the summit of the low fertile hills which abut on the dreary, burnt-up Campagna, now deepening into the brown and ruddy shades of autumn. The path from my home descends through romantic woods of magnificent trees, old enough, to all appearance, to have been cotermporaries of Amator and Numitor, the early kings of ancient Alba;—grand old chestnuts flinging around delicious shade and freshness, even under the sun's most fervid rays. After a time this woodland track of sylvan beauty opens on the Roman road, skirting the pleasant vineyards, now mantling with luxuriant leaves, under which the already purpling bunches of the rich fruit peep out. The songs of the *Contadini*, in a kind of rustic chorus sung in parts, come floating through the air, as they labour in the olive groves which border the sunny side of the valleys. The peach, the apple-trees, and the figs, bow down with the weight of blushing, bursting fruit, and tall flowers spring up in the hedge-rows and between the vines, giving a pleasant greeting as one passes. No wonder the ancient Romans loved the Arcadian beauty of the Albau hills, "where breathes the freshness of the main." Riding along on my trusty mountain pony, I have often found myself in an uncontrollable fit of enthusiasm, exclaiming—

"'Tis a goodly sight to see  
What Heaven hath done for this delicious land,  
What fruits of fragrance blush on every tree,  
What goodly prospects o'er the hills expand."

On one side are the rocky hills of old Tusculum,

heavy with dark woods; before, in the far distance, Rome—the Eternal—reclining like an eastern beauty on her majestic hills, backed by the blue mountains of the Romagna; to the left, bosomed in forests, repose the placid waters of the Alban Lake. In the centre of this fertile district, so abounding in classic associations, Grotta Ferrata is situated.

Quite away from the little groups of sunny-looking houses forming the village, away to the left, under the umbrageous shadow of wide-spreading sycamores and venerable plane-trees, uprise the turrets of the vast castle-monastery, surrounded by a moat, and flanked by solid towers, as imposing a mediæval structure—with its machicolated battlements, and castellations, and mullioned walls—as ever frowned down over a verdant land. To be sure it looks no more like a monastery than "I to Hercules;" on the contrary, its aspect breathes the very spirit of the fierce feudal ages. One expects to see the mailed retainers and helmed warders peeping over the turretted breast-works, to hear the men-at-arms sounding the shrill bugle to warn the garrison that a foe approaches, and to see the flaunting pennon of the Rovere, the feudal lords of the fortress, waving from the battlements, together with all "signs, shows, and modes," befitting the "pomp and circumstance" of war. But those grand machicolated walls are desolate; the solidly-arched gateway stands widely open; instead of armed knights and poursuivants, a pale, black-habited monk looks timidly out of an upper window; the lonely grass-grown court, flanked by castellated towers, flinging ominous shadows across the verdant lawns, is silent as the grave, save for the murmuring of the graceful fountain in the centre, dripping down silvery streamlets from a sculptured cup into a large basin beneath: court after court opens out within the walls, some bordered by pillared colonnades; others, dark and dreary, as leading down to deep dungeons

"Where the chain'd captive sighs for death,"

but all castellated, and warlike in aspect; all impressed with a martial defiant look, suggesting far other days, and making the poor Basilian monks that steal about look strangely out of place.

The church, standing on one side of a spacious columned cortile, looks at first sight like some great hall or vestibule, reserved for the barons to assemble when they keep their state; but one is reminded of its sacred use by the words "Domus Dominus" inserted over the door, and a certain fragrant ecclesiastical perfume of incense and flowers, heavy with the prayers of faithful worshippers, that comes floating through the portal. The interior, although modern, is solemn and impressive, evidently "a crown of rejoicing" to the good monks, who continually hover about and keep everything in a state of the most apostolic order. A cardinal, whose carriage waited at the door, was kneeling before the altar, surrounded by his attendants, his large scarlet hat lying on the pavement beside him.

Through an open door I unconsciously passed into the mortuary chapel, of modern gothic architecture. I started back on seeing a bier strewn with flowers, the offerings of some poor *Contadini*, who gave their *all* in those blooming flowers, to deck what lay beneath. How sweetly suggestive is this national custom of strewing the dead with flowers, frailest and fairest of the daughters of earth! The bier was spread with the usual covering of black edged with gold, the skull and cross-bones glaring fearfully out on the dark cloth. I was so taken aback, that for an instant I had not courage to advance; the sight of death is ever to me peculiarly awful. When I looked again, I saw stretched on the bier a lovely infant, pale and fair as whitest roses under the trembling moonbeams. It had died in peace, for not a look of suffering lingered on the small features, the delicate eyes were closed, the curling, golden hair rested on its faded cheeks, flowers were entwined round the small head, and strewn over the fragile form, all shrouded in purest white. The little hands were crossed on the chest, and tied together with a blue knot of ribbon, and among the fingers a red pomegranate flower, so red and



beaming, was placed, closely clasped in the pallid fingers.

Ah! there lay the hope, the joy, the delight of some fond mother's bosom. The star had fallen from some mother's heaven when that little form was laid on the sombre bier, when those bonnie eyes were closed, when that sweet infant voice was hushed, and that loved little one borne away out by the darkened door. Oh! what a world of misery hung around that bier! Life, love, hope,—all gathered into the small, narrow grave; and the flowers,—the bright, mocking, jocund flowers,—what did they do there, smiling in the dead child's hand? breathing of spring, and sunshine, and all pleasant, joyous things? the burning red pomegranate blossom in the lifeless hand, beside the awful skull and the crossbones, and the expectant worms watching beside? Oh! it was cruel!

I had heard of the famous chapel dedicated to San Nilo, but being lamentably ignorant of his history, I begged one of the monks, a most pleasing and gentlemanly man, to relate it. I have often observed there is nothing more gratifying to monks than asking them questions and minute details about their patron saints; it touches their local vanity like magic, and delights them, good, simple souls, as much as the praise of her beauty does a lovely woman. On the present occasion it was even so; with a benignant, gratified smile, the monk began.

"St. Nilo," said he, in Italian, "was a Greek of Calabria, born near Tarentum, one of those cities of southern Italy where so much that is classical and Grecian still lingers. Our saint, availing himself of the liberty granted by the Greek church, united himself to an excellent woman, *una santissima donna*,—they together, by their lives, setting an example of the holy and faithful discharge of all domestic virtues. But, it seems to me, Signora, *noi altri* are better off single, after all,—for, after living a few years in great happiness and peace, his beloved wife was taken to Paradise, and sad and melancholy San Nilo mourned her loss. Despair, solitude, and grief led him to take refuge in the unruffled harbour of a monastery, he became a monk of the Grecian order of San Basilio, the holy founder of monasticism in the East. He took the vows at the convent of Rossana, where he lived long in the odour of sanctity, and was at last so respected for his great *giudizio*, learning, and goodness, as to be placed at the head of the community. There he remained until the incursions of the Saracens driving him from eastern to western Italy, he fled to the famous Benedictine monastery of Monte Cassino, near Capua. But, alas! here fresh troubles awaited the *Santo uomo*, for the princess who ruled that district, Aloare by name, who was a wicked woman, sent for the saint, whose sanctity had made his name famous far and wide, and being troubled in her conscience by reason of a crime she had committed, confessed her sins to him, demanding absolution. But the blessed saint replied that, unless she was ready to make restitution to the family she had injured, and to deliver over her own son to them in place of the one she had caused to be murdered, for them to deal with as they saw fit, he would not absolve her, but rather would publicly denounce her as an unshriven and unrepentant sinner. The guilty mother could not resolve on the sacrifice of her son, nor could she prevail against the stern rectitude of the priest, although she offered him a large sum of money in order to induce him to wipe away the crime which weighed so heavily on her conscience, by the blessed words of pardon and absolution. San Nilo indignantly flung the money she offered him on the ground, and departed," continued the monk, "*ringrazziando Iddio che non era capace di un tal peccato*."

"Being no longer safe in those countries where the wicked Aloare ruled, he turned towards Rome, and seeking the solitude of the Aventine mount, secluded himself within the Church of San Alessio,—that humble servant of God, *e devotissimo Santo*, whose life of self-sacrifice and fortitude (living voluntarily as a beggar in rags, hid within his father's palace) make him of all other saints gentle and benignant towards those whose sorrows lead them to love solitude and contemplation.

"Rome was at this time distracted with revolutions and warfare. Otho III., Emperor of the West, suddenly leading an army into Italy, deposed the pope, John XVI., and placed a relation of his own in the papal chair. Murders and horrible excesses were the consequences of this violence, which San Nilo heard of in his retreat on the Aventine, with infinite pain, for the deposed pope, a Greek by birth, was his valued friend. The new pope and his patron, Otho, wished, however, to conciliate the favour of our saint, for he was held," continued the monk, "at Rome as elsewhere, *come un uomo veramente Santo, e ispirato da Dio*." But he would not listen to overtures from the wicked Emperor, any more than to the prayers and threats of the princess Aloare, so being no longer safe in Rome, he shook off the dust from his feet, and went to Gaeta. Otho afterwards, touched by remorse for the evil he had done, undertook a pilgrimage to the miraculous shrine of the glorious Archangel Michael, at Monte Galgano, desiring in his way to obtain a meeting with the Saint.

"At the sight of the venerable monk the Emperor fell on his knees, and entreated his prayers and intercessions, promising to erect a splendid church where stood the lowly oratory in which he and his companions then dwelt. But St Nilo, constant to his principles, firmly refused all these offers, together with the Emperor's flattering blandishments. 'These monks, my brethren,' replied he, 'who dwell around, are truly citizens of heaven, who here below live in tents as strangers and pilgrims upon earth.' Otho then entered their oratory, and, after praying there, was led by St. Nilo to his own cell. Here he pressed him again to accept a plot of ground anywhere within his dominions, promising richly to endow it. But our saint, shaking *Sua Maesta*, answered that, 'If his brethren were truly monks, the Divine Master would not forsake them.' Then the Emperor, who had even knelt to the saint, rose up, and begged him at least to ask any boon or favour for himself he might desire. Our blessed saint, touched by his importunity, laying his hand on the Emperor's breast, replied:—'All I ask of you is, that you will save your own guilty soul: though a mighty Emperor, you must die and give an account of your actions to God like other men.' After this interview Otho returned to Rome, where, the people rising against him, he was ignominiously driven out, and died soon after, while our saint removed from Gaeta and founded this monastery near Frascati, where he lived in great peace with his friend San Bartolomeo, saying every day mass in the Greek tongue, a custom we religiously continue until this day." "Come, now, Signora Mia," continued the monk, "and look at the frescoes with which Dominichino decorated the chapel dedicated to our saint, and his disciple the holy Bartolomeo."

On the walls of this chapel Dominichino has transmitted to posterity the records of St. Nilus's life, in a series of the noblest frescoes this great master of the Eclectic school ever executed. None of his works at Rome are more perfectly preserved or more brilliantly coloured. The good Basilian monks, with reason, esteem them the glory of their church,—a shrine before which all creeds must bow in a truly catholic worship of immortal Art.

"Dominichino" our loquacious and intelligent monk went on to inform us, "was in his twentieth year when he painted the chapel, and was driven out from Rome by reason of a crime he had committed—'*un delitto per una certa donna*' (woman being always at the bottom of every mischief). This 'ladye of his love' accompanied him, it seems, when he fled from justice and from Rome, dwelling at Frascati close by, while he himself invoked the protection of his patrons, the Farnese, who granted him an asylum within the citadel of the monastery of Grotta Ferrata, included in the diocese of Cardinal Odoardo Farnese."

During his exile among the Basilian monks, which continued some time, Dominichino was employed by the Cardinal to paint this chapel.

These frescoes are evidently the work of a conscientious young painter, from the faithful portraiture and identity of nature visible in them,

before an acquaintance with other schools and masters had rendered his style conventional. Yet, great as were the powers of Dominichino, these works alone would suffice to show how infinitely in point of fancy and imagination he was inferior to Raphael, although undoubtedly his superior both in colouring, and in a certain true and life-like expression he threw into his finest works. In elevation and classic elegance Dominichino was, however, entirely distanced by that "unrivalled sovereign of the realms of grace," whose heavenly imagination seemed absolutely to inspire humanity, until it became in aspect like unto the Godhead in whose image it was created.

Dominichino dealt rather with the *realities of life*, which he faithfully depicted, and ever laboured on and on, slowly and surely, with an industrious perseverance, that gained from his contemporaries the nick-name of the "Ox."

Two large frescoes occupy the principal walls of the chapel; that to the left representing the "Meeting of San Nilo with the Emperor Otho," who, half kneeling, casts himself despairingly into his arms. The mantled, jewelled king, with his magnificent train of armed and plumed attendants and horses, offers a fine contrast to the sombre robes of the venerable saint, who contemplates the royal sinner with a look "more in sorrow than in anger." The composition is full of figures, but fails in the *geometrical order* and dramatic grouping so admirable in Raphael and the higher masters. The principal subject is thrown too much into a corner. At first sight, one is puzzled to distinguish St. Nilo and the Emperor among a mixed crowd of figures. The colouring rich, but not glaring, is as fresh and bright as if painted yesterday. Trumpeters, attendants, and pages, are gathered in the central foreground in various attitudes, full of simple yet energetic action. A great white horse with distended nostrils, swelling veins, and pricked-up ears, prances out of the picture. It seems to listen, with its vivid eyes, to the clang of the trumpet behind: a moment more and it will be beside you. Yet, marvellous as is the action and fire of this horse, it is vulgar and coarse in form,—no better indeed than a Flemish steed. Admirably expressed is the terror of the page who holds it, reminding one, in general treatment, of the type of the mediæval page in which Pinturicchio and his school delighted.

Dominichino has represented himself as a youth holding the Emperor's horse, while near him stand two attendants, portraits of his friends Guido and Guercino, who, if they resembled those portraits, must have been unaccountably ugly. Guido, a brutal, vulgar-looking man, with a strikingly unintellectual expression, more resembles a Dutch boor than anything else. Guercino, seen in profile, is hawk-eyed and Jewish, with a tremendously prominent nose; and Dominichino himself a keen-featured Zingaro, looking quite capable of committing every possible crime, "*per una certa donna*." Such a trio of ill-favoured geniuses never were assembled before, I verily believe! The Emperor alone has a noble, manly countenance.

A female figure in the centre, habited as a courtier, in a blue cap and white feather, full and voluptuous in form, with golden hair flying unbraided in the breeze, at once catches the eye. There is a wild bacchanalian look about the lovely face, and "tresses unconfined,"—the expressive, though somewhat dreamy eye, gazing full on the spectator—thoroughly Italian in character, spite of the Saxon fairness of the complexion. "*Quella persona*," said the monk, looking rather confused, "is the *bella* for whose sake Dominichino committed the crime for which he was banished Rome, and who, it is said, cost him his life afterwards, *poverino! Una ritribuzione mandata da Dio davvero*." "It is said," continued he, "that afterwards, when the picture was uncovered, and the portrait was recognised by the parents and friends of the *damigella*, they were in such a rage at the public affront put on them that they threatened his life, and that he was again obliged to fly away somewhere else. So it seems, Signor, Dominichino was no sooner out of one *impiccio* than he got into another,—all for his sins, and too great love for *le belle donne*."



A distant view of the Castle of Gaeta, where the interview between the Emperor and San Nilo took place, finishes this most varied and interesting composition,—which, in spite of many obvious errors of composition and taste, is a masterly specimen of the occasional perfection attained by the otherwise objectionable eclectic school.

But far more excellent is a smaller fresco, representing San Nilo on his knees, healing, by his prayers, a demoniac boy with the consecrated oil taken by San Bartolomeo (who stands in the centre of the group) from the lamp burning before the shrine of the Madonna; the whole work is a prodigy of expression. Indeed it is not in the power of words to describe the vitality of the stiffening attitude of that livid child, thrown back with outstretched arms in a paroxysm of the fit under which he suffers; the pallid, death-like tint of the flesh—the upturned eyes starting from his head—the straightened hair—the strained and stiffening limbs—as, resting on his toes, he presses with agonised energy against the figure who supports him. The forms of the boy, though not so large and grand in style, are, in my opinion, infinitely to be preferred to the strained and unnatural demoniac Raphael has introduced into the foreground of the “Transfiguration.” If Dominichino imitated the idea (as would seem to be the case) from Raphael, he has surpassed the original, both in severity of anatomical truth, and correctness of expression and drawing. Nothing can be finer or more appropriate than the solemn, grey colouring, as suitable to the gravity and mystery of the subject. A dull yellow and black are the prevailing shades in the draperies; the heads are low in tone, or rather are in half tint, giving a simple breadth without undue effect. The drawing of the hands and feet of the brother holding the oil is marvellously true and correct; indeed, in *material truth*, the whole fresco is inimitable. Among the other figures is the anxious, kneeling mother, one arm wonderingly upraised, while in the other rests a lovely infant. The two boys standing before her, drawing backwards in fear and trembling at the miracle, are finely expressed and contrasted with the calm figures of the two monks,—especially San Nilo, who,—quietly holding the lamp, behind which appears a circular image of the Madonna and Child,—stretches forth his hand, and touches with the sacred oil the tongue of the demoniac.

Two other frescoes are much inferior both in colour and general interest. In one, to the right of the altar, the Madonna appears in a “glory” to the two saints, kneeling, and presents them with a golden apple as a symbol that on that spot she commands them to erect a church in her honour. The apple is said to be preserved in the foundations of the belfry. Another fresco, of equal size with the “Meeting of St. Nilo and the Emperor,” represents the “Founding of the Monastery of Grotta Ferrata,”—a somewhat bold composition in point of grouping, with fine architectural details in the background, the whole much faded withal, and injured by the damp. San Bartolomeo, who undertakes to erect the monastery, in obedience to the virgin’s directions, after the death of St. Nilo, the first abbot and patron saint, stands in the centre, examining the plan of the new building,—presented by the master-builder—through his spectacles. Masons and workmen form various rather uninteresting episodes in different portions of the composition; some are digging up an ancient sarcophagus, discovered in laying the foundation, while others are in the act of raising a column, which, according to tradition, would have fallen on the heads of the workmen, the cords having given way, had not one of the monks, rich in faith, sustained it with his single strength. As a whole, this fresco is poor; evidently a minor work; the composition scattered; the details are dry and meagre, even for Dominichino: the subject, indeed, is exceedingly unmalleable, specially for so natural and artistic an artist.

The only graceful “bits” are a life-like group of women and children, and a peep of background, looking as if it had been copied *verbatim* from the beautiful ruins of Adrian’s villa at Tivoli. With the exception of the subject-

foreground, the composition reminded me in general characteristic treatment of another famous fresco by Dominichino, “The Flagellation of St. Andrew,” in the Church of San Gregorio, on the Cælian hill at Rome.

On either side of the hill appears the “Annunciation;” the Virgin, shaped in her conventional robes of red and blue, kneels, while on the opposite spandril, the archangel,

“A smooth-faced, glorious thing,”

golden-hued, and glittering, yet breathing the brilliant hues of paradise, pronounces the words which make her “Blessed among women.” On the altar is a dark and uninteresting picture of the “Virgin,” by Annibal Caracci, and on either hand, two beautiful fresco figures, by Dominichino, “St. Edward of England,” and “San Eustachio.” Why Edward the Confessor, our solitary royal worthy, is selected from the great army of saints and martyrs, to decorate a votive chapel near Rome, I could not conceive; nor did the monks enlighten me. San Eustachio appears as a gentle, holy-looking youth, who turns his head, to contemplate the crucifixion of our Lord, miraculously revealed to him while hunting in a vision, seen between the horns of a stag, which is introduced looking over his shoulder. There is an earnest pensive character about the head very remarkable; a look prevenient, as it were, with a prophetic consciousness of his own shocking martyrdom. The cupola and the architraves are ornamented with some exquisite vignettes, finished with the care and precision of miniatures,—San Cecilia, San Monica, San Agnese, &c.; while below, on the spandrils of the arch, float four charming angels, of quite celestial beauty, bearing holy water, incense, the asperge, and the cross. No “Loves” of Albano, in his happiest inspirations, ever exceeded them in refined and classic elegance. Dominichino’s isolated heads, and figures of angels or cherubims, are always beautiful. He is invariably more successful in grouping angels, whose flowing lines and airy draperies form, so to say, a bouquet of connected lines in a compact order of form, than in arranging numerous figures collected to portray any particular event or action. Other scenes from the Life of St. Nilo decorate this most interesting chapel, where such unspeakable grace and propriety of arrangement are observable, both in the minutest as well as the principal details. Grand whole-length figures of celebrated saints of the Greek Church, painted by the same master-hand, are ranged around the chapel under the cornice,—solemn and venerable forms,—the very *Genii loci*, that seemed to loom down with reproachful glances on us sinners beneath.

The extreme beauty and finish of the compositions, the propriety of the subjects, and the general historic interest of the chapel, have led me into greater length than I intended. Perhaps I valued these brilliant frescoes the more intensely, seeing them, as I did, isolated from all other works of Art, amid the verdant recesses of the Alban valleys.

I thanked the courteous Basilian monk for the explanations he had afforded, and returned into the church, where were assembled a whole bevy of rebellious little urchins, gathered from the neighbouring *paise*, busy repeating the “*dottrina*,” a kind of catechism or litany, to another monk who stood near the altar, habited in the black tunic and cowl of his order, the tunic fastened by a girdle of knotted cord; he recited the first sentences, to which the children loudly responded, here and there a little voice stammering on after the others had ended, for want of promptitude; the child was duly rebuked. Once, when the little chorus sounded intolerably loud and shrill, the benevolent looking monk significantly pointed to the mortuary chapel beyond, where lay the flower-strawn dead, a hint not lost on the children, whose voices melted down to an almost reverential whisper as they glanced to where the little corpse lay.

I remounted my pony and retraced my way through the forest, where the shades of evening had already gathered.

FLORENTIA.

## “L’EXPOSITION UNIVERSELLE DES BEAUX ARTS,”

AT PARIS.

NEED we say, in reference to the great experiment, which is now being wrought out in Paris, that all our sympathies and good wishes have accompanied it from its commencement to its conclusion—*ab ovo usque ad mala*. Perhaps, in these columns, we may be allowed to profess an especial interest in a world-wide challenge to competition, when Art in its purest fineness—in its highest vocation—is associated with those zealous creations of factory, foundry, or workshop, on which its refining influence confers their crowning value. To that practical end it is our pride to have unswervingly laboured—not to confound the two great agents in an anomalous attempt at combination—but, while ever keeping them fittingly apart, still to bring them into that well understood and uniformly maintained proximity, by which the spirit of the one might be assuredly transfused into the other and impart to it the redeeming vitality of grace and beauty. By the unaltered fidelity of our aims and efforts in this direction, we have hoped to see the obvious disadvantages, under which our great manufacturing classes have laboured in competition with their foreign rivals, gradually disappear. Having had these great guiding purposes ever in view for ourselves, we witnessed with corresponding gratification the initiatory example so spiritedly set at the Dublin Exhibition, of which this more extensive undertaking of France may fairly be deemed the result.

On all hands, this great convention of art has been compared to those immortal games of Greece, upon which, Olympus looked down. This association with the golden classic time commends itself to the scholar’s fondest reminiscences, picturing forth the gallant sons of Athens, Lacedæmon, Corinth, and all the lesser Hellenic states, hurrying on in the full fervour and hot haste of youthful emulation, to those matchless athletic contests, where the sculptor’s eye was familiarised with faultless forms, and where hand and heart were disciplined into the heroism that gave Thermopylæ its Three Hundred.

A still higher competition, however, has now been devised in these Olympics of the painter and the sculptor—where mind meets mind, either in simple strength, or panoplied in the finest-tempered intellectuality. And, let it not be forgotten, that Art alone affords occasion for such a reunion of all comers and from all quarters. The philosophers and poets of different countries and languages can but poorly appreciate the felicity of each other’s originalities—those delicate significances of expression, which resemble the fine demi-tints of a painting. How little can the French savant, or even the German, take in the subtler charms of Shakespeare! And, again, with what a strongly contrasted perception did not Cowper and Pope contemplate the text of Patriarchal Homer! Art, on the contrary, is *monoglot*—it has no confusion of tongues—its medium of communication, however modified by style or provincialisms, is the same to all—let its masters meet from opposite hemispheres—let their tongues vainly hesitate reciprocally to effect their function—thenceforth issues this interpreter, in whom all alike have confidence, and clear as crystal is the interchange of thought that forthwith ensues. Here in mid-Europe, we have thus the Mexican and the Peruvian in close communion with the Norwegian and the Swede.



They are brothers in the perfect interchange of familiar thought.

When the general structural plans for the Exposition of 1855 were discussed, there could scarcely have been a second opinion as to the expediency of having the fine arts set apart from the distinctive industrial or commercial display. In fact, to look no further than mere considerations of convenience, a visit to one, or the other, with an appreciating eye, is too much of a task for one day's work—each is quite sufficiently exhausting in its peculiar exactions. A separate structure being then necessary for the works of Painter and Sculptor, the available site which has been selected at the end of the Avenue de Montaigne, within a few minutes' walk, beneath embowering trees, of the main building in the Champs Elysées, had much to recommend it and but one serious objection, namely, its close proximity to a Sugar Refinery. Against, however, the warm advances of such a neighbour, security was sought in the services of an effective garrison of Pompiers, whose methodical and incessant surveillance of the premises has since been worthy of every encomium. It should be here remarked that Mr. Cole and Mr. Redgrave took, in protection of the interest confided to their care, every precaution that prudence could suggest—so much so, as to seem to the vivacious and confident French officials, to fall into a predicament of supererogation. A responsibility, however, involving insurance to the amount of 130,000*l.* might well enable them to smile at such petulances.

The task of designing the building, in which the works of the French School, besides those of artists from *Five-and-Twenty* other countries, who had responded in acquiescence to the invitation to join in a general *concours*, was confided to the architect Lefuel, who has had the honour of succeeding Visconti in bringing the works at the Tuileries and Louvre to their conclusion, and who has, in this instance, skilfully met his responsibility. As his structure grew rapidly into existence, the vast skeleton, which it presented in an elaborate frame of beams, cross-beams, and all minor ligneous appliances, seemed perilous in the extreme—but little of solid stone material was drawn into its construction, and it might have seemed to be compacted after the quaint sturdy manner of those immemorial farmsteads, which still, amid the undulations of Kent, and occasionally in Normandy, pique the artist with the picturesqueness of their brown protruding ribs. The invaluable and abounding Paris gypsum came, with liberal profuseness, to veil all this wood, and in a startlingly brief period, the vast pile was found gleaming all in white, where but a vacuum had been before, on the high roadside. One fine morning it loomed forth like an exhalation on the banks of the Seine.

As this building, unlike its greater neighbour in the Champs Elysées, is but intended for an ephemeral existence, the architect has discreetly refrained from lavishing on it any elaboration of ornament—either exteriorly or interiorly. The façade is simply and not inelegantly designed, presenting a hemicycle, occupied, at but narrow intervals, by seven wide arched entrances—the intervening surfaces ornamented by light floral arabesques. Upon its cornice is inscribed in letters of gold, *Exposition Universelle Des Beaux Arts*.

We may here remark, that we do not propose, on this occasion, to diverge into any minute comparative critical notice of the vast array of works, which have been brought together in this unprecedented pic-

torial review, but simply and clearly as may be, to give a record of their number—of the arrangements that have been made for their reception, and of their pretensions, in the most general sense of the word.

That portion of the building which is devoted to paintings in oil, is a parallelogram—some 459 English feet in length, and 243 in breadth. With the lower half is connected a Sculpture Hall, which enlarges that number to 300. The whole area has been planned into three great central saloons, bounded by many transverse and collateral galleries of various dimensions in length and breadth.

Upon entering the peristyle from the Avenue de Montaigne, we, at once, find ourselves in the first transept, upon the walls of which, rather sparsely, it must be confessed, suspended, we find the contributions of the due North—Denmark, Sweden, and Norway—together with a few pictures from Peruvian pencils—from the Roman States and Tuscany. The Northmen are characteristically vigorous in proportion to the fewness of their deeds. Gronland for large flower and fruit pieces—and Nordanberg for a bold and well elaborated specimen of *genre* deserve special attention.

Alas! for Rome!—when, heart as she is, and has been, of glorious art from whence its pulsation has fervidly throbbed through all the schools of Europe, she but manifests such sterility of creative power, even under the inspiration of a call like that which has here brought so many of her *alumni* together!

Strange it may seem, but such is the fact, that, of the *Thirteen* canvasses which she has sent in on this occasion to sustain her credit, that which, for intrinsic merit, takes the lead—in which, soul for expression and true artistic feeling for effect are conspicuous, is due to the pencil of an Englishman—Frederick Leighton "*né à Scarborough*" and "*élève de M. Edouard Steinfeld de Francofort*." The subject for this, and it is a fine one, is the reconciliation of the houses of Montague and Capulet over the bodies of Romeo and Juliet. Opie treated nearly the same subject with remarkable vigour and feeling. Let us hope that his native country may hear and see more of so promising an artist as Mr. Leighton.\*

Tuscany, too, almost a rival *alma mater* as she is to Rome in Art, sends here but six paintings, of which three are copies!

Having traversed the entry hall to the extreme right, the British visitant had better not retrograde in order to gain the central way of onward movement, but let him, from where he stands, cast his eye down the long lateral avenue and he will find before him that portion of the Exhibition in which he will feel most interest—viz. the gallery of his country's art—modest, it must be allowed, in its aspect. It runs along about three-fourths of the side of the building, with a width of twenty-seven feet, and a proportionate height. The arrangement by Mr. Bell of Sculpture in groups and in single statues at intervals down the centre of this line, has been devised with a skilful eye—breaking as it does monotony of perspective, and in lieu thereof, giving an agreeable animation of general effect. From the circumstance of almost all the works in the British collection being strictly of the cabinet class, it will be found that they appear to more advantage here than if they

had been, from the first, favoured with a more imposing position. Two hundred and thirty-two paintings in oil are here exhibited from the easels of ninety-seven artists. Amongst these are certainly all the names that now greatly illustrate what the French critics fondly style *the singularity* of the British School. We cannot, however, but feel that we are now far from our strongest day of art, and join cordially with our Committees in regretting that the decree of the French Government precluding the admission of works by artists deceased before June 1853, prevented the exhibition of pictures, statues, &c. by some of our most distinguished modern artists—it being only necessary to mention the names of Turner, Callcott, Hilton, Wilkie, Collins, Etty, Constable, and Haydon, amongst the painters; of Wyatt and Wyon amongst the sculptors. This great constellation of men of genius unhappily vanished from our sphere within no very great lapse of time—like our poets, their contemporaries—leaving no young successors to bring equivalent, or more brilliant lights to supply those, which with them we lost.

In this particular, France has found Fortune much more propitious, and, happily, she is but little touched by the decree alluded to. Never, since the commencement of the present century, to go back no further, has she been so strong as she is at present in pictorial Art. She has been gradually rising out of styles eminently vicious, and has preserved all the regenerators of her schools, if we except the great Jéricault, up to the present day. Knowing, as we now know, how the vast space reserved by the French committee for their countrymen has been filled up, we cannot but regret that those men amongst ours, upon whose genius the honour of the country had to repose, were not illustrated more amply and variously than they have been. Surely some more of his earlier and more faultless works should have been added to the two sent to represent that most exquisitely poetical of landscape painters—Danby. Mr. Leslie might have doubled his five—Stanfield his five—Maclise his two—Creswick his three—and even Mulready and Landseer their nine.

As it is, however, the British gallery looks to much advantage; the purity and brilliancy of its pervading tone of colour pique the attention of stranger and critic, and win to it, we may fairly affirm, more than its relative share of visitors. It is but just to add, that, the arduous duty of hanging for so critical an occasion was very carefully and, on the whole, successfully accomplished by Messrs. Redgrave, Creswick, Hurlstone, and Warren; and that, when all around them was so much tainted with procrastination, they were severely precise in having their task effected even for the 1st of May. British sculpture was placed partially, as we have noted, in this gallery of pictures; it has, however, been chiefly arranged in a small gallery, or saloon, to which the entrances and exits open out of the former. It must be confessed that this, in its general appearance, is rather a depreciating receptacle for the marbles committed to it; but, on the other hand, it ensured the advantage of the works being kept apart, and placed in accordance with the judgment of our English commissioner, Mr. Bell: and, again, it ensured them a side light, instead of the perpendicular beams which infelicitously fall upon the crowded ranges of works in the Grand Hall.

The names of Gibson, Baily, Macdowell, Foley, Bell, Lawlor, Macdonald, Weekes,

\* When these lines were written, and at the other side of the Channel, we had not been aware that Mr. Leighton had already sent his pencil's first representation to the Royal Academy—causing therein not a little surprise—ruffling the dove-cotes in Corioli. We beg he will construe our sincere anticipation into a hearty welcome.



Stephens, Durlam, &c., &c., give warrant that, in this department, Great Britain is well represented. There are a few good busts by Moore, Park, and Stevens. In some cases it would have been well if a severer spirit of selection had been exercised in giving works of sculpture the extensive honour of a voyage across the Channel; it is also unfortunate that a necessity should have existed to send plaster casts to such an exhibition, where marble was the rule, and the meaner material looks to obvious disadvantage. We may conclude our notice of the British contributions on this occasion by stating that in the gallery above, which has been carried round the building, and to which access is had by stately staircases at each corner, in front, the British miniatures and water-colour drawings are seen to every advantage. Ross, Thorburn, and Carrick give an admirable selection of the former: the latter are well represented, need it be said, from the studios of J. F. Lewis, F. Taylor, Nash, Haghe, Warren, Duncan, Cattermole, and Bartholomew. Mr. Lewis's exquisite works, "The Harem" and "The Arab Scribe," have, as might have been anticipated, attracted special and minute inspection. By the bye, our French friends acknowledge, with significance, the unique merit of our "aquarelles."

In this gallery are also British architectural drawings, where the contributions of Digby Wyatt, Sir C. Barry, Burton, Owen Jones, Scott, Cockerell, and Hardwick are conspicuous. Many of our best line engravings and lithographs, with which the public eye has been familiar, are here in goodly array. It is to be regretted the contributors have sent specimens so far below what our artists are capable of producing: the works of the Thompsons forming almost the only exception.

Let us now lead our readers back to the first transept, from which we have set out, and make a regular forward move through its central archway. This brings us into a second and parallel transept, where we find Switzerland represented by 38 artists and 94 works; Baden by 9 artists and 14 works; the United States of America by 10 of the former and 39 of the latter. A pervading vigour marks the Swiss canvas, but its chief attraction is one small masterpiece by a young artist, Van Muyden, representing, to the life, a "Refectory of Capuchin Monks at Albano," in which singular power and simplicity of style are finely combined. Baden takes just pride in her Louis Kraus, whose "Gypsy Encampment," and "Morning after a Rustic Carousal," display an original vigour of expression and colouring that promise a future first-class artist; she also claims, and with justice, Winterhalter as her own. The United States have not done much to prove to Europe that their go-a-head utilitarian powers have been able to relax sufficiently for their attaining the accomplishment of Fine Art.

From this transept we now move into the first of the three great central saloons—it is occupied by Prussia. Kiss's colossal equestrian group of "St. George and the Dragon," a work of vast executive vigour, but, for the purer quality of sculpture, much inferior to his "Amazon," holds, in truly formidable guise, possession of its centre. The labour with which this dragon has been wrought in detail,

"With scale on scale it scaled is,  
As thick as scales may lie,"

(to travestie old Derrick), indicates wondrous industry, but a very mechanical Promethean verve.

One side of this saloon is occupied by

large Cartoons from the hand of Cornelius, being designs for frescoes to be executed on a *Campo Santo* at Berlin. They will disappoint, we apprehend, the admirers of this great artist. He may reserve his powers for the frescoes, but here there is much more exaggeration of action than lofty expression. Here will be found Begas's favourite work of "Christ predicting the Fall of Jerusalem," not so remarkable for vigour of tint, as for its sweetness of pathos. The other works of the Prussian school here exhibited, 135 in number, descend from the broad canvas, and the style sublime. They are, as a class, highly creditable—in landscape, genre, and portraiture. Many a visitor will linger to develop all the charmingly fanciful illustrations with which Schroedter, a pupil of Schadow, depicts in delicate water-colour tints "The Four Seasons." We should add that nine Cartoons by Kaulbach, which are suspended in the Great Sculpture Hall, are not unworthy of his great name.

Flanking the Prussian quarter on the left will be found the Austrian, Bavarian, and Wurtemberg Gallery. At the word Bavarian, what lover of art will not enter and look round him with eager interest—but in vain. Here are but some 65 cabinet oil paintings, which would indicate that the soul of that art, which has won the admiration of all Europe, was centred in frescoes, that may not be abstracted from retentive walls, even to honour a festival of Art such as this.

In the 52 contributions of Austria and the 9 of Wurtemberg, there is a level mediocrity, which will not draw very severely upon attention.

On the left side of the Prussian Saloon will be found the Belgian Gallery and that of the Pays Bas—the former having a collection of 224, the latter of 94 works. In both a pervading propensity will be observed to emulate the great old names of the Flemish and Dutch Schools. Belgium has not here her most ambitious pencil, and that to which she gives her choicest wreath; Gallet has not favoured France with a canvas. A jealous spirit has, we believe, been here at work, which has been so far untoward. Something of the same kind has withheld the productions of the chisel of Simonis from the array of marbles collected on this occasion.

"'Tis true, 'tis pity, and pity 'tis, 'tis true."

In the transept, which separates the Prussian from Middle and First French Saloon, will be found and scrutinized with no common interest, the works, in number eighty-four, which have been sent to represent the quondam schools of Murillo and Velasquez. Spain has not as yet, however, returned to her good old ways of Art. In portraiture she shows best, and Madrazo is her leading man. His pencil has delicacy and spirit, and his works are highly pleasing.

And now we enter upon this middle and noble hall, where the riches of the French school commence their development. That process is carried out through the rest, residue, and remainder of the building, with a profusion and a variety, for which but too many of our British artists have been, we apprehend, unprepared. Every branch of Art finds its representative amongst the 1867 paintings which are here collected—from the full-sized sacred subjects of the veteran Heim, which have been withdrawn from the church-walls which they have long illustrated, down to the exquisite *morceaux* of genteel comedy, with which Meissonnier renders invaluable his miniature vehicles: from the acres of battle-field, upon which the ambition

of Vernet must deploy itself in panoramic battalions, to the thorough artistic cabinet canvas whereon Decamps, in sublime obscurity of detail, depicts the rout of myriad Cimbrians. Here, too, every mode of effect may be found illustrated, with no common mastery,—from the seemingly reckless dash of Delacroix, to the feminine yet effective delicacy of Hamon. To institute an impartial yet truthful criticism of the host of clever works which are here marshalled would be a task of no ordinary labour, which at the present moment we happily are not called upon to undertake. Let us then, simply state, in order that it may be unequivocally understood, how thoroughly the French committee, entrusted with the management of this cosmopolitan review of Art, determined that the merits of their own schools should be exemplified and understood, the names of a few favourite artists, and the number of their works displayed upon these walls. They are Lehman, 21; Vernet, 22; Gudin, 25; Delacroix, 35; Ingres (to whom an entire saloon is devoted), 40; Decamps, 45. From six artists, 188 pictures! In sculpture, 354 French works are exhibited; Austrian, 86; British, 74; Belgian, 28; Prussian, 53.

Need we say, then, in terminating this notice, that to consider this "*Exposition Des Beaux Arts*" anything in the nature of a true competition, in which the relative merits and position of the different schools of the civilised world or of Europe, to go no further, may be fairly ascertained, upon equitable comparison, would be a most delusive error. In the almost total absence of the great German fresco-painters from its muster,—in the exclusion of works of our British men of genius, who have belonged to the era, but have ceased to live, move, and have their being on its stage, in the comparatively inadequate evidence, tendered and admitted, of the powers of those whom we still recognise as our leading spirits, to come to any other conclusion would assuredly neither harmonise with the spirits of olden Olympus, of mediæval chivalry, or of modern prosaic justice.

#### THE INDUSTRIAL EXHIBITION. PARIS.

WE presume—though it is far from certain—that by the time these pages are in the hands of the public, the contents of the beautiful edifice in the *Champs Elysées* will be in something like order and arrangement,—so far, indeed, as to enable the visitor to form an idea of what it will ultimately contain. Our second visit to Paris, at the commencement of the last month, furnished us with little to say concerning progress towards completion; the workmen's hammers still echoed through every part of the building, in the labour of erecting cases, hanging draperies, and putting things into what seamen call "ship-shape;" but it will take a considerable time to effect this object, for it is evident that at present there is no heartiness engaged in the work: the manufacturers themselves, and the men they employ in the building, seem equally indisposed to exert themselves, while the managing committee, instead of urging the contributors to expedition, and aiding them by well-directed advice and judicious arrangements, have performed their duties so unsatisfactorily that a very general impression prevailed in Paris that the government intended to take the conduct of the exhibition into their own hands, in order to avoid absolute failure. When we last visited the building the English departments, especially those connected with the gold and silver, glass, stone-ware, steel and iron works, made a goodly show; the stalls of the manufacturers of textile fabrics were in a forward state, and we believe their



owners only waited till the dust created by the workmen had somewhat subsided to put them in complete order. The East India Company make a gorgeous display of oriental productions in ivory, embroideries, &c., arranged in true eastern fashion; these contributions make a splendid show, but they are of little service, as matters of study, to the European manufacturer.

The Prussian department, varied in its contents, looks well in its finished state; while the Austrian contributions, rapidly proceeding towards arrangement, include many objects of beauty and excellence, some of which we hope to engrave hereafter. But our single sheet of engravings this month is a commentary on the backward position of matters in the Paris Industrial Exhibition, for it is a fact that up to the time when it was essential to go to press, we could not collect sufficient materials, of such objects as we should choose to illustrate, to make up a second sheet: we therefore propose to supply the deficiency in our next, or some succeeding part.

There is a space marked off for America, but there was little or nothing in it when we were there. Belgium appears to have forwarded a goodly assemblage of her productions; carpenters and porters, however, were too busy with the packages to enable us to say much concerning their contents, though we saw some well-sculptured chimney-pieces and furniture.

Holland, Switzerland, and the other minor European states, were scarcely visible. The contributions of Canada will be chiefly confined, as they were in our own exhibition, to her agricultural productions. Speaking of these, we may remark that the building intended for the reception of the machinery and natural produce was rapidly receiving its contents; it extends for nearly a quarter of a mile, parallel with the Seine, from near the *Place de la Concorde*; it was not open to the public on our recent visit.

The French manufacturers are undoubtedly the most in array, except in the silk, velvet, and ribbon departments; the glass cases containing these look remarkably rich, and are just what we should expect from the men of Lyons and St. Etienne. A few of the Paris furniture-makers are beginning to show, but the majority are still in preparation; so are the jewellers and goldsmiths, some of whom will not be ready till the middle of July; in short, all who go to Paris for the purpose of seeing the Exhibition before that time will be disappointed, if they expect to find it in anything like a state of completion. But the Exposition of the Fine Arts, which we have elsewhere spoken of, will of itself well repay the journey.

What the Palais de l'Industries will appear a month or two hence it is almost impossible to say now; we do not by any means anticipate ultimate failure—the French government will take care to prevent that—but it certainly will never be what we expected; mistakes have been made in its general arrangement which cannot now be rectified: for instance, there is a huge glass structure, a sort of miniature light-house, and a multitude of other objects of large dimensions, extending the length of the central avenue, which completely intercept an effective view of the whole interior on the floor; there is no point from which one has a fine *coup d'œil* of the general contents of the building; this, perhaps, is unavoidable, from the limited size of the edifice compared with the glass palace in Hyde Park. Several of the French manufacturers also complained to us of the spaces and positions allotted to them, and these complaints our own observation showed to be founded on fact; in some instances there was not room to exhibit the articles with effect, and in others the articles were badly placed; for example, costly objects of gold and jewellery, and delicate works of *virtù* and ornament, are placed near the entrance doors, where it is almost certain they will be overlooked by the majority of visitors anxious to get into the centre of the building. The letter of our Paris correspondent, of a later date than our own visit, speaks in similar terms of the dissatisfaction expressed by the French contributors. But we must close our remarks for the present, and wait the result of another visit to

lay before the reader our general impression of this undertaking.

On the 2nd of June, the price of admission, which had previously been five francs—rather a price of *exclusion*—was reduced to one franc; but we have not heard that the same favour is granted to the visitors of the picture-gallery, the entrance fee to which was also five francs. We believe, however, that the price demanded for admission to the Exhibition of the Industrial Arts was made so high purposely to keep out the masses of the public, whose presence would have greatly interfered with the labours of the workpeople.

## OBITUARY.

JOHN WILSON.

MR. JOHN WILSON, landscape and marine-painter, died at the residence of his son, Briarly House, Folkestone, April 29, 1855, at the patriarchal age of 81 years. He was born August 13, 1774, in the town of Ayr, and apprenticed, at the age of 14, to Mr. John Norie, house decorator, &c., Edinburgh. Soon after the completion of his apprenticeship he took a few lessons in oil-painting from Alexander Nasmyth (father of the celebrated P. Nasmyth), which constituted the only instruction he ever received in the profession of which he afterwards became so distinguished an ornament. About 1796 he took up his abode at Montrose, where he continued, teaching drawing, &c., for nearly two years, after which he travelled to London, and was engaged as principal scene-painter at the different metropolitan theatres. In the year 1810 he married a Miss Williams, whose amiable and affectionate disposition made the painter's hearth a cheerful and happy one; he survived his lamented partner twenty-four years, and often dwelt upon her many virtues with feelings of great emotion and tenderness. While he was employed at Astley's, he sent two pictures to the exhibition of the Royal Academy (at Somerset House); both of which were favourably hung, and speedily found a purchaser in Mr. John Farley, who afterwards spoke with pride of his having been "the first to discover the merit of John Wilson." About the same date Mr. Wilson was one of the successful competitors for premiums offered by the British Institution for "the best painting of 'The Battle of Trafalgar';" and he had also the good fortune to dispose of his picture to Lord Northwick, who became, for many years, one of the artist's staunchest friends and most liberal patrons. Mr. Wilson was a honorary member of the Royal Scottish Academy, as well as one of the founders of the Society of British Artists, Suffolk Street, and although many, with much less claims to the honours of the Royal Academy, "forgetful of their first love," migrated and were admitted into the Academy, he was contented to abide by the fluctuating fortunes of the society he had assisted in establishing, and continued, until his death, one of the most important contributors to its annual exhibitions. The name of Wilson has ever been a proud one in the annals of British Art, since the painter of the "Niobe" made it famous, and long as

"Britannia shall rule the waves,"

or

"Her sons shall love the sea,"

the works of John Wilson will never want admirers. As a marine painter, in his "palmy days," he had no rival, for none so thoroughly understood the various moods of the ever-changing element, or could render its rolling restlessness so truthfully, whilst the raciness of his execution, and his exquisite eye for colour, added a peculiar charm to the creations of his pencil. He had a fine feeling for poetry, and might almost be called a living edition of Burns, his countryman and acquaintance, whose poems he recited, as those only could recite them, who warmly and deeply felt their beauties; Shakspeare, Pope, and Scott were also especial favourites—in fact, there were few British Poets with whose works he was not familiar, and which he could not quote with a perfect appreciation of the text. Kind, generous, and affectionate, in all the relations of life, few men have left behind them recollections more endearing, than the subject of this brief memoir. Yet, although Art, in his death, may mourn the loss of one of her most valued votaries, it is gratifying to know that his "mantle" has fallen upon one (in the person of his son) whose talents will still enable us, whilst boasting of "British Artists," to continue to rejoice in the name of John Wilson.

## THE ROYAL PICTURES.

### THE PRINCESS AMELIA.

Sir T. Lawrence, P.R.A., Painter. R. Graves, A.R.A., Engraver.  
Size of the Picture, 1 ft. 8 in. by 1 ft. 4½ in.

LAWRENCE was essentially a "court-painter;" dignified in person, of graceful address, and elegant even in the style of his Art, he was precisely the man to find his way into palaces, and become the favoured artist of kings, princes, and nobles. He has been termed a flatterer of the great; such, however, is not a just opinion of Lawrence, who, it may be presumed, acted upon the advice of Reynolds, "not to fall into the vulgar error of making things *too like themselves*." "Gifted with a genius refined as it was extraordinary,"—so wrote many years ago an anonymous critic—"embodied in a form and countenance beautiful and captivating, caressed by the women, and flattered by the men," his career was a continued series of triumphs, such as have fallen to the lot of few painters, ancient or modern. In his female heads he was unrivalled, and though, happily for the moral character of our sovereigns, his pencil was not employed as was Lely's by Charles II., no painter ever preserved such a gallery of "court-beauties," as did the accomplished Lawrence. His male portraits are far less to our taste; they are brilliant, but are tinged with a sort of effeminacy which the painter knew not how to avoid; elegant, but deficient in the expression of that "stern stuff" of which men are presumed to be made. This failing struck us most forcibly when passing through the Waterloo Gallery at Windsor Castle, a few months since. It was some years since we had seen the range of pictured celebrities—kings, warriors, and statesmen, which hang on the walls of that noble apartment, and we could not avoid remarking to a companion in the later visit, in what a masterly style the late John Jackson would have treated some of these subjects—Jackson, whose pencil was so firm, vigorous, and yet truthful. Lawrence never seemed to be sensible of the grandeur of simplicity; his imagination was rich and copious, and he allowed it to follow the dictates of fashion, too frequently sacrificing the graces of nature to the elegances of Art: had he been an architect he would have preferred the Corinthian order to the Doric. One is sometimes almost tempted to regret that he rose so rapidly into favour with the great; if his genius had developed itself gradually, and if, by close study and severe painstaking alone, it had matured itself, there can be little doubt he would ultimately have taken rank with the most distinguished portrait-painters of any age; as he was, his brilliancy is eclipsed by the more solid and enduring glories of Titian, Velasquez, Rubens, Rembrandt, Vandyke, Reynolds, &c.

These remarks must not be considered as implying a censure of the works of Lawrence, who was indeed a painter of whom England is, and ought to be proud: we are sensible of his merits, but are not unmindful of what seem to us his defects; the former are not difficult to discover in his charming portrait of the Princess Amelia. Lawrence soon attracted the notice of George III. and his Queen, with whom he became a favourite, and on the death of Reynolds in 1792, his Majesty appointed him his "portrait-painter in ordinary." We should suppose that it was about this time that the princess sat to him; she was born in 1783. The picture seems to represent a young girl of nine or ten years of age. She was the youngest daughter of the king, who was most devotedly attached to her from her gentle disposition and amiability of character. She died, after a lingering illness, on the 2nd of November, 1810.

This portrait may be accepted as an example of Lawrence's style in his best time; it is playful in fancy, sweet in expression, and painted with very much more of solidity than we find in most of his subsequent works. It was privately engraved, we believe, many years since, by Bartolozzi, for the Royal Family; an impression of the plate is, we believe, among the works of that engraver, in the print-room of the British Museum.

The picture is in the collection at Windsor Castle.





SIR LAWRENCE P. A. VINNY

R. GRAVES ARA. S. ULPT

THE PRINCESS AMELIA  
FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON: PUBLISHED BY J. H. B. & CO. 1840







## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. VI.—JOHN FLAXMAN, R.A.



HERETO the series of notices presented to our readers on the subject of British Artists has been limited to the painters of our school: for the sake of variety, but much more for the purpose of doing honour, however feebly, to a great name in a great art, we pass on to the sculptor Flaxman.

By way of prelude to the subject, it will scarcely be considered out of place to append a few brief remarks on the state of sculpture in England prior to the advent of Flaxman, whose works exercised no little influence here on this art. Monumental sculpture seems almost alone to have been practised in this country till towards the middle of the last century; the tombs in Westminster Abbey furnish the best examples of this class; but whether these were the works of natives or of foreigners cannot now be determined; the general opinion, however, is that they were the productions of the latter. None of those ancient monuments which are entitled to

notice date later than the commencement of the seventeenth century; from this period a blank of nearly one hundred and fifty years seems to have taken place. Dr. Waagen would make it still longer, for he says, "There must have been a sad falling off of all native sculpture in England, in the eighteenth century, up to 1775, to account for the employment of such artists as the two Netherlanders, Scheemaker, and Michael Ruysbach, whose monuments in the Abbey are positive examples of the most complete dereliction of all the laws of plastic art."

The first name of any note that appeared in the last century, was that of Roubiliac, a young French sculptor, who settled in London about 1720, and acquired considerable distinction by his monumental and allegorical sculptures. Joseph Wilton, born in London in 1722, educated for his profession in France and Rome, is the next name worthy of being singled out: his tomb of Wolfe, in Westminster Abbey, ranks as his best work, though there is in it little that evidences originality; it belongs rather to the realistic school than to the ideal. Wilton was one of the founders of the Royal Academy: he died at an advanced age in 1803. Another Englishman, and a Londoner too, now rose up to sustain the honour of his country in this Art; this was Thomas Banks, R.A.; of him Flaxman said, when lecturing at the Royal Academy, shortly after his death, "We have lost a sculptor in the late Mr. Banks, whose works have eclipsed the most if not all of his continental contemporaries." Two years after the birth of Banks, Nollekens was born in Dean Street, Soho; an extraordinary man both in his art and out of it. Smith, in his life of this sculptor, gives an amusing though somewhat exaggerated account of his professional and domestic history. The reputation of Nollekens rests on his busts and monumental works, of which he executed a large number. His poetic sculptures are deficient in poetry. "His utter ignorance of classic lore," writes Allan Cunningham, "could not fail to injure his works of this order. \* \* \* He wanted that high genius which can render marble a diviner thing than what is present in models and fragments; he could fashion a form coldly and mechanically correct—but he was unable to make it breathe of rapture and of heaven. \* \* \* Nollekens wanted imagination, and he who is deficient in that ought to decline commissions for gods and heroes, and abide by things visible and earthly."

Singularly enough the next sculptor that rose to eminence was also a native of our great metropolis, or, at least, of a place generally included within its limits; this artist was John Bacon, born at Southwark in 1740. In him also historical and monumental sculpture had an able exponent.

It can scarcely be doubted, that Bacon held in just estimation the beauty and grandeur of the antique, and had he chosen to follow out his convictions, as Flaxman did after him, he might possibly have left a greater name behind, but not so large a fortune for his heirs. The truth is, Bacon, instead of attempting to lead the public taste, followed it, and the public could as yet only appreciate the realistic and the picturesque; and though, as Cunningham says, "he infused more English good sense into his sculpture than any preceding artist," and though some of his portrait statues, as those of Howard and Johnson in St. Paul's, are fine, and his monumental groups approach to a degree of magnificence in their arrangement and imposing attitudes, none possess a claim to the highest order of sculptured art.

These then are the chief men connected with sculpture before the appearance of Flaxman; the art, as represented by their works, offers little to the consideration of the connoisseur beyond its historic value: the genius which elevates it above ordinary conceptions and stamps it with the impress of lofty intellectual power—which can raise the human into the divine, or invest it with the attributes of purity of feeling and poetical imagination, was yet wanting to show that sculpture is in reality something more than skilful imitations of the human figure in stone or marble—that it may be made to rank with the very highest endowments which Providence assigns to man.

About the middle of the last century there was frequently seen by those who entered the shop of a figure-modeller, in New Street, Covent Garden, a pallid, weakly, and slightly deformed little boy, amusing himself either with a book or a drawing-pencil. "In a little stuffed chair, raised so high that he could just see over the counter, he usually sat during the day, with books around and paper and pencil before him, reading one hour and making drawings in black chalk another."\* This child was John Flaxman, a name to be pronounced reverentially in connection with the great art with which it is allied. His father was a modeller of figures, and, when work was scarce in London, he was accustomed to travel into the country in search of employment: during one of these excursions, and while staying at York, his son was born in that city, on the 6th of July, 1755, just one century ago.

The boy evidently had an innate taste for design; a taste which the figures in his father's humble shop helped to foster, and it was probably not an unfortunate circumstance for his future triumphs, that a constitution, naturally delicate, should almost have impelled him to occupations of a quiet and sedentary character. Thus, his own personal

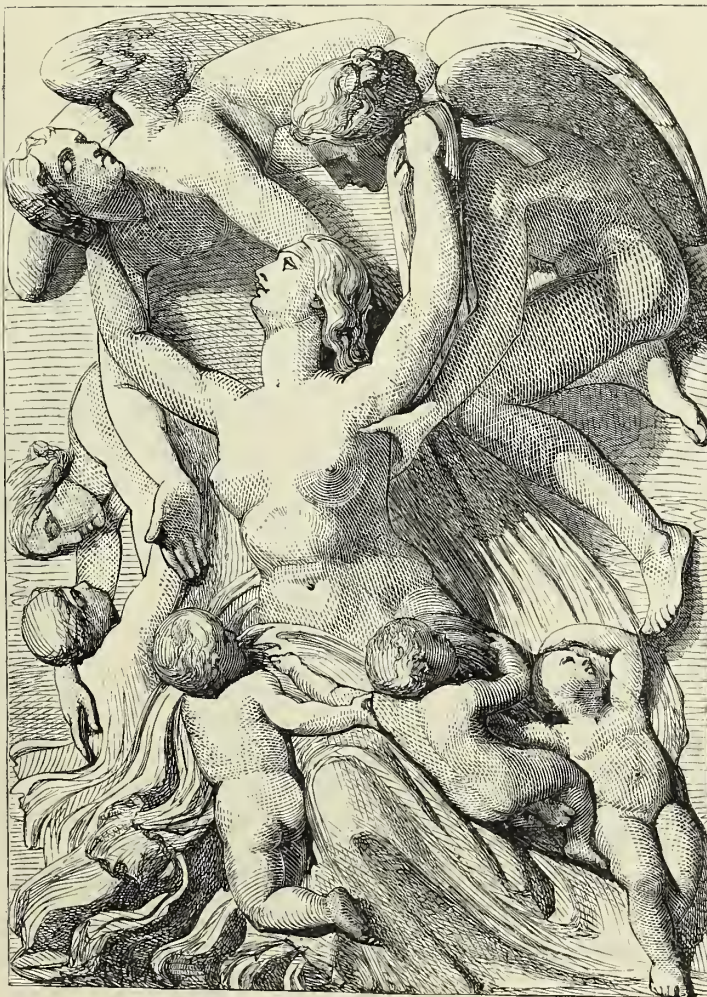
feelings, and the circumstances by which he was surrounded, combined to fix his thoughts upon one particular object. The plaster heroes and deities among which he sat, were not regarded as toys by the future sculptor; they were objects of study, desultory enough, doubtless, as his studies then were; but here was the foundation of his after success.

It is not always that early mental blossoms bring forth and ripen into abundant fruit, as they did in Flaxman: his mother, although it has been otherwise affirmed, watched and carefully tended her fragile charge: she encouraged him in his childish pursuits after knowledge of every kind, while his feeble attempts at drawing attracted the notice of many of the customers in the shop, "and as the customers of a figure-dealer were generally people of some information and taste, they could not avoid perceiving this was no common child; they took pleasure in looking at his drawings, in hearing him describe such books as he read, and in the rapture of his looks when, in their turn, they began to talk of poets, sculptors, and heroes. It was discovered too, that child as he was, he had not confined himself to the copying of figures around him, but had dived into Homer, and attempted to think and design for himself."\*

The first person, however, who practically interested himself in the boy's pursuits, was a clergyman of the name of Mathew. It often occurs to us, when referring to the early patrons of genius, how much honour men confer on themselves, even an immortality in biographical literature, by the encouragement

afforded to youthful genius: the name of Mathew is irreparably united with that of Flaxman—and what an honourable association is this—wherever the great sculptor is spoken of: it might have passed away

\* Cunningham's "Lives of British Painters, &c."



THY KINGDOM COME!



in total forgetfulness but for the following circumstance, as Mr. Mathew related it:—"I went one day to the shop of old Flaxman to have a figure repaired, and while I was standing there I heard a child cough behind the counter. I looked over, and there I saw a little boy seated on a small chair, with a large chair before him, on which lay a book he was reading. His fine eyes and beautiful forehead interested me, and I said, 'What book is that?' He raised himself on his crutches, bowed, and answered, 'Sir, it is a Latin book, and I am trying to learn it.' 'Indeed,' I replied, 'you are a fine boy; but this is not the proper book; I'll bring you the right one to-morrow.' I did as I promised, and the acquaintance thus casually begun ripened into one of the best friendships of my life."

The boy at this time could not have been more than six years' old, yet even then we are told that he made a great many models in plaster, wax, and clay—rough and graceless they most probably were, but evidencing a mind that was hereafter to delight the world with the noblest conceptions of modern sculptured Art.

At the age of ten he lost his devoted mother; shortly after her decease the elder Flaxman left the little shop in New Street, and opened a larger one in the Strand, and, at no very distant period, took to himself a second wife, who became a second mother to

the two children her predecessor in the household had left behind. In the meantime, that is, when he was about eleven years of age, the embryo sculptor had been introduced to the lady of Mr. Mathew, a woman of taste, of accomplishments, and of fascinating person and manners. At their residence he was for many years a welcome visitor, and was accustomed to meet some of the most eminent literary ladies of those days: Mrs. Mathew, it is said, took delight in making

him acquainted with the beauties of Homer and Virgil, especially pointing out to him such passages as she deemed suited for pictorial representation, while the boy would attempt to embody them with his pencil, as well as other portions of the poet's writings, as his fancy suggested. By those kind and judicious friends he was encouraged to study the Greek and Latin languages; and although almost self-taught, he acquired sufficient proficiency to read the great poets of antiquity in their original tongues, and to be able to enter into the spirit of what Homer and Virgil had written.

Flaxman's first commission was for a series of antique designs, given to him by Mr. Crutchely, of Sunning Hill Park—we love to record the names of those who honour young genius. The drawings, six in number, were executed in black chalk, the figures standing about two feet high. The subjects are sufficiently



ADORATION OF THE MAGI.



THE RAISING OF JAIRUS'S DAUGHTER.

varied:—"The Blind Œdipus conducted by his daughter, Antigone, to the Temple of the Furies;" "Diomedes and Ulysses seizing Dolon as a Spy;" "The Trojans lamenting over the dead body of Hector;" "Alexander taking the cup from Philip, his physician;" "Alcestis taking leave of her Children, to preserve the life of Admetus, their father;" "Hercules releasing Alcestis from the Infernal Regions, and

restoring her to her Husband." These drawings brought considerable praise to their author; and, perhaps, helped to confirm his intention of becoming a sculptor; in fact, to have aimed at anything else would have been absurd—nature and circumstances fixed his destiny.

His first step was to enter himself, in 1770, as a student of the Royal Academy, which had then been instituted about two years; he was fifteen



when he entered, and his first exhibited work, a figure of Neptune, in wax, appeared in the same year. His health had greatly improved by this time, and his constitution became more vigorous, so that he was able to apply himself assiduously to his studies, and he gained the reputation of being a diligent and attentive student. "His small slim form,—" writes Cunningham, "his grave and thoughtful looks,—his unwearied application and undoubted capacity, won upon the hearts of all who watched him, and he began to be spoken of as one from whom much was to be expected. His chief companions were Blake and Stothard: in the wild works of the former he saw much poetic elevation, and in those of the latter that female loveliness and graceful simplicity which have given his name a distinguished place amongst the worthies of art." Whatever opinion Flaxman had of his own talents—and there are few men of genius unconscious of the gifts they have, though they need not necessarily, and do not generally, elevate the possessors into conceit and self-sufficiency—it was his misfortune to meet with a rebuke in the competition for the gold medal of the Academy: he had obtained the silver medal soon after his entrance. His opponent was a fellow pupil, named Engleheart, whose name has passed into oblivion; yet to him Reynolds, the president, assigned the meed of honour, notwithstanding the students, almost without exception, had given their unbiassed verdict in favour of Flaxman. The disappointment was great, and he could not refrain from tears at the result of the award; they were the natural overflowings of a mind extremely sensitive, and of the consciousness that justice had been denied him. Mortified, but not dispirited, he resumed his studies with even more assiduity than ever; he felt that if life and health were spared the hour of triumph would eventually come. In the meantime, however, necessity compelled him to devote the greater portion of the day to what would now be considered by many artists the drudgery and degradation of their profession, though Michael Angelo and Raffaele felt it no dishonour to make designs for the ornamentist, and the genius of Cellini was engaged upon cups and flagons. Flaxman's father was unable to afford him pecuniary assistance during his early years, and so the young sculptor maintained himself by modelling and designing for the potters, especially for the Wedgwoods, in the day

have proved a passport to the most brilliant society, he continued to distinguish himself by perfect simplicity in his habits and mode of living, equally remote from affectation on the one hand, and a spirit of penuriousness on the other." The fact is, Flaxman was a Christian in the highest sense of the term; and, as such, he remembered and felt the truth of the scriptural remarks:—"Godliness with contentment is great gain,"—"for a man's life consisteth not in the abundance of the things which he possesseth." "He was a pure and a pious man," says Cunningham; and being such, the name of Flaxman may be added to the long list of great men whose lives and actions go to prove that the adoption of the truths of revealed religion are not unworthy of the highest order of human genius, and are no obstacle to worldly advancement and worldly fame."

The years of Flaxman's life passed on with but little variation till he had reached twenty-seven—in 1782: during the last ten years he had exhibited at the Royal Academy thirteen works, of different kinds, all in plastic material: he had not yet ventured on marble. In 1782, he quitted his father's house in the Strand, engaged one in Wardour Street, Soho, and what was a more important step still, took to himself a wife, in the person of Ann Denman, to whom he had been long attached, and who was in every way suited to him; amiable, accomplished, possessing a taste for art and literature, a proficient linguist, and, above all things, an enthusiastic admirer of her husband's genius. "She cheered and encouraged him in his moments of despondency, regulated modestly and prudently his domestic economy, arranged his drawings, managed now and then his correspondence, and acted so in all things, that it seemed as if the church, in performing a marriage, had accomplished a miracle, and blended them together into one flesh and one blood." Reynolds, one would presume, would have interdicted the union had he been able; at any rate, he thought Flaxman guilty of the greatest imprudence. Meeting him one day shortly after the event:—"So, Flaxman," said the President, "I am told you are married—if so, sir, you are ruined as an artist." Sir Joshua made as great a mistake here as he did when he awarded the gold medal to Flaxman's competitor; the union was not only most felicitous, but it seemed to give an additional

included a fine monument to the poet Collins, now in Chichester Cathedral; another in Gloucester Cathedral, to the memory of Mrs. Morley, who, with her infant son, perished at sea; another, personifying the passage, "Come ye blessed," in memory of Miss Cromwell; and a group of "Venus and Cupid," for his early friend and patron, Mr. Knight, of Portland Place, London.

But we must pass on to the next eventful epoch of this illustrious artist's life. "Ann," he said to his wife, on the day when Reynolds had made the ill-natured observation on his marriage, "I have long



THE ASCENDING SPIRIT.



ZEPHYRUS AND AURORA.

stimulus to the sculptor's exertions, which, within the next five years, included a fine monument to the poet Collins, now in Chichester Cathedral; another in Gloucester Cathedral, to the memory of Mrs. Morley, who, with her infant son, perished at sea; another, personifying the passage, "Come ye blessed," in memory of Miss Cromwell; and a group of "Venus and Cupid," for his early friend and patron, Mr. Knight, of Portland Place, London.

eminence, and was in comparative affluence, and when "his funds would

thought I could rise to distinction in Art without studying it in Italy,



but these words of Reynolds have determined me. I shall go to Rome as soon as my affairs are fit to be left: and to show him that wedlock is fit for a man's good rather than for his harm, you shall accompany me. If I remain here I shall be accused of ignorance concerning those noble works of Art which are to the sight of a sculptor what learning is to a man of genius, and you will lie under the charge of detaining me." His wife willingly acceded to his wishes; but their determination was kept a secret from every one, nor did they seek assistance from any quarter, determining, in their mutual independence of mind, that their own resources should meet the expenses of their journey. Five years, however, elapsed ere their care and frugality had accumulated funds sufficient for the object. It was evident he expected to be absent a considerable time, for he sold all his works off ere he left England in the spring of 1787.

What the feelings of this ardent and enthusiastic artist must have been on arriving at Rome, may be imagined but not described. In the midst of the glories of ancient sculptured and pictorial art accumulated in that vast museum, his mind must have expanded while it revelled in the magnificence spread around him. All that the conquests and the luxuriance of the old Romans, all that the wealth and power of the most sumptuous and sensual ecclesiastical establishment that ever existed, had gathered together, he found ready for his admiration and study. But Flaxman saw, as Cunningham rightly thinks, that the great artists of Italy had fallen into extravagance and error in their aims to interpret the doctrines of the Romish church through their art, and that he might serve the Protestant religion by a far different application of the resources of art. Such was the feeling with which his subsequent efforts were imbued, whenever the subject demanded or would admit of its display—a feeling inspired by the simple yet beautiful truths of revelation.

But his residence in Rome could not be for the purpose of study only: his finances would not permit this; and he was compelled to labour for the means to enable him to remain where he was; and moreover, he was obliged to make his own inclination subservient to that of his patron. His first labours were directed to a series of designs from Homer for Mrs. Hare Naylor, consisting of thirty-nine from the "Iliad," and thirty-four from the "Odyssey." This set of designs, for which he received about fifteen shillings each, elicited the highest praise from the public both at home and abroad; they were engraved in outline by Piroli, Moses, and Blake: the copyright of this work is now the property, we believe, of Mr. H. G. Bohn, the enterprising publisher.

Flaxman's name was now famous; and when this is the case with an artist he generally finds patronage: he executed for Mr. T. Hope, the author of "Anastasis," a charming group, in marble, of "Cephalus and Aurora," the figures of a small size; and the Countess Spencer gave him a commission for a series of designs to illustrate Æschylus. These designs, thirty-six in number, have also been made public through the engravings by Piroli, Moses, and Howard. The work is also in the hands of Mr. Bohn. The character of these compositions is based on that of the ancient sculptures, and they are worthy to be classed with the Homeric series for simplicity and grandeur of conception. Flaxman received one guinea each for

them; a paltry remuneration for such works of genius. His next patron—the term seems strangely misapplied, for patronage generally infers liberality towards the employed—was the Earl of Bristol, Bishop of Derry: for this titled dignitary of the church he engaged to execute a group of four figures, larger than life; the subject "Athamas," from Ovid's "Metamorphoses."

the price at which the artist agreed to execute the work was six hundred pounds—scarcely more than a second-rate sculptor of the present day would receive for six ordinary busts. The group was finished—paid for to the exact sum—not a shilling more—and was sent home to the bishop's seat at Ickworth, in Suffolk. "Flaxman," says his biographer, "must have lost some hundred pounds by this piece of patronage."

The next grand series of designs executed by him was another commission from Mr. T. Hope: it consisted of one hundred and nine subjects from Dante's "Divina Commedia;" namely, thirty-eight from the "Inferno," the same number from the "Purgatorio," and thirty-three from the "Paradiso." Flaxman's imagination appears to have revelled in the marvels and beauties of this extraordinary poem; here he was less shackled in his adherence to the antique than in the subjects from Homer and Æschylus, consequently we find in them greater variety of fancy and greater originality, arising from his being thrown more on his resources, and less on the recollection of what others had done before him. For these designs Flaxman received one guinea each.

Seven years had now been passed in Italy, not quite without pecuniary profit, and certainly not without advantage in his studies and to his reputation, for he had been elected a member of the Academy of Florence. But he thought it was now time for him to return home; hither then he came, took a house in Buckingham Street, Fitzroy Square, and at once commenced his labours on a work for which he had received a commission while in Rome, a monument to the Earl of Mansfield, who died in 1793. This monument was erected at the sole expense of A. Baily, Esq., at the cost of 2,500*l.*: it is placed in Westminster Abbey. "In this work," Dr. Waagen says, "the friend of English Art may joyfully hail the dawn of sculpture again in this country. The great judge, seated in his robes, proves that Flaxman was ready and able to adopt a realistic conception wherever it was appropriate; while

the arrangement and execution of the figures of Wisdom and Justice show that correct plastic feeling which had been so long neglected in England. In the condemned youth, prostrate on the ground, all the warmth of feeling and spirited originality of the artist is displayed. The execution, alone, is not so perfect as could be desired." This last observation applies to the majority of Flaxman's sculptures; they are deficient in the delicacy and the mechanism of his Art. When Banks—who with Bacon and Nollekens were at this time in the plenitude of their renown—saw the Mansfield monument, he remarked to a friend, "This little

man cuts us all out." A series of designs made about this period, and presented to his wife as a birthday gift, must not be suffered to pass over unnoticed; they represented the presumed adventures of the "Knight of the Burning Cross," and are full of a rich poetical imagination, conveying a profitable lesson upon the Christian virtues.



"DELIVER US FROM EVIL."



A DESIGN FROM "PARADISE LOST."



In 1797 Flaxman was elected an Associate of the Royal Academy, when he sent to the exhibition of the year three subjects, in bas-relief, from the New Testament—one of which, the "Raising of Jairus's Daughter,"\* is here engraved—and the monument, also a bas relief, erected in the chapel of University College, Oxford, to the memory of the distinguished oriental scholar, Sir William Jones. Three years afterwards he became a full member of that corporate body, to which he presented his group of "Apollo and Marpessa."

Our allotted space permits us to allude briefly to the sculptured works which he executed during the next ten or twelve years: his best are decidedly those of a monumental character; his religious feelings entered deeply into his compositions of this nature, which generally had some scriptural reference. Thus in the monument for the family of Sir Francis Baring, in Micheldean Church, Hampshire, are three subjects suggested by the "Lord's Prayer;"—"Thy Kingdom Come," "Thy Will be Done," and "Deliver us from Evil;" two of these will be found among our illustrations: the last is one of the grandest of modern conceptions. In the monument in memory of Mary Lushington, in Lewisham Church, Kent, he embodied the words "Blessed are they that Mourn." Other works of a nearly similar character are the monuments of Countess Spencer, Mrs. Tighe, the poetical writer, of some members of the Yarborough family, and of the Rev. Mr. Clowes, of St. John's Church, Manchester.

His most important historical monuments are those erected in St. Paul's Cathedral in honour of Admirals Nelson and Howe, but the genius of the sculptor did not shine conspicuously in works of this kind; his mind had little sympathy with the deeds of warriors, and it therefore added no laurels to his own Art, and reflected back none of those won by the valiant men whose deeds he was called upon to commemorate. Of his statues of distinguished persons, that of Sir Joshua Reynolds, in St. Paul's, takes the first place; others worthy of high commendation are those of Sir John Moore, in bronze, at Glasgow; of Pitt, in the town hall of the same city; and of Joseph Warton, Burns, and John Kemble; nor

must his works erected in our East India dominions be forgotten—the statue of the Rajah of Tanjore, the monuments to the Marquis of Cornwallis and the missionary Schwartz; the statues of the Marquis of Hastings and of Warren Hastings.

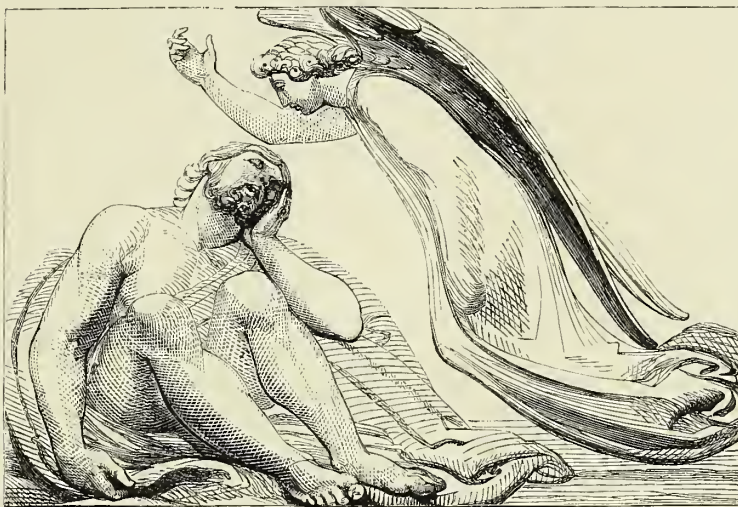
In 1810 the Royal Academy came to a resolution to appoint a Professor of Sculpture; the post was at once offered to, and accepted by, Flaxman. The lectures he delivered while occupying this position were attended by a numerous auditory, and elicited universal approbation from his hearers, though from his unimpassioned manner of delivery and the absence of such glowing language as his subject might have prompted, they lost

much of their interest as public orations: but they read well.

There is still another class of the works of Flaxman which, as yet, has been scarcely alluded to—his ideal sculptures: these were mostly executed during the latter portion of his lifetime. His group of "The Archangel Michael vanquishing Satan," engraved in the *Art-Journal* four or five years since, is a grand conception, not unworthy of the best days of sculptured Art; the "Mercury and Pandora," also engraved in the *Art-Journal*, modelled from one of his designs from Hesiod, is exquisitely graceful: his statues of Michael Angelo and of Raffaele, the "Psyche" and the "Apollo as a Shepherd," all evidence the poetical feeling that pervaded the sculptor's mind. But perhaps, after all, there is not one of Flaxman's conceptions—though it must not be classed with the

works now spoken of—which so well marks the high order of his genius, as the "Shield of Achilles," modelled for Messrs. Rundell & Bridge, and executed by them. This work, from the engraving by Freebairn, is too well known to every lover of Art to require description.

In 1820 Flaxman lost his wife, the beloved partner of his joys and his anxieties for thirty-eight years: the bereavement was irreparable to a man of a disposition so constituted as his was, and to one then advancing towards his seventieth year. He survived her only six years—years of mental gloom and lethargy—and died after a short illness on the 7th of December, 1826: his body rests in the churchyard of St. Giles-in-the-



THE ANGEL APPEARING TO ST. PETER.



ADAM AND EVE.

Fields: a purer spirit than we believe John Flaxman's to have been never left the earth.

We feel this to be a meagre history of so great and good a man: the mere narrative has so grown upon us as we wrote as to leave no space for reflection upon him or his works, though a page or two would not

suffice to sum up his excellencies as a man and an artist. In both characters he was an ornament to his country, and a model for all whom God has endowed with gifts beyond their fellows. "Flaxman, Sir," said an artist of eminence to Allan Cunningham, "is inaccessible to either censure or praise—he is proud but not sly—diffident but not retiring—as plain as a peasant in his dress, and as humble as the rudest clown, yet all that unites in making up this remarkable mixture of simplicity and genius—and were you to try one other ingredient, may I be hanged if you would form so glorious a creature." There is a statue of him, by his pupil, M. T. Watson, in University College, where also is the large collection of Flaxman's models and drawings, presented by his relative, Miss Denman.

\* The drawing from which our engraving is made was kindly lent to us by Mrs. Briscoe, the lady of J. Ivatt Briscoe, Esq., of Fox Hills, Surrey. It was made for Mrs. Briscoe by Flaxman, as a suggestion for the monument to her sister, subsequently executed in marble by the great sculptor, and placed in the church of Chertsey, where it now stands. Mr. and Mrs. Briscoe were among the most esteemed friends of Flaxman, and possess some of his most interesting letters.



### ON THE FADING OF PHOTOGRAPHIC PICTURES.

PHOTOGRAPHY has arrived to such a point of excellence, and is now applied to so many very useful purposes, that it is to be regretted that any question upon the permanence of the pictures should have arisen. Certain, however, it is, that many of the best photographs which have been produced within the last two or three years, have either entirely disappeared, or are rapidly fading out. Many of the photographic publications, of the continent especially, some of which I have in my possession, quickly gave indications of decay, which is certainly increasing; and some of the works of our best photographers, show by the loss of well-defined sharp lines, that the evil is at work, and that shortly a blank sheet alone will remain of the charming pictures which were originally produced. An inquiry as to the cause of this has been instituted, at the instigation of H.R.H. Prince Albert, by the Photographic Society, and with a liberality which shows his devotion to the photographic art; his Royal Highness has placed fifty pounds at the disposal of the committee to whom this inquiry has been entrusted. It is well known that her Majesty and the Prince are much devoted to the Art of photography. Not merely are they purchasers of the best photographs, but his Royal Highness is himself a photographer. Having observed that many of the pictures in the extensive collection in the palace are fading out, Prince Albert at once determined on investigating the cause of this, and on enlisting a committee of practised photographers to examine the subject. The committee appointed consist of Dr. Percy and Dr. Diamond, with Messrs. Delamotte, Hardwick, Pollock, and Shadbolt. This committee have very properly issued a circular requesting information, and specimens from all those who may have practised photography for any time. Thus, they will be enabled to arrive at some valuable results, which could not otherwise have been obtained for many years. Having heard fears expressed as to the permanence of photographic pictures, and having learned that the sale of these productions has been seriously affected, by an increasing opinion that they are not capable of being rendered quite permanent, I am induced to offer a few remarks on this subject, the result of fourteen years' experience, with the hope of checking a prejudice which must, if not corrected, act most prejudicially on photography. At once and decidedly I must express my opinion,—that, when *properly prepared*, A PHOTOGRAPHIC PICTURE WILL NEVER FADE. *The fading of a photograph only marks the want of care on the part of the photographer.*

This assertion depends upon hundreds of experiments, made with productions which were amongst the earliest of the examples of fixing with the hyposulphite of soda, the personal gifts of Sir John Herschel, and of others, by Hill & Adamson of Edinburgh. Mr. John Fox Talbot's photographs fixed with common salt, the bromide of potassium, and the hyposulphite of soda, have also been the subjects of observation. Photographs prepared by Mr. Towson and myself in 1841 and 1842, with the works of Mr. Owen and many of those gentlemen who were practising the art eight and ten years since, have been tested in various ways. The experiments consisted in suspending the photograph with and without glass, in a room exposed to the full influence of sunshine, and under the effects, at one period, of the humid

and saline atmosphere of Plymouth and Falmouth, and subsequently to that of the metropolis, a similar set being preserved in portfolios. In some examples the pictures rapidly disappeared, in others they resisted all the influences of light and moisture for years. But few of the actual pictures on which the experiments were made exist, as most of them were very inferior productions, compared with those with which we are now familiar. Some of Mr. Talbot's, of Mr. Owen's earliest works, of Hill & Adamson's pictures made in 1844, and a few others, however, now before me, have endured full exposure for many years, without any change in their original degrees of intensity. Everything depending on the chemical condition of the material on the paper forming the picture, a few remarks on this subject will be necessary.

Scheele \* determined by excellent experiments that nitrate and chloride of silver became when darkened, pure metallic silver in a state of fine division. I have long since † recorded my conviction, and given the experimental evidence upon which that conviction was founded, to the same effect. Some chemists of eminence have disputed this, and are disposed to regard the darkened salt as a sub-chloride of silver. ‡

The following experiment of Scheele, upon which I have founded many others, appears convincing on this point.

"I mixed so much of distilled water with well edulcorated horn silver as would just cover this powder. The half of this mixture I poured into a white crystal phial, exposed it to the beams of the sun, and shook it several times each day; the other half I set by in a dark place. After having exposed the one mixture during the space of two weeks, I filtrated the water standing over the *luna cornua* grown already black; I let some of this water fall by drops into a solution of silver, which was immediately precipitated into horn silver."

In the last edition of my "Researches on Light" I have placed in the clearest manner of which I am capable, all the experiments on this subject before the reader, and to these I would refer the chemical photographer. One or two experiments confirmatory of that of Scheele I am, however, disposed to quote. "Pure chloride of silver was prepared with great care, well washed with boiling distilled water, until neither nitrate of silver nor muriatic acid produced any precipitate, and then dried. Five grains of the salt were put into a long test tube full of distilled water, and placed in the sunshine to darken, the powder being frequently moved that every part might be acted upon by the sun's rays. It was found even after an exposure of a few minutes that the water contained chlorine; it became opaque on the addition of nitrate of silver, and this very gradually increased as the chloride darkened. The darkening process was continued for several hours, after which the solution was filtered to free it from chloride of silver, and nitrate of silver added to the filtered solution; this precipitated chloride of silver, which, when collected, dried, and weighed, gave 1.4 grains on one occasion; 1 grain on another; and 1.5 on a third trial. From this it is evident that chlorine is liberated during the process of darkening.

"The exposure in water was in another case continued for several days; no greater

degree of darkening occurred, but a curious fact was noticed. It was found that during the night nearly all the chlorine which had been liberated during the day was recombined, and that the darkened powder became lighter.

"In these experiments the presence of organic matter had been carefully avoided. It now became necessary to inquire into the condition of the chloride of silver darkening by the solar rays on paper. Bath post paper, highly glazed, was coated with chloride of silver in the usual way, all free nitrate of silver being washed off. The paper was exposed to sunshine for forty-eight hours, in which time it had passed to a fine olive brown metallic colour. The paper was now cut into pieces; some parts were immersed in very dilute nitric acid, which produced no change; others in ammonia, which had not the slightest effect upon them: therefore it was evident that no oxide of silver was present. On putting fragments of the paper into nitric acid diluted with equal parts of water, all the darkened portion was rapidly dissolved off, and the paper was left of a lilac colour. Hence we have very satisfactory proof that metallic silver is eventually formed on the surface of the chloridated photographic papers, and that the under sensitive surface is preserved in the condition of a sub-chloride of silver by the opacity of the superficial coat."—*Researches on Light*, pp. 78-80, 2nd edition.

The liberation of iodine from the iodide of silver has been proved by similar sets of experiments to those on the chloride. Whether the experiments have been made on the daguerreotype plate, on the calotype paper, or on the ordinary chloridated paper, the results have proved the same; in all cases, chlorine, iodine, bromine, have been liberated. It is quite true that after a brief exposure to sunshine, ammonia will remove the darkened surface of paper, showing that the first change is the formation of an oxide of silver, the oxygen substituting the chlorine, as it has been shown it will do by M. Dumas. This oxide of silver is rapidly reduced;—even precipitated oxide of silver soon parts with its oxygen, under the powerful agency of the solar rays.

The fading of pictures has reference to the positive pictures, it rarely happens that the negatives suffer. Now, on the positive picture we have the images formed by finely divided metallic silver, and, of course, before the picture is fixed, there is much undecomposed chloride of silver on the paper. Sir John Herschel taught us in 1849 to employ the hyposulphite of soda as the only really permanent fixing agent. "The use of the liquid hyposulphite for fixing the photographic impression, in virtue of the property which they possess, and which was I believe, first pointed out in my paper on those salts in 'Brewster's Edinburgh Philosophical Magazine' (1819-1820), of readily dissolving the chloride and other combinations of silver insoluble in the generality of menstrua."—*Herschel*.

If photographers had attended faithfully to the first directions of Sir John Herschel we should not now be hearing of fading photographs. It is therefore of moment to give in his own words the directions of him who did so much for the philosophy of photography, as to make us regret that he so soon abandoned the investigation.

"If the paper be muriated or prepared with other insoluble argentine compounds—it is to be washed in water containing a little salt, which is beneficial by removing the silver (free nitrate of silver) as fast as abstracted from the paper. This first

\* "Chemical Observations and Experiments on Air and Fire," by Charles William Scheele. Ed. 1780.

† "Researches on Light," 1st ed., 1844; and 2nd ed., 1854.

‡ Consult Mr. Hardwick's excellent little work, "A Manual of Photographic Chemistry."



washing greatly diminishes the sensitiveness of the photograph to further impressions of light, and if merely nitrated, destroys it entirely if the paper be thin. If otherwise, it may be considered as half fixed, and may be preserved, and occasionally inspected in feeble lights, till convenient to fix it completely. *To do this it must be thoroughly dried, and then brushed over very quickly with a flat camel-hair brush dipped in the saturated solution of the hyposulphite, first on the face and then on the back.* This, having remained on it till the paper is completely penetrated with it, must be washed off with repeated and copious effusions of water aided by a soft sponge, with a *dabbing* motion, often turning the picture until the liquid comes off without the slightest *sweetness*. The photograph is then fixed, and may be dried and put by; *but to make it secure it is best to repeat the process, and if the paper be thick even a third time.*"

This is the essential process for rendering the photographs perfectly permanent. There is, however, another paragraph, which, although it applies especially to *negatives*, has a most important bearing upon the perfection and permanence of *positive* photographs.

"The hyposulphite of soda and silver being liable to spontaneous decomposition, accompanied with separation of silver in the state of sulphuret, it is necessary to be very careful in washing away the very last traces of this salt, especially if it be intended to use the photograph for re-transfers, in which case a deposition of sulphuret within its pores is fatal, since it renders the paper unequally opaque. It is for this reason we recommend to apply the *hyposulphite concentrated and quickly*; since if it be not in excess at every point of the paper, the deposit of sulphuret takes place at the first contact, and can never be got rid of."—*Philosophical Trans.* 1840.

It is usual, at present, to soak the pictures for many hours in a large quantity of water, the water being several times changed. The water is to dissolve out the soluble hyposulphite of soda and silver. Of course the first water removes the most, and each successive portion removes less and less from the paper, but still some; and even the last portion may be regarded as a very dilute solution of these salts. From this the photograph is taken and dried, with some hyposulphite adhering. This and this only is the cause of the fading of photographs. Too little attention has been given to the fact that paper, like linen, has the power of holding, by the exercise of a force peculiarly energetic in all porous bodies, salts in solution with a remarkable tenacity. Mere soaking in water is insufficient. Mr. Fox Talbot uses and recommended the application of boiling water, and even two or three washings in boiling water, to overcome this. Mr. Malone called in, with much effect, the aid of a chemical agent, caustic potash, to remove the last portions; but nothing answers so thoroughly as the *dabbing* motion of a sponge, as recommended by Herschel. In my "Popular Treatise on the Art of Photography," published in 1841, I have especially insisted that the photograph should be placed upon an inclined plane, adown which a small stream of water has been allowed to flow, and that the sponge, as recommended, should be applied. The mechanical action thoroughly frees the salt from the paper, and the water carries it at once away. When this plan is adopted, a photograph is rendered as permanent as a print from an engraver's plate, and I believe the records of to-day might thus be handed

down to those who will succeed us upon this earth of ours.

It should not be forgotten that a photograph made by intense sunlight, although not darker than one produced by long exposure in dull weather, appears to have penetrated more thoroughly into the paper; the chemical change has gone on to a greater depth, and consequently the picture is actually, to a certain extent, self-fixed. This may be proved by the action of corrosive sublimate. In one case it will scarcely attack the photograph, in the other it readily removes the picture.

The phenomena attendant on the fading of photographs are curious, and have not yet been thoroughly investigated. All pictures begin to fade by the giving way of the edges of the darker objects, and especially of those which are near the borders of the paper. The cause of this, in all cases, I conceive to be the presence of minute quantities of the hyposulphites, or sulphites, both which are liable, if present, to act slowly but surely upon the pictures, especially when assisted by the combined influences of atmospheric moisture and light. In using old hyposulphite of soda, containing as it does silver in solution, a pleasing colour is produced by the formation of a sulphuret of silver, which is, in combination with the metallic silver of the picture, liable to quick decomposition. Hence we find that nearly all pictures which have the peculiar tone which is due to this practice are very liable to fade. Concentrated and fresh hyposulphite of soda alone should be employed. If a picture which has a tendency to fade be placed in the sunshine, covered with three differently coloured media, such as red, blue, and yellow glasses, it will generally be found to darken under the yellow, and bleach under the blue glass. With many pictures very decided indications of colour, corresponding with the colours of the media respectively through which the solar radiations have permeated, will be found upon the paper; the yellow being produced by the formation of a metallic bronzy surface after the darkening has reached its maximum; the red results from a similar action. In both these cases it appears that the rays act to produce the revival of the metal more perfectly than is effected by the first action of the sunshine in producing the photograph. That the molecular arrangement should be such as to impart the power of reflecting differently coloured rays is not a little remarkable. It is only at a certain point that blue is produced upon the paper; the first action is to change the ordinary brown colour of the photograph to a peculiar iron black, which soon changes to an indigo or blue colour, and then speedily gives way, fading rapidly until all is obliterated.

Many of these slow changes, which take place in photographs imperfectly fixed, are well worthy the study of all who are interested in the science of the subject. Amongst the most remarkable are the changes which a peculiar kind of picture, produced by a process of my discovery, to which I gave the name of "the chromotype," undergoes. The chromotype picture is obtained by preparing paper with a salt of chromium and of copper, which is, after the image is fixed upon it, washed over with a solution of nitrate of silver. The picture is then brought out by the formation of the bright red chromate of silver. There is great difficulty in giving permanence to these pictures; indeed, it can scarcely be said that they admit of absolute fixation, since the chromate of silver fades under the ordinary atmospheric influences, but it fades to revive

again, by penetrating the paper and appearing on the back. Usually the face of the photograph becomes covered with a fine film of metallic silver, and then the image slowly redevelops itself on the back, becoming more and more perfect with time. Having redeveloped itself strongly, the face begins again to clear itself up, and eventually a picture appears on either side of the paper, of tolerably uniform intensity, which is, I believe, permanent. I have some pictures which I have kept for many years without change. Unfortunately, in this slow chemical action, influences which would otherwise have lain dormant in the paper are developed, and peculiar spots and irregularities are formed which disfigure the image.

It is to be hoped that some of these phenomena will now be investigated by the committee of the Photographic Society. That society has not hitherto engaged in any scientific investigation. There is no doubt but its exhibitions and its meetings have materially tended to the improvement of photography as an Art: but the Science of the subject has now for some years lain dormant. Let us hope that the liberal and enlightened act of the Prince Albert may turn the attention of the society to a set of investigations of the utmost importance, and of the highest interest to all. Photography is now made available to many important ends, but its usefulness is still capable of much extension, when its physical phenomena are properly examined. Depend upon it, there is, to use a French form of expression, a *future* for photography, which far exceeds the dreams of its sanguine admirers.

ROBERT HUNT.

## CORRESPONDENCE.

"THE RESCUE," BY W. MILLAIS.

SIR,—Possessed with, as it appears, the romantic idea that the perfection of pictorial Art was measured by the correctness with which it represents nature in her varied moods, I found myself studying the much-talked-of picture, "The Rescue," in the exhibition of the Royal Academy. Beyond question, the artist has selected a very difficult subject upon which to try his powers. The dramatic interest of the picture is well sustained: there is a painful reality in the expression of the group. Mr. Millais desired to convey to the mind the anxious moment when impatient agony has given way before a flood of heart-empowering joy; and the eager mother clutches her appalled children from the arms of the fireman who, with cool courage, has torn them from the flames which have been threatening to involve them. To other critics I leave all this: there is, however, one point which has been left unnoticed, as far as I know, and, as that point is to the picture a fatal one, I have on it especially a word or two to write. The fire from which "The Rescue" has been made, could not possibly have been any ordinary conflagration: the flames that are destroying are not common flames. We must surely see before us Madame Hengler, or the wife of some pyrotechnic artist, in the attic of whose house a large quantity of nitrate of strontian has ignited, and hence the red-fire horror which suffuses itself over the group. At the Surrey Gardens, at Vauxhall, and at our theatres where melodrama reigns paramount, such effects may be seen as those in Mr. Millais's picture; but certainly not in the midst of a burning dwelling, where wood is blazing, or even the bricks incandescent. The children and the fireman are painted in a crimson glow; a considerable portion of blue colouring the red which the artist has employed. The fireman's dress is deeply black; let us remember the dress of the brigade is a dark green, and, in the midst of *red-fire*, this would appear a positive black, because the green surface has not the power of reflecting back red rays to the eye; in this, therefore, the artist is correct, supposing he had been dealing with monochromatic red light. My impression is, that the picture has been studied under the influence of light, which has permeated ruby-coloured glass. The carpet, however, fails even here, since the reds in it would



have appeared much more intense under the conditions; all coloured surfaces becoming more than ordinarily intense, when viewed in a light of the same colour with themselves. Now, in a burning house, the flames never produce a red glow, unless it is upon the clouds of humid vapour which float in the atmosphere above the conflagration, and then the glow is a dull red one. Flame, however intense, has an excess of yellow rays; the red rays and the blue are not so abundant as in daylight. When the flame is dull there is less of the yellow light, the red becomes more prominent, and the result is an orange reflection. If Mr. Millais will look at a man at night, sitting near a brazier of burning coals, where they are *cherry red hot*, as it is called, he will find a pure orange red glow suffuses the skin, an intense orange the white shirt, but no blue, no crimson, no pure red. If "The Rescue" is, as we suppose it to be, from a London dwelling, under charge of our fire brigade, the colour on the white dresses of the children, and the dress of the fireman are equally untrue. The first should have been more yellow than red, and the last a *yellow-grey*, the green cloth having the power of reflecting back much yellow light. Let me advise Mr. Millais, if he would study the effect of artificial light, to visit an iron-foundry, or the neighbourhood of blast-furnaces at night, when he will learn that rays other than red illuminate surrounding objects.

Yours obediently,  
CHROMA.

#### CHURCH RESTORERS NOT ENCOURAGERS OF MODERN ART.

SIR,—Some time since, as most of your readers are aware, a worthy individual left 500*l.* for the purpose of procuring a picture for a church in Bermondsey, naming the subject. The executors being anxious to fulfil their duty, were at a loss how to obtain a picture of the description required, when upon its being casually mentioned by one of the gentlemen to an artist, he suggested that a similar plan should be adopted as in the case of architects for a building, *i. e.*, to invite by public advertisement artists to send in sketches of the subject described, premiums being offered, and that the successful candidate should paint the picture. Accordingly, artists responded to the call, and the wish of the donor was fully carried out, thus giving an interest and a stimulant to historical painting. Since that time, however, I am sorry to observe that a different system has been adopted by those who profess to be the most devoted to the embellishment of our churches. No subject of Art meets with their approbation, except it partakes of symbolism, or the high cut and dry style of pre-Raphaelism. I have before me a report of the restoration of Newark Church,\* in which are the following remarks:—"The fine painting of 'The Raising of Lazarus,' by W. Hilton, R.A., which had been presented by him to the church, occupied the position of altar-piece, and had superseded pictures of Moses and Aaron of more ancient date, which in their turn had been preceded by a white plastered background, on which were found, in bold black letter, with red initials, the Ten Commandments, of a date supposed to be shortly subsequent to the Reformation." \* \* \* "In the chancel a new reredos, in Ancaster stone, of beautiful design, has replaced Hilton's picture, which has found a suitable (?) resting-place in the north transept." On the foregoing, I have only to remark whether, on the removal of the picture, the restoration of the Ten Commandments would not have been more congenial to the canons of our Protestant Church, than the beautiful reredos of a semi-papistical school of church restorers. I have again to allude to another affair done by the church restorers. At Maidstone, about the end of the last century, Mr. Jefferies, a worthy inhabitant of the town, painted and presented to the church for an altar-piece, "The Last Supper," a very appropriate subject for such a situation. It was a most creditable performance for a provincial artist, but certainly not a specimen of the pre-Raphaelite school, yet it commanded a degree of respect and veneration in the thoughts of those who approached the chancel to partake of the Holy Communion. This picture has also been removed, and where placed I cannot say, as it is not visible in the church. I hope, however, the present incumbent will order its restoration to its former place, and by so doing show some degree of respect for the liberality and devotion of a former donor to the sacred edifice.

I remain, Sir,  
Your obedient Servant,  
A CHURCH CONSERVATIVE.

\* In "The Midland Counties' Historical Collector," for June, 1853, published by T. Chapman Browne, Leicester.

#### SCENERY OF THE STAGE.

##### THE PRINCESS' THEATRE.

To Mr. Charles Kean, and his management of the graceful little theatre in Oxford Street, the public are very largely indebted: not only for the enjoyment, but for the instruction which may be derived from the acted drama. He is a man of judgment and taste, as well as ability: one is sure to see nothing offensive there; in his estimable lady he has a valuable ally: success has warranted expenditure: his "company" is well-formed in all its parts: and in minor pieces, as well as in more important plays, his arrangements are ever skilful and judicious. The result is that visitors to his theatre depart always satisfied—often with delight, and frequently with astonishment. Our more immediate business, however, is with the scenery of his theatre, and the accessories which give it force and effect. For several years past, he has been gradually improving it. Many of the dramas produced by him have been a series of admirable pictures,—accurate in costume, true in principle, and excellent as paintings. The artists, under the superintendence of Mr. Grieve, seem to labour in harmony, and this fact is apparent even in all the less important details of the management; the machinist and the costumer obviously work under the direction of a master-mind. A visit to the Princess' Theatre is an intellectual treat, and an instructive lesson which, to the young especially, may be of enduring value.

The latest of Mr. Kean's productions is unquestionably the best; there is but one opinion as to the manner in which he has produced the splendid pageant of "Henry VIII." Throughout it is well acted,—from the representative of Wolsey, and the charming and touching personification of Queen Catherine, down to the yeoman of the guard; not only is there nothing wrong, but everything moves gracefully, and in its proper place to its proper purpose: every trifle seems to have been studied as an essential portion of a great whole.

The visitor is carried back into the sixteenth century: the dresses from that of the monarch to the messenger are exact: the buildings are exhibited precisely as they were: one sees "Old London" and its populace: its courtiers, its people, and its priests, as at the time when "the Defender of the Faith" laid the corner stone of the Reformation in England, and gave a fatal blow to the unholy power of "the Church." To read a score of volumes and examine a hundred paintings and portraits of the time would be less instructive, as regards the manners and customs of the period, than a single evening passed at the Princess' Theatre, to witness the performance of Henry VIII.

Mr. Kean wisely took advice from "authorities": thus, Mr. Planché advised on the costumes, Mr. George Godwin on the buildings of the period, while in Mr. Shaw was another valuable ally. They are responsible for the "truths" represented: and the thanks of the public as well as of Mr. Kean are due to these gentlemen—both of whom are sound and safe critics in the important departments they undertook to superintend.

Our space will not permit us to enter into particulars: but we imagine this magnificent pageant will be visited by all who can estimate what is excellent in Art and valuable in the acted drama. The cost must have been immense, although there is no evidence of idle expenditure for mere display. The stage, small as it must be, appeared large enough for the numerous processions—the dances—and especially the banquet—judicious contrivances adding to its actual size. In short nothing is wanting to render this drama a perfect piece of Art: while some of the scenes have certainly never been equalled on the stage—that especially in which the spirits descend to console and comfort the broken-hearted Queen.

We rejoice to know that public appreciation has rewarded Mr. Kean: and that it will encourage him to persevere in his wise and useful course—arresting the downward progress of the drama and rendering it renowned even in its decadence.

#### THE ROYAL PICTURES.

##### GATE OF THE METWALEYS: CAIRO.

D. Roberts, R.A., Painter. E. Challis, Engraver.  
Size of the Picture, 3 ft. by 2 ft. 3½ in.

MOORISH, or Byzantine, architecture—as it exists in Mahomedan countries, as well as in many parts of Spain, where it was introduced by the Moors—has supplied Mr. Roberts with some of the most interesting subjects for his pencil. Its picturesque character, though fanciful and capricious, heightened as it frequently is by colour, peculiarly adapts it for pictorial representation. Deficient as it is in those qualities of simplicity combined with grandeur which distinguish the architecture of the Greeks, in the graceful and classic ornamentation of Roman edifices, and in the imposing magnificence and richness which are found in the best examples of Gothic architecture, it has been called the "most poetical and fairy-like" style of building, and certainly owes its origin to a people at once luxurious, refined, and imaginative. It seems to be undefinable by any strict rules, while it is evident that consistent principles of taste have guided the Moorish architects, who have marked it by an unmistakeable national physiognomy.

The finest examples of this style of building undoubtedly exist now in Spain, whither it was brought in about the ninth or tenth centuries; for though the Moors had possession of a considerable part of the country early in the eighth century, it can scarcely be supposed they found occasion or opportunity for any other tasks than that of securing their conquests and enlarging the sphere of their dominion. The cities of Egypt and Turkey, however, still retain many notable specimens of their ancient glories, of which the "Gate of the Metwaleys at Kahira," or "Cairo," as it is called by us, is one.

In Mr. Roberts's beautiful work "Egypt and the Holy Land" is also a view of this gateway, taken, we think, from a point considerably nearer the arch. It is singular that though we have consulted many voluminous publications on Egypt, in English, French, and German, in the British Museum, we have been unable to discover any reference to this locality; but in the text accompanying Mr. Roberts's work, we learn the following particulars respecting it. The gate was built in the reign of the Caliph El Mutansir, about the year A.D. 1092: it is not situated in the walls of the city, but is one of those within it which serve as a communication between one part of the city and another, and are so placed as to divide Cairo into quarters or districts; and thus they furnish the government with the means of cutting off from the rest any division which may be in a state of insurrection. It stands between the fine minarets of the Mosque of Gámá El-mu-eyad, called also the Mosque of Bab Zuweyleh, and of the Metwaleys; the latter a devout Saint, or Wallee, who is supposed to visit the spot mysteriously, and from which it has acquired its most popular name. The subject is one highly interesting from its picturesque character.

The mosque, a portion of the walls of which appear to the right of the picture, was built by the Sheik El-Mahmoodie, who removed the towers of the gate, and erected the ten beautiful minarets which flank it, A.D. 1414. The steps in the foreground lead to the principal entrance, and lamps are suspended from the beam that hangs in front of the portal. The street, like most of those in Cairo, is narrow, and unpaved; on one side is a row of shops—if rooms about six or seven feet high, and four or five feet wide are worthy of being so called—and on the other a row of stalls, even under the shadow of the Moslems' religious temple. The rude but picturesque construction of the balconies to the windows and houses, the awnings and sheds over the shops, and the raised floors on which the dealers sit, are in striking contrast with the massive walls of the mosque, and the beautiful forms of the minarets. The long line of streets leading from the citadel to the Bab en Nasr lies through the Metwaleys gate, and the great caravan of the pilgrims to Mecca pass beneath it to leave the city by the "Gate of Victory."

The picture is in the collection at Osborne.





D. ROBERTS, R.A. PINX<sup>t</sup>

E. CHALLIS, SCULPT<sup>r</sup>

GATE OF THE METWALEYS - CAIRO

FROM THE PICTURE IN THE ROYAL COLLECTION







## THE BRITISH INSTITUTION.

THE collection of ancient masters was opened to private view on the 9th of June with a catalogue of 165 pictures, among which are contributions from her Majesty, the Dukes of Sutherland, Wellington, Bedford, the Marquis of Westminster, the Royal Academy, &c., &c. The works which are the property of her Majesty are groups of portraits, both by ZOFFANY, one No. 118, 'Queen Charlotte, the Prince of Wales, and the Duke of York'; the other, No. 122, 'The Princess Royal, and the Duke of Clarence,' both valuable works and worthily in style and costume exemplifying the tastes of their day. There are in the exhibition many famous and well-known works, but no single one of pre-eminent distinction as we sometimes find there. The two CLAUDES, 5 and 7, both the property of the Duke of Wellington, are different in feeling—one is warm, the other, 'Porta di Ostia,' is fresh in colour and the better picture of the two. No. 4, 'A Landscape and Figures,' by CUIP, the property of the Duke of Bedford, is a picture with a middle-toned foreground opposed to a very luminous distance. The simplicity of the treatment is most agreeable. Cuij himself appears as a sketcher in the foreground. No. 8, 'A Landscape,' by VANDERNEER, from the collection of the Earl of Caledon, seems to be another view of the subject in the National Gallery, but by no means so effective; certain passages are too cold, apparently painted with some very crude green, as verdigris, a colour all but unmanageable in landscape. No. 10 is 'The Duke d'Olivarez,' by VELASQUEZ, the property of Col. Hugh D. Baillie, and No. 11, also by VELASQUEZ, entitled 'Portrait of a Spanish Gentleman,' the property of the Duke of Wellington. The difference between these two works is very remarkable, the former being the portrait of a grande, Velasquez has refined it into repulsive hardness, but the latter, only the portrait of a gentleman, is beyond all praise. No. 16, 'A Landscape and Figures,' by BOTH, belonging to Lord Shaftesbury, is a warm picture finished with infinite nicety of detail. No. 17, 'St. Cecilia,' by CARLO DOLCE, and the property of the Duke of Portland, presents a contrast to the Carlo Dolces in the collections of the Grand Duke of Tuscany. It is softer and less cold, he seems to have been looking at Domenichino. No. 20, another VANDERNEER, 'A Scene in Holland,' contributed by Lord Shaftesbury, is a most accurate and minute study from a given locality, with a canal running into the picture; but too much is sacrificed to breadth, and those rules of pictorial effect which so many connoisseurs admire without being able to explain. No. 24, 'Scene on the Ice,' J. OSTADE, Lord Dartmouth, is a valuable work, and No. 25, 'The Flight into Egypt,' by SCHOOREEL, is one of those eccentric blue distance pictures, of which we see so many in the nameless collections in the Low Countries and Germany. No. 21 is a head of TINTORETTO, painted by himself, and belonging to Lord Elcho; it is simple, earnest, and life-like, with a beard somewhat shorter than those portraits of him at Florence and Venice. No. 28, another BOTH, the property of Miss Bredel, a sylvan subject with some well-drawn trees in the foreground, altogether a production of much excellence. No. 32, by VANDER HEYDEN, 'View of a Town,' Lord Caledon, is a small picture equal in microscopic finish to the best works of the painter. No. 40, 'Exterior of a Dutch House with Figures,' by DUSART, H. T. Hope, Esq., is remarkable for that fine surface which distinguishes only works of eminent artists; it is charmingly managed as to chiaroscuro. No. 42, exhibited by Miss Bredel, is a 'Landscape with Figures and Cattle,' by BERGHEM. It is small, romantic in composition, and like all Berghem's works looks as if brought together piecemeal: yet he is the most captivating of all those who play tricks with light and shade. No. 45 is a 'Landscape,' by VELASQUEZ, the property of Mr. Wynn Ellis; nothing in principle like his 'Prado Boar Hunt,' nor his Wellington Aquarius, (for the principle of a landscape may be the principle of a figure picture) nor anything that we know to be his: nor like No. 47,

'Portrait of Himself,' also belonging to the Duke of Wellington, though we do not find him here the sword-girt cavalier that he appears at Florence. No. 49 is 'An Old Woman and Boy by Candle-light,' RUBENS, the property of Lord Faversham, and a very celebrated production, much admired by Sir Thomas Lawrence: but it has been cleaned, and, we think, has lost much of that luminous glaze with which Rubens finished all his pictures; at any rate, if it were glazed it would be more Rubens-like than it is now, all-beautiful though it be. We come to BARTOLOMEO MURILLO—two pictures—52, 'A Legendary Subject,' Lord Elcho, and a 'Portrait of himself,' from the collection of Lord Spencer. No. 52 is a large picture, representing a monk receiving bread from angels,—simple in treatment, but of great power; the portrait of himself is, as to the head, admirably painted, but he presents himself in an oval compartment somewhat whimsically—like Hogarth: he is not so staid a gentleman as he appears in the portrait in the Aguado collection. No. 54 is a 'Landscape,' by RUYSDAEL, from the collection of Sir H. H. Campbell. Painters have been asking Jacob Ruysdael now, the very hour we write, just two hundred years (by Haarlem clock) why he paints such gloomy scenes under a daylight sky, one-tenth of which would show colour and reflection in any similar subject. But mere connoisseurs in front of such a picture lose themselves, they know not why, in transcendental exclamations: we cannot help saying "Charming!" But we must pass to the middle room, where we are again in the society of TENIERS, MURILLO, SALVATOR, and especially of REMBRANDT VAN RHYN, and discoursing with his and Lord Derby's 'Head of a Rabbi,' like Rembrandt in everything. No. 68, by RACHEL RUYSDAEL, contributed by Mr. Fordham, is of course 'Flowers,' thinly but sweetly painted, and wanting that ease and breadth so characteristic of modern flower-painting. No. 69, 'The Woman taken in Adultery,' by GAROFALO, the property of Lord Shaftesbury, is a favourable example of early Art, before it was in anywise relieved by truth and softness. NICHOLAS POUSSIN has, with the most amiable naïveté, painted No. 70, 'The Arts inquiring of the Genius of Modern Rome, why they do not flourish as in the days of Ancient Rome.' The picture is the property of Lord Derby, and has less of colour and mellowness than Poussin's best works. No. 73 is a 'Corps de Garde,' by TENIERS, the property of Mr. Hope; an admirable production, one of those which Teniers executed in his best manner. No. 74, 'Landscape and Cattle,' by WYNANTS and A. VANDEVELDE, and the property of Miss Bredel, is a small work of exquisite sweetness and simplicity. No. 75, 'Backgammon Players,' by TENIERS, and also belonging to Mr. Hope, is a worthy pendant to No. 73. No. 77, 'The Ferry Boat,' by CUIP, is one of that painter's best works. It is from the collection of the Rev. F. Leicester. It is sparkling, full of truth, and in condition as good as if it had but a week ago come from Albert Cuij's studio in Dort. No. 82, by N. POUSSIN, and the property of Lord Derby, is somewhat eccentric in composition,—a mixture of modern and classic architecture: we are not among those who can forgive even Nicolas Poussin anything. No. 86, 'A Sea Piece,' by VANDER CAPELLA, belonging to Wynn Ellis, Esq., is a very highly-finished production. No. 89, 'The First Sir Thomas Hanmer,' by VANDYKE, belonging to Sir H. E. Banbury, is much less glazed, less rich in colour, than we usually see Vandyke. No. 93, 'The Assumption of the Virgin,' by MURILLO, the property of the Earl of Caledon, is remarkable for the care bestowed throughout upon details: the figure is nearly identical with all those painted by this artist. No. 98, 'Monsieur, Brother to Louis XIV., Going out Hunting,' painted by VANDER MEULEN, and the property of Mr. Ford, is one of those productions—and there were many of them—executed in glorification of the Grand Monarque. No. 97 is a 'Head of St. Francis,' by GUIDO, belonging to Lord Elcho, but having more of the quality of the Spanish than the Italian school. In No. 100 SPAGNOLETTO paints himself without flattery; nay, looking more "im-

pregned with miserie" than the banished lord. We had forgotten what he was like; but he certainly may be set down as one of his own melancholy men. The South Room contains many well-known examples of painters who in memory are dear to us, as JACKSON'S 'Portrait of a Gentleman,' 'Miss Horneck, afterwards Mrs. Gwynne,' by Sir J. REYNOLDS, 'Gipsy Girl,' Sir T. LAWRENCE, 'The Rabbit on the Wall,' Sir D. WILKIE, and 'The Lady Mary Fitzgerald,' by the same, 'Conway Castle,' TURNER, 'A View near Bruges,' Sir A. W. CALCOTT, &c. &c., the whole constituting a collection of great variety and interest.

## ART IN CONTINENTAL STATES.

PARIS.—The fine weather has brought to Paris a large number of foreigners, and our museums and public buildings are fully visited; the new arrangement for opening the Louvre and other galleries from two until five is much complained of, particularly by those persons who have but little time to pass in Paris. The exhibition continues to be feebly supported by visitors, most of the first-rate manufacturers not being yet ready; in a financial point of view it is at present a complete failure, and with respect to space and other accommodations, complaints are made on all sides, both by natives and foreigners.—The sales of Art-works in Paris are drawing to an end; the antiques belonging to M. Raoul Rochette brought about 14,000f.; several interesting specimens have been purchased for the collections of the Louvre and of the Imperial Library. The sale of Mr. Van den Zande's collection of engravings assembled a numerous company of amateurs of old rare prints. "Death's Horse," by Albert Durer, sold for 500f.; Callot's "Grandes Misères de la Guerre," 401f.; "A Bacchanal," by Marc Antonio, very fine, 1700f.; "Holy Family," by the same, after Raphael, first state, fine, 561f. The Rembrandts sold as follows:—"The Descent from the Cross," without any letters, 560f.; "The Annunciation," 400f.; "The Little Tomb," 301f.; "The Three Trees," very fine, 1050f.; "The Three Cottages," 200f.; "The Canal and Small Boat," very rare, on paper of Japan, 450f.; "Ephraim Bonus," second state, very fine, with the ring burnished, 1010f. Of Ostade's etchings, "The Fête under the Large Tree," very fine, 279f.; "The Dance at the Cabaret," 268f.; "The Luncheon," 860f. In another recent sale, Rembrandt's "Hundred Guilders," very fine, 2052f.; "Herod's Feast," by Bolswert, after Rubens, proof, 250f.; 18 prints by Bartholomew Breemberg, 300f.; Goltzius's "Boy and Dog," very fine, 520f.; "The Old Haaring," by Rembrandt, on Japan paper, very rare, 1050f.; "Œuvres de Waterloo," 118 prints, old and fine, 1060f.; "The Apocalypse," by J. Duvet, 23 subjects, fine, 592f.—The artists employed in engraving the medals to be distributed as prizes in the Industrial Prizes are MM. Barre, Borel, Cagé, Oudiné, and J. Wiener.—The candelabras and fountains of the Place de la Concorde have been beautified; all the principal public buildings have been cleaned, and look quite gay: when the roadway is finished in the Rue de Rivoli, that part of Paris will present a fine aspect. Several hundred houses will shortly be pulled down near the Sorbonne, to enlarge and beautify the approaches to that building and the streets St. Jacques and La Harpe.—The "Museum of Phidias," in the Louvre, has been enriched by several statues of Greek Art.—To the Musée des Souverains, in the Louvre, several very interesting reliques have also been recently added: The prayer-book (Heures) of Charlemagne, executed in 780 by the order of the Empress Hildegarde; the prayer-book of the Emperor Charles the Bald, date 842; the Bible offered in 850 to the same Emperor by the monks of the Abbaye St. Martin, of Tours; the prayer-book, psalter, and ring of St. Louis.

VIENNA.—The altar, presented by a society of ladies, and commemorative of the preservation of the emperor from assassination, has been placed in the chapel of St. Barbara, in the cathedral of St. Stephen, and although not many years have elapsed since this chapel was restored, yet a thorough repair was found to be necessary. This restoration evinces the progress of taste, for in the former renovation of the chapel nothing was done but to colour the whole of an unseemly grey colour, the removal of which is one of the earnest objects of the present embellishment, or, in other words, to restore the chapel to its pristine beauty.

NUREMBERG.—One of the oldest architectural monuments in this city is about to be erased, that is, the remains of the monastery of the barefooted



monks, recognisable in the Bestelmeyer mansion, which is about to be rebuilt. This monastery was founded by Conrad Waldstomer about the beginning of the thirteenth century. It flourished until the Reformation, when it was closed; the last of the monks died in 1562, and was buried in the choir.

BERLIN.—At the April meeting of the Medieval Art-Union, Herr Guhl read a paper on the Art-remains of the town of Navello, situated on the shores of the bay of Amalfi. He commenced with the history of this now fallen but once flourishing city, which had formerly a population of 36,000 souls, and possessed more than a hundred churches. Its foundation seems to date from the beginning of the eleventh century. The place was originally called Thorus, which still remains in the name of one of the churches, that of St. Giovanni del Thuoro. The rising importance of the town occasioned in the ninth century the revolt of Amalfi, to which was given afterwards the name of Rebellum. Herr Guhl had instituted researches so earnest and minute, that he communicated many highly interesting facts relative to the early history of these places. After him Herr Dieckhoff communicated a paper on the church of Königsberg, the history of which he illustrated by drawings, some of which, especially one of the tower, 12 feet long, were highly interesting. Herr Waagen exhibited a photograph, from the drawing by Volte, of the Greifswald tapestry, and Herr Weyde "Picturesque Views of the Roman remains at Pola, in Istria."—During the great exhibition at Paris, an assembly of archaeologists of Berlin, as well as of other places, will be held in the French capital during six days from the 26th of August. The assembly will meet at No. 44, Rue Bonaparte, and extra conveyances will be established to Chartres and Noyon for the convenience of those proceeding thither from Berlin.

MUNICH.—The re-establishment of the health of King Louis, and his return to Munich, has given occasion to a congratulatory address on the part of the Bavarian artists, in which they not only express satisfaction at the recovery of the King, but afford also an admirable example of artistic taste. The parchment on which the address was written was two and a half feet in length and two feet in breadth. Above the written address is a miniature picture by Genelli, the subject of which is "Bavaria receiving, from the hands of Hygeia, King Louis recovered, and protected by his Guardian Angel." Behind the principal figures are seen the sisters Painting, Sculpture, and Architecture, congratulating their friend. In the frame of this picture are two groups of the people, who, from old to young, are rejoicing at the recovery of the King. The initial letter by Neureuther represents a choir of angels chanting the Te Deum.—Kaulbach has added to his Shakspeare series of designs, two more from "King John." In one of these is shown the declaration of excommunication, the vacillation of King Philip, the hatred between Eleanor and Constance, and the love of Arthur for his mother. The subject of the second drawing is the death of the king, and in both of these works Kaulbach sustains his high reputation.

### THE NEW MUSEUM, OR PICTURE GALLERY, AT DRESDEN.

DRESDEN, named by Herder "The German Florence," has long been a favourite resort of travellers; the surrounding scenery is beautiful, the excursions in the neighbourhood are varied and easily accessible, the society is cultivated and agreeable, the theatre and the opera invariably secure the first talent in Germany, and the town abounds with collections of antiquities, sculptures, paintings, and other works of Art, which, taken as a whole, are unrivalled in any town in Europe. The grand attraction in this mine of wealth is the Picture Gallery; it was commenced by Duke George, the friend of Lucas Cranach, and added to by several of his successors, more especially by Augustus II., who made extensive purchases in France and Holland. The masterpieces, however, of the gallery, were collected in A.D. 1745, by Augustus III., a most liberal patron of the arts. He purchased the greater part of the Duke of Modena's collection, and subsequently in A.D. 1754, made the acquisition of the *chef d'œuvre* of Raphael, "The Madonna di San Sisto," obtaining it from a convent in Piacenza for a sum equivalent to about eight thousand pounds, and a copy to replace the original. In 1817 the

Dutch and Flemish pictures of Augustus III., which had for the most part remained packed up in their cases since his death, were incorporated with the gallery. In the year 1747 the pictures were placed in the upper story of a building, appropriated to the royal carriages and horses (*Stallgebäude*), where they have remained, with occasional re-arrangements to the present day. It was discovered in 1826, that these priceless works of Art had suffered so much from damp, confined air, and general neglect, that it was found necessary to bring a restorer from Italy, who spent upwards of a year in cleaning and repairing: his place has since then been occupied by Messrs. Schirmer and Reuner, two of the most efficient artists in that line in Germany, who have found up to the present time ample daily occupation for their talents. The number of pictures in the Dresden gallery amounted, according to the latest catalogue, to 1,857, to which must be added 183 works in Pastel (crayon drawings), and the small collection of Spanish pictures, purchased from the executors of Louis Philippe, the late King of the French. The works of Correggio, and the Dutch and Flemish pictures of the seventeenth century, are considered unequalled by those of any collection in Europe, and the specimens of the best period of Italian Art are superior to any to be found in Germany. I have given a short and condensed account of the history of the Dresden gallery, before I proceed to describe the new building which has been erected for its reception. With such a source of pleasure and instruction within reach, the regular closing of the gallery during the six winter months, was a most serious evil both to the cultivated inhabitants of Dresden, and to those strangers who had selected it as their temporary residence. It was, however, considered too dangerous to apply any system of heating the rooms to the old badly constructed building, and the cold of a German winter is too severe to admit of any enjoyment in a gallery unsupplied with artificial warmth. It was at last determined to erect an entirely new building, to be devoted exclusively to pictures, engravings, drawings of the old masters, and casts from the antique. Professor Semper supplied designs for the new "Museum," which were adopted, and after much discussion and considerable delay, the space adjoining the Zwinger, and close to the theatre, was chosen as the site. The Zwinger, of which the new museum forms the fourth side, is a low building, about eight hundred feet long, by five hundred broad, running round an open square: it was originally intended as the court-yard of a magnificent palace to extend to the banks of the Elbe, which was projected about a century and a half ago by Augustus II. The building of the palace was never even commenced; but the Zwinger itself is thoroughly Rococo in its style; indeed, one of the best specimens of florid French architecture I know. It has been hitherto devoted to the collections of natural history, mathematical and scientific instruments, engravings and drawings of the old masters, and to the casts of the Elgin marbles. The centre square will in summer form a very beautiful object from the windows of the new museum, as it is then ornamented with sparkling fountains, which throw aloft their refreshing showers amongst a perfect grove of magnificent orange trees.\* The principal entrance to the gallery passes through this square; it is a long building of Grecian architecture, as I have said before, forming the fourth side to the square of the Zwinger, and built of sandstone. The building consists of three stories: the fine rows of windows, two of which are visible from the

\* The history of these orange-trees, or at least of a great proportion of them, is curious and interesting. In the year 1730, Augustus II. sent several scientific men to Africa to make researches in the natural history of that continent. On their return they brought with them, partly as ballast for the ship, and partly in compliment to their king, who had a great talent for turning, 400 stems of orange trees, to the greater number of which some of the roots and even branches remained still attached. During the voyage the trees began to sprout, and the king determined to plant them, and give them a chance. He was fortunate in his experiment; 300 of the orange trees struck root, and out of these there remain at present upwards of 150 in full vigour.

outside, the third being concealed by a double line of stone balustrades, one raised above the other; the ground-floor is unornamented, massive and solid in its structure, with an appearance of much strength and simplicity. The first story is very beautiful and harmonious; the arches of the windows, nineteen in number, are supported by fluted columns with Ionic capitals, each window separated from the other by a pilaster, whose Corinthian capitals support a richly carved cornice, surmounted by a railing of dwarf pillars; behind this railing the wall recedes, and reveals a second stone balustrade, which extends from either end of the building to the base of the tower, and adds greatly to the general effect of the whole. The central portion of the building, which projects a little from the two wings, is by far the most highly ornamented; it is pierced by a triple archway, and supports a slightly elevated octagonal tower. The middle arch, which is considerably loftier than those on each side, is used as a carriage-way, the two others for foot-passengers: they are flanked by four fluted columns with Corinthian capitals, bearing a cornice from which, on the first story, rise four similar pillars, and resting on them another cornice, and the middle gable. The great decoration of this part of the building consists in statues and bas-reliefs by Hänel and Rietschel, the wellknown and justly celebrated Dresden sculptors. These represent on one side the Pagan, on the other the Christian world of Art, and at each end of the building the junction of the two. On the pedestals of the columns of the middle building, Theseus is seen fighting with the Minotaur, Jason with the dragon, Hercules with the Lynean Hydra, and Perseus bears aloft the head of Medusa, the powers inimical to man are trampled under foot and the first pioneers of civilisation appear victorious. The four elements are portrayed by figures of boys with appropriate attributes, and above them on a frieze the martial games of the ancient Greeks are performed by beautiful children. Two medallions show Prometheus and Pygmalion, the one under the guidance of Minerva forming man, the other with the help of Venus imparting a soul to his statue of clay. In the angles of the great gate-way the empire of music over animate and inanimate creation is depicted by Amphion and Orpheus, the one heaping up rocks by the power of melody, the other soothing with sweet sounds the lion crouching at his feet. On the angles of the middle window in the upper story are bas-relief portraits of Homer and Hesiod, whilst above the columns stand statues of Pericles and Phidias by Rietschel, Lysippus and Alexander by Hänel, the first artists and patrons of the most brilliant period of Greek Art: near Hesiod are bas-reliefs of the gods of Olympus, near Homer those of the heroes of Greece, the celestial figures by Hänel, the terrestrial by Rietschel; above the window are Apollo and the nine Muses. The south side is occupied by Christian Art. Niches to the right and left of the central window in the first story contain statues by Hänel of Michael Angelo and Raphael, beneath Michael Angelo are figures of Sampson and Judith, below Raphael of St. George and Siegfried. In the angles of the smaller gateways are medallions of the four Sybils, whilst two statues of Victory bear, the one a palm branch for Raphael, the other a laurel crown for Michael Angelo; a winged Pegasus soars above the statue of Raphael, and a sphynx over that of Michael Angelo. Finally at the top of the pediment are statues of Holbein, Giotto and Dante to the left, Dürer, Cornelius and Goethe to the right. The exterior of the museum is further ornamented by statues of personages taken from the old and new testaments. Those of Adam, Eve, Noah, Abraham, Melchisedek, Jacob, Moses, Aaron, Joshua, Samuel, David, Solomon, Isaiah, Jeremiah, Daniel, and Ezekiel being by Hänel, whilst Rietschel has executed the figures of the Virgin Mary, John the Baptist, the four Evangelists, the Apostles Peter and Paul, the martyrs Stephen and Laurence, the saints Catherine and Cecilia; Gregory the Great, and Charlemagne, the representatives of the highest worldly power, with Godfrey of Bouillon and Frederick



Barbarossa. On the west side the story of Cupid and Psyche is given in a bas-relief with medallions representing ancient and modern Rome. On the east side similar reliefs contain the figures of Faust, and Helen of Troy with medallions of Germania and Italia by Rietschel.

We now come to the interior of the building and we here find the perfect simplicity and total absence of elaborate ornament which is alone suitable to the purposes of a picture gallery. The triple archway divides the ground floor into equal parts, that to the right on entering from the Zwinger being appropriated to the casts, that to the left to the flight of steps leading to the first story, the engraving rooms, the cabinets of pictures in pastel and others in oil, relating more particularly to the scenery about Dresden and the neighbouring town of Pirna. The space allotted to the casts is a large roomy apartment with a stone flooring and a vaulted roof supported by arches and pillars with Ionic capitals of fine sand-stone: walls are erected in different parts of the room, from one pillar to another, to form screens, in front of which the statues will stand, and thus break the cross lights. By this means more room will be gained, but I doubt much if the general effect will be improved. The walls and the shafts of the columns are coloured Pompeian red, with a broad band painted to imitate *Porta di Venere* marble running along the walls, close to the floor; the ceilings are very simple, in the usual German arabesque style, with grey and white colours. The casts of the Elgin marbles are placed at the end of the building by themselves, but I fear in too confined a space to be seen to great advantage; the room is to be connected with a pavilion in the Zwinger, where the drawings of the old masters are kept, but the communication is not yet opened. The Dresden collection of casts is a very valuable one; it was commenced by Raphael Mengs, and contains more accurate and perfect copies of the antique than are to be usually found. On the opposite side of the building, a broad and handsome staircase, supported by granite columns, leads to the upper story. The engraving room is fitted up with oak presses and tables, conveniently arranged; adjoining this room are eight cabinets, each lighted by a large window, and containing the drawings in pastel (crayons) of Raphael Mengs, the two Liotards, Rosalba Carriera, &c., and the oil paintings of Dietrich, Canale, and Canaletti, many of the latter works being very interesting as historical recollections of what Dresden was in other days. Round the entrance hall at the foot of the stairs is inserted a frieze by Knauer of Leipzig, descriptive of the history of Italian painting; it is not a work of any great merit. Hänel is occupied on a frieze, relating to the Dutch and German schools, which is to complete the cyclus. The staircase is well lighted, but as at each step it crosses and cuts the windows in a slanting direction, the effect is not harmonious; it leads to a small room, conducting to a long corridor, which is at some future day to be ornamented with frescoes. We have now reached the first floor, the picture-gallery *par excellence*; it is divided into three large centre rooms on each side of the cupola, one large and two smaller rooms at each end of the building, three rooms looking into the Zwinger, corresponding to the corridor at the opposite side of the staircase, and fourteen rooms occupying the length of the Museum fronting the river. The three rooms on each side of the cupola are very spacious and lofty, and lighted from the roof by windows of ground glass; those on the right to contain the Venetian pictures, whilst the Correggios will be placed in those on the left; the rooms towards the river are destined for the smaller Dutch, Flemish, and Italian paintings, whilst the extreme corner room on the left-hand side, with the beautiful view of the vine-clad hills and the winding Elbe, is to be devoted exclusively to Raphael's "*Madonna di San Sisto*." The picture is to be adorned with a new frame, and placed (with what seems to me very questionable taste) over an altar. The light, which is excellent, comes from the side of the room, and a sofa will be placed in a corner, whence the point of view for seeing and studying the picture can

be obtained. A few rooms allotted as ateliers to the restorers, and a board-room for the committee complete the arrangements of this floor. I should not omit to say that all these rooms are hung with a watered flock paper, of full rich crimson colour, with plain gold mouldings; the floors are oak panelling, traversed at both sides through the entire length by iron gratings, bronzed, which admit the heated air to the rooms, and conceal the pipes through which it is carried; the wood-work has a yellowish tone, and is enriched with gilding. A few narrow steps from the centre of the building lead to a spacious room in the octagonal tower, placed over the regulating apparatus of the machinery for heating the apartment. The light of the room comes from above, and the walls are hung with twelve admirable tapestries, principally from designs by Raphael; they are in very good preservation, and are seen to great advantage, being set in a wainscoting of dark oak. The cupola is painted like the other ceilings, in grey, with dead gold, and allegorical figures representing the Seasons, &c. A few steps higher up lead to the cabinet-rooms on the second floor. These are, as well as I can recollect, fifteen in number, very beautifully decorated, and lighted from above; the floors are of polished inlaid oak; the paintings on the ceilings highly finished; the walls of all, except the first, which is papered like those of the floor beneath, are of Pompeian red, with gold moulding. In the first room the celebrated "*Madonna*" of Holbein is to be placed, and hung exactly opposite to the entrance: here will also come the old German pictures; and in the other rooms to the left the remainder of the Flemish pictures, and those of other schools, which have not been placed on the first floor. It is the great wish of the Dresden artists to see the remaining rooms to the right given up to modern pictures, which are by degrees being collected; but as yet, I understand, no decision has been come to on the subject. I have thus endeavoured to give to your readers a slight sketch of the Dresden gallery and the new museum. The building in its internal arrangements is admirable; the light is excellent; the rooms in their size and proportions; the colouring of the walls; and rich, yet chaste decorations, all that one could desire; in short, thoroughly adapted to the purpose for which they are intended; but the site chosen for the building itself is not appropriate. In the first place, it is in the centre of a town afflicted with all the evils of coal smoke in its worst form (one cannot open a window on a cold winter's day without being covered with particles of floating soot); in the second place, the museum is in its architecture unsuited to all its surrounding companions; it is a Grecian building of pure style, joined on to, and forming a part of the Zwinger, which is thoroughly Rococo in its architecture. A few yards in front is the theatre, differing from both; on one side the Roman Catholic church, in the florid Italian style, studded over with hideous statues, and joined by a little bridge to the palace, which has more the appearance of a barrack or a poor-house than a royal dwelling; and, under the shelter of this mass of incongruous and inharmonious architecture, comes the guard-house, an exceedingly pretty, simple, and chaste building in itself, but very badly placed, standing most awkwardly between the museum and the palace. The removal of the pictures was to begin on the 1st of June, and would probably last for some time; indeed, it was expected that both galleries would be closed entirely to the public until the end of September. It was proposed, and indeed the motion was carried in the lower house of parliament, that for the future an entrance fee should be imposed on all visitors to the gallery, to assist in covering the additional expenses of extra "*custodés*," heating, &c. This illiberal and impolitic act has, however, I understand, been unanimously rejected by the upper house of parliament. Dresden has certainly gained by its new museum; and the power of throwing it open to the public all the year round, an additional source of attraction which, I am convinced, will tempt many travellers to select it as their winter residence. J. W.

## MONTI'S

## LECTURES ON SCULPTURE.

On the evening of the 13th of June, Mr. Monti delivered, at No. 48, Great Marlborough Street, a lecture on the rise and progress of "demotic" sculpture among the Greeks,—having already, on a previous occasion, treated of "hieratic" sculpture in its earliest forms among those nations where profane and poetic Art had as yet no place. The lecturer began by apologising for his imperfect knowledge of our tongue, and expressed a hope that he might be able to kindle among his audience a sympathy for that art, the feeling for which in himself amounted to fanaticism. He then proceeded to review the period when sculpture was limited to a system of mystic religious ciphers,—when the art was entirely controlled by ignorant and superstitious hierarchies. There was no free thought,—any approach to natural form was heresy. But the kind of Art forming the subject of the lecture arose in Greece, and in nature and truth far transcended the barbarous mysticism of those nations wherein sculpture had been mainly instrumental in enslaving instead of elevating the human intelligence. In the demotic art of the Greeks, sculpture was no longer limited to immutable forms of priestly symbolism, but it came forth a system of embodied poetry, cherished by their aspirations after liberty, and became eventually the great phenomenon of their civilisation. When the influences of commerce, and that interest which the people of Greece felt and expressed in their national institutions,—when these began to operate, they were felt within the region of Art not less sensibly than in that of politics. The Ionians and the Dorians were among the first to give a healthy impulse to sculpture; the latter imparted their tastes and feelings to the former, and by the Ionians the cultivation was more extensively propagated. In comparison with the Greek Art of even this early period, that of all other nations was dry and monotonous; but the Greeks felt deeply the beautiful,—they communicated the sentiment to other nations, and since their time they have been universally imitated wherever civilisation has taken root. The essence of Greek Art was nature, but it was expressed in poetry. Looking to nature only, the Greeks made their deities like mortals in form: they were already indebted to the Greek mythologians for human passions. The institution of the Olympic games promoted sculpture very materially: this will be clearly understood since the games themselves supplied so many subjects of interest to the people, subjects expressive of common ideas addressed to the popular intelligence. Hieratic symbols as to form and expression were arbitrary, but demotic Art was unfettered and its aim was the perfection of nature. The period of the utmost excellence of demotic Art was introduced by Calamis of Athens and Pythagoras of Rhegium, and now Phidias the Athenian acquired a reputation which none before him had been able to achieve. All the works of the time of Pericles were carried on under his direction, and how ably, is attested by what remains of the ornamentation of the Parthenon. Nowhere was free Art more wanted than at Athens, and thence it spread rapidly through the other states of Greece. The Parthenon, the most magnificent work of the best period of Greek Art, was intended to illustrate Greek character and nationality, and the figures with which it was enriched were not merely images but embodied ideas. The lecturer proceeded to consider the influence of the works of Polyclitus the Argive, of Myron, Naucydes, Scopas, Praxiteles, and others who shone eminently in the galaxy of the Greek artists, who to the exclusion of wood and ivory, worked entirely in marble, wherein was imitable the most delicate and beautiful details of the human form. Thus, as Phidias was the head of the elder school, so Praxiteles who first ventured to produce a nude Venus, was the most celebrated master of the latter school. The lecturer concluded amid expressions of satisfaction from a numerous audience.



## THE ART-UNION OF LONDON.

THE following pictures have been selected by prize-holders in the Art-Union of London up to the time of our going to press:—

*From the Royal Academy.*—"Relenting," T. Brooks, 250*l.*; "Skaters," C. Lees, 105*l.*; "In Betchworth Park," W. F. Witherington, R.A., 100*l.*; "Summerhill," J. D. Wingfield, 100*l.*; "From Vicar of Wakefield," J. Absolon, 70*l.*; "The Truant," J. Smith, 70*l.*; "The Frith of Forth," J. Wilson, Jun., 60*l.*; "Cuddie Headrigg," D. Dean, 60*l.*; "Landscape," G. Cole, 60*l.*; "San Giulio," G. Stanfield, 52*l.* 10*s.*; "At Souling," G. Stanfield, 50*l.*; "Hay-making," G. E. Hicks, 42*l.*; "Hamlet and Ophelia," A. F. Patteu, 40*l.*; "Erridge Park," G. Stauley, 35*l.*; "Near Ceuta," W. Welby, 35*l.*; "Lane Scene—Hastings," J. Meadows, 35*l.*; "Robinson Crusoe," J. D. Watson, 30*l.*; "The Mountain Ransblers," J. Thompson, 25*l.*; "A Misty Morning—Conuemara," W. Luker, 25*l.*; "Minding the House," T. Earl, 25*l.*; "Head of the Draig," J. Grindall, 25*l.*; "On the Lake of Como," G. Hering, 25*l.*; "Sunday in the Highlands," J. A. Houston, 21*l.*; "The Shades of Evening," A. Gilbert, 20*l.*

*From the British Institution.*—"Waiting for the Laird," G. W. Harlor, 75*l.*; "Free Sittings," F. Underhill, 60*l.*; "L'Innamorato," H. O'Neil, 52*l.* 10*s.*; "The Village Carrier," G. Chester, 52*l.* 10*s.*; "A Woodland Scene," H. Jutsum, 50*l.*; "The Simplan," G. Stanfield, 50*l.*; "Highland Scene," H. Jutsum, 40*l.*; "Brockham, Surrey," J. Stark, 35*l.*; "Fruit," Miss Stannard, 31*l.* 10*s.*; "On the Hills," J. D. Wingfield, 25*l.*; "The First of September," H. Hall, 20*l.*

*From the Society of British Artists.*—"Dante begging his Bread," F. Y. Hurlstone, 100*l.*; "Family at Saraginesco," R. Buckner, 80*l.*; "Market Morning," J. Tennant, 70*l.*; "Pevensey Castle," C. Davidson, 65*l.*; "On the Yorkshire Coast," G. Cole, 60*l.*; "Windsor Castle," G. Cole, 60*l.*; "Golden Morning, North Wales," H. J. Boddington, 60*l.*; "A Quiet Evening on the Thames," H. J. Boddington, 60*l.*; "A Gypsy's Haunt," R. G. Stannard, 52*l.* 10*s.*; "Road over a Heath," J. Tennant, 50*l.*; "Sheep and Figures," G. Cole, 50*l.*; "Kilman," P. C. Auld, 50*l.*; "Exultation," T. Clater, 35*l.*; "At Lynton," A. Clint, 35*l.*; "Girl and Chickens," J. T. Peele, 35*l.*; "Cymon and Iphigenia," A. J. Woolmer, 35*l.*; "Lane Scene," G. Cole, 26*l.* 5*s.*; "Near Glangariff," G. Shalders, 25*l.*; "Salmon Fishing," A. F. Rolfe, 25*l.*; "Richmond Hill," A. F. Rolfe, 25*l.*; "Return from Market," G. Williams, 25*l.*; "Landscape," G. Cole, 25*l.*; "St. Peter," G. P. Green, 21*l.*; "Fishing Lugger," A. Webb, 20*l.*; "Carisbrook Castle," J. Godet, 20*l.*; "Glen Scene, Linton," J. Tennant, 20*l.*

*From the National Institution.*—"Autumn in the Highlands," S. Percy, 150*l.*; "Evening, Lights and Shadows," H. B. Willis, 100*l.*; "Autumnal Morning," A. Williams, 100*l.*; "Lane near Tyngroes," A. Williams, 75*l.*; "Kilchurn Castle," S. R. Percy, 75*l.*; "Scenery in Knowle Park," E. Cobbett, 60*l.*; "Feeding Rabbits," E. Cobbett, 50*l.*; "Scene in Surrey," A. F. Rolfe, 50*l.*; "Kilchurn Castle," J. Danby, 50*l.*; "A Walk by the Conway," F. W. Hulme, 50*l.*; "Village Musicians," J. W. Haynes, 50*l.*; "Margate Old Pier," H. P. Parker, 35*l.*; "Rest by the Way," Bell Smith, 35*l.*; "Close of a Sultry Day," E. Williams, 35*l.*; "Showery Weather," E. Williams, 35*l.*; "Reading a Chapter," C. Dukes, 35*l.*; "Salmon Trap on the Lugwy," F. W. Hulme, 35*l.*; "Contentment," H. P. Parker, 31*l.* 10*s.*; "Ferretting Rabbits," H. P. Parker, 31*l.* 10*s.*; "Amiens," A. Montague, 25*l.*; "Simon the Cellarer," C. Rossiter, 25*l.*; "Nant Mill," J. Steeple, 25*l.*; "Summer Flowers," H. Barrand, 25*l.*; "Lane Scene with Gypsies," J. E. Meadows, 25*l.*; "Cader Idris," W. Williams, 25*l.*; "The Fortune-Teller," D. Passmore, 25*l.*; "Zuleika," Bell Smith, 25*l.*; "Winter," G. Williams, 25*l.*; "The Coast Side," A. Montague, 25*l.*; "A Foot-Bridge," F. W. Hulme, 20*l.*; "A Weedy Part of the Thames," E. Boddington, Jun., 20*l.*

*From the Water-Colour Society.*—"Tiutagel Castle," S. P. Jackson, 60*l.*; "Hadley Castle," G. Fripp, 42*l.*; "Sidmouth, (South Devon)," John Callow, 31*l.*; "Dinas," H. Gastineau, 21*l.*; "Clearing away a Wreck," F. Nash, 21*l.*; "Vraiking Time," J. P. Naftel, 20*l.*

*From the New Water-Colour Society.*—"Ye ha tell me that afore, Jemmie," H. Warren, 105*l.*; "Belted Will's Tower," W. Bennett, 75*l.*; "Highland Fireside," J. H. Mole, 42*l.*; "The Trysting Time," J. H. Mole, 35*l.*; "On the Wharfe, Bolton Abbey," J. W. Whymer, 30*l.*; "Fishermen off the Nore," T. S. Robins, 25*l.*; "The Gleaner," A. Bouvier, 21*l.*

## CLOSE OF THE ROYAL SCOTTISH ACADEMY EXHIBITION.

THE twenty-ninth annual exhibition of the Royal Scottish Academy closed on Saturday the 2nd June, after remaining open for about three months, during which period it never failed to attract crowds of visitors. In more than one respect it was the most successful exhibition ever held in Edinburgh. In our notice of it two months ago we stated that many of the works exhibited were equal, and not a few superior to any on which the pencils of the respective artists had previously been employed; and the opinion was fully borne out by the public interest manifested in the Exhibition up to the day it closed. The number of visitors was, we believe, about one-fourth more than that of any former year. Nearly 3000 day season-tickets were sold, while between 25,000 and 26,000 persons paid at the door for admission during the days. These figures show an increase of at least a third over previous seasons. The opening of the exhibition in the evening—a step which the Royal Scottish Academy took some years ago, not without considerable hesitation—has tended greatly to popularise it with the citizens of Edinburgh, thousands of whom were thus enabled to visit it, whose avocations prevented them from doing so during the day. The plan of opening in the evening does not take effect until about the middle of the season, and season-tickets are then issued at a reduced rate. It is a very strong proof of the increased interest taken in the exhibition by those for whose benefit it is opened in the evening, that the number of visitors has steadily increased year by year. This season about 1,300 season-tickets were sold, and nearly 27,000 persons paid at the door. As the holders of day-tickets are admitted at night likewise, the number of visitors must frequently have been very great; indeed, the crowded state of the rooms, spacious as they are, showed that such was the case almost every night. This increase in the number of visitors represents of course a corresponding augmentation of the Academy's funds; and, as the rent, about 760*l.*, previously paid for the galleries of the Royal Institution is now saved, by the apportionment of a suite of rooms in the new National Gallery building, its pecuniary affairs may be said to be in a very flourishing condition; and, doubtless, its pension fund, as well as the other objects for which it was instituted, will be favourably affected.

The number of sales in the exhibition of this season was not greater than that of some previous years even although the attractions presented were more numerous. Several important works of Art were acquired by connoisseurs, such as Mr. Brodie's beautiful marble statue of "Corinna," bought by Mr. Wilson of Bankhurst for 500*l.*, while the Royal Association for the Promotion of the Fine Arts, and the Glasgow Art-Union purchased several fine pictures. The Association purchased about twenty-nine works of Art in all, including Mr. JAMES DRUMMOND'S "Porteous Mob," for which we believe the sum of 350*l.* was paid, several fine landscapes by Mr. D. O. HILL, Mr. HARVEY, Mr. E. T. CRAWFORD, and Mr. MACCULLOCH,—besides Mr. CALDER MARSHALL'S beautiful group of statuary, "The Whisper of Love." The Glasgow Art-Union does not confine its purchases to the Scottish Academy Exhibition, and this season it acquired only about fourteen of the works exhibited, some of which were valuable however, such as Mr. MACCULLOCH'S "Frith of Forth," 300*l.*, Mr. JOHN FAED'S "Reason and Faith," 340*l.*, and several others. A number of fine pictures which might have been more valuable acquisitions than some of the smaller works purchased, were passed over both by the Association and the Art-Union, and when we learn that the first of these bodies recently paid a considerable sum for copies from the Old Masters to be distributed as prizes, it is matter of regret that the funds at its disposal were not applied more directly to its professed objects—viz. "the promotion of the Fine Arts in Scotland:" this can scarcely be effected by the substitution of copies for original works.

## HOPE.

FROM THE BAS-RELIEF BY J. GIBSON, R.A.

MANY of the highest efforts of sculptured art are, in this country, almost solely directed to monumental works, which are generally excluded from ordinary public observation, and hence the great mass of the people possess few opportunities of deriving pleasure or instruction from them. It is not thus in the chief cities of the continent: and we could not avoid, during a recent short stay in Paris, contrasting the advantages which the French have in their metropolis for the study of sculpture with the meagre display exhibited in our own. In the gardens of the Tuileries and the Luxembourg are copies, in marble, of the finest antiques; in the *Place de la Concorde* are noble groups of modern allegorical sculpture; in the streets are fountains and statues, while the new wings of the Louvre are decorated with admirable bas-reliefs; in short, almost wherever the eye turns it rests upon the work of the sculptor, to draw forth the spectator's feelings of delight and satisfaction. We sometimes wonder if the time will ever arrive when the Englishman will be able to see, in other places than obscure country churches and the private gallery of the wealthy amateur, what the genius of the British sculptor can produce.

There is, perhaps, after all, something in our national character and political institutions which accounts for this position of sculpture among us. First, we have no government arbitrarily to command the execution of public works; and there is no public voice to ask for them through its authorised channel of communication, for the people have not as yet learned to regard them in such light as to require the erection of statues as essential parts of external decoration,—our tastes have not become sufficiently cultivated to appreciate them: and, moreover, we live less in the streets, so to speak, than our continental neighbours, and are, therefore, more indifferent to the aspect they may present to us. The English, as a nation, care not to spend money for display only, though we are liberal enough in expenditure on matters of practical utility, or when the calls of humanity demand pecuniary assistance. It is from these circumstances that ideal and historic sculpture, according to our belief, finds so little encouragement here, and until the national taste is so changed as to feel interested in the Art, and to be sensible of its importance as one among the many means which may be employed for the advancement of intelligence and elevated sentiments in the people, the sculptor will remain, as he now stands, without the aid of government patronage, except in a few isolated instances, as in the works executed, or in preparation, for the new houses of parliament.

But whatever may be our comparative deficiencies—deficiencies arising less from capacity in our artists than from the want of encouragement—in what are generally considered as the highest departments of sculpture, our churches throughout the land testify to a multitude of beautiful and costly works, which affection has caused to be placed therein in memory of the dead. Here it may fairly be affirmed that the English sculptor is not surpassed by any foreign artist, if pure and holy sentiments, gracefully and feelingly expressed in the marble, are to be accepted as the standard of excellence.

In the life of Flaxman, which appears elsewhere in these pages, we read how well and appropriately he applied the maxims of scripture to his art: many of his successors have designed their best compositions from the same sacred sources, either as direct illustrations, or with reference to them. In Mr. Gibson's basso-relievo, "Hope" is symbolised as one of the Christian virtues: the figure forms part of a monument erected in the chapel in Renshaw Street, Liverpool, to the memory of Mrs. Edward Roscoe, by her daughter, the late Mrs. Henry Sandbach, one of a family for whom Mr. Gibson has sculptured several works: this was executed in Rome.











THE EXHIBITION OF  
MODERN GERMAN PICTURES.

A COLLECTION of a hundred modern German pictures is to be seen at 168, New Bond Street, where an exhibition of works of the same school was opened last year. Although there is a greater affinity between German and French Art than there is between English painting and that of either of those two countries, yet when surrounded by works of the German school, we feel as if breathing a denser atmosphere than we are accustomed to amid collections of either of the other two schools. Many of the figure-subjects here are characteristic, well drawn, and appropriate, as addressed to the feelings of an extensive nationality, especially in the genre and domestic subjects. No. 94, 'The Departure of Christopher Columbus from Spain,' E. LEUTZE, is an ambitious picture, the aim of which is rather scenic effect than penetrating expression. Columbus stands conspicuous on the prow of his small vessel, having just confessed and received the sacrament from Friar Juan Perez. The boats containing his sorrowing friends are about to depart. Among the secondary groups too many backs are presented to the spectator; but, as a whole, the picture is well executed, and has the merit of pronouncing the subject at once. No. 92, 'Soldiers Gambling for their Booty: Scene from the Thirty Years' War,' A. SIEGERT. A work of very great merit; the successes and the losses of the gamblers are very pointedly defined. The men are too much like officers, but it is a picture reminding us of the best qualities of the best men of the Dutch school. No. 86, 'Soldiers Selling their Booty,' by the same painter, is also a production of much excellence, yet not equal to the other. No. 89, 'Wedding Scene in Marken Island, Zuyder Zee,' R. JORDAN. An interior composition, full of figures, each of which is placed in relation with the subject. There are two lights; the sunlight is highly successful. No. 14, 'The Battle of Waterloo: Charge of the Old Guard,' A. NORTEN. This is a large picture, showing very circumstantially the dispositions towards the close of the battle. It is everywhere replete with interesting incident, but in certain details is inaccurate, as, for instance, in giving bearskin caps to the Guards: they did not wear bearskin until very long after the battle of Waterloo. No. 12, 'The Critical Moment: Papa and Mamma's Consent,' B. VAUTIER, shows a young man asking the consent of the parents of his mistress that they may be married. The manner of the suitor, the retirement of the young lady, and other circumstances, detail the theme very perspicuously. No. 99, 'Waterfall in Norway,' E. BODOM, is an admirable subject, and the sentiment with which it is invested coincides perfectly with the wild rocky solitude the picture represents. No. 15, 'On the Coast of Capri,' A. FLAMM, is a rocky coast scene, painted with much sweetness in colour and effect. No. 2, 'Farmyard in Westphalia,' A. WEBER, is a most successful version of a commonplace subject; the trees are remarkable for truth. In No. 24, 'Landscape,' and No. 26, 'Landscape,' Professor LESSING sustains his well-earned reputation; and Professor GUDE, in No. 31, 'The Mouth of a Norwegian Fiord,' describes the scene with the most forcible reality, under the aspect of a coming storm, which we may say is not less heard than seen. No. 41, 'Aqueeductal Ruins in the Campagna of Rome,' A. FLAMM, is a very truthful rendering of a section of this remarkable region, which no artist can pass without painting. No. 43, 'Laricia by Sunset,' O. ACHENBACH, is a very carefully executed work, in which the shades and lights of coming twilight are very judiciously opposed; the darks in this picture are deep and clear. No. 30, 'Cavaliers and Roundheads: Scene from the Civil War,' W. CAMPHAUSEN, is a production of distinguished merit, though perhaps in character the figures are not English; with more finish this had been a work of the highest order. It would have afforded us much pleasure to have given greater space to these works, but exhibitions are now so numerous that we are compelled to restrict our notices of them.

## ART IN THE PROVINCES.

NORWICH.—We stated some short time since, that through the exertions of Mr. Claude Nursey, head master of the Norwich school of design, an exhibition of pictures, &c., was about to be made in this city. The rooms in Broad Street have recently been opened with a collection of about 280 oil-paintings, 80 water-colour drawings, 7 sculptured works, and a few photographs. These works are all, as we understand, the *bona fide* property of the artists who contribute them, with the exception of Hilton's "Lear," and F. R. Pickersgill's "Dance to Collins's Melody," which have been lent by their respective possessors. Although the catalogue does not contain many pictures of large pretensions, it includes many names that are honourably known in the Arts:—Boddington, Boxall, A.R.A., Bright, Boys, R. Brandard, Madox Brown, Callow, W. and J., Callow, Creswick, R.A., T. S. Cooper, A.R.A., Duffield, Davidson, F. Danby, A.R.A., Dearman, Egley, Essex, W. Gale, Hargitt, E. Hayes, Jutsum, Mulready, R.A., MacIse, R.A., C. Marshall, C. L. Nursey, O'Neil, Mrs. Oliver, J. B. Pyne, Stark, H. B. Willis, Woolnoth, &c. The whole of the sculpture is by A. Munro. To Mr. Claude Nursey, high praise is due for this promotion of the good cause in Norwich; his removal to that city was for it a fortunate event, although very unfortunate for Belfast, where his services had been of incalculable benefit.

TIVERTON.—This pretty little town—one of the most picturesquely situated of any in the county of Devonshire—has just opened an exhibition of Fine Arts and antiquities, the contributions, principally, of the place and its vicinity. The catalogue includes pictures ascribed to many of the masters of renown both ancient and modern, many of them doubtless genuine specimens. The collection of all sorts is, we hear, of a most interesting character; while it is most gratifying to find the possessors of Art-treasures temporarily giving them up for the benefit of their less fortunate neighbours, and to know that the latter are well-pleased to avail themselves of the opportunity thus afforded them for mental improvement.

CARLISLE SCHOOL OF ART.—A meeting of the subscribers to the Carlisle School of Art, was held in the Town-hall, Carlisle, in the early part of June, when the secretary read the report of the committee, from which it appears that the school was established in October last, and that its progress has been satisfactory. The average number of students at the Central School of Art has been fifty-nine. Various public and private local schools have availed themselves of the services of the master. At these schools about 366 pupils have received instruction. Some discussion then ensued as to the rules and the funds to be provided. In course of the proceedings, Mr. Hannah reminded the meeting that the art of writing was simply a species of drawing, depending on the cultivation of the eye and the hand, for, in making the twenty-six letters of the alphabet, it was nothing else than making twenty-six imitations. When parents took this into their consideration, seeing that every one thought it essential that their children should learn reading, writing, and a little arithmetic, he had no doubt that eventually they would consider drawing as essential as anything else.

THE SURREY ARCHEOLOGICAL SOCIETY, which numbers 400 members, although it has been founded little more than a year, proposes to extend the range of its operations to the county of Middlesex, and to call itself "The Middlesex and Surrey Archæological Society." It is calculated that from such an union there would result "both an increase and a consolidation of strength; the proceedings of the society would be at once more complete and more diversified; and, while each county would secure a distinct recognition for every object peculiarly its own, much of mutual advantage would be derived by them both from their being associated for the purposes of archæological inquiry and research."

OXFORD.—Vast improvements have taken place in this venerable city during the last few years in the restoration and repairs of several of the colleges and some of the public edifices, but there still remains much that requires the hand of the careful restorer. We admire as much as any one can, the venerable appearance which time, aided, however, by the nature of the stone used in the building, has given to these noble structures, but we grieve to see them in several instances, an absolute ruin. There is, for example, the circle of heads which surrounds the museum in Broad Street, in as mutilated a condition as the oldest Sphynxes of the Pharaohs; while the fine entrance gate to St. Mary's church, the work of Inigo Jones, is falling to pieces.

## MINOR TOPICS OF THE MONTH.

MR. E. M. WARD, R.A. has received the assent of the Royal Commissioners of the Houses of Parliament, to paint in fresco a picture from his sketch of "Alice Lisle concealing the Fugitives after the Battle of Sedgemoor." As fresco-painting is somewhat of a novelty to this artist, we shall be very desirous of seeing the result of his labour, although we have no doubt of his success. We believe the reason of this style of painting being adopted is, that the light introduced into the building is singularly unfavourable to oil-pictures.

THE ARTISTS' BENEVOLENT FUND.—The anniversary dinner of this self-supporting institution took place on Saturday the 9th of June, at the Freemasons' Tavern; the Earl of Harrowby taking the chair in the room of Earl Granville, who was unavoidably absent. We should have been pleased to see the Royal Academy more numerously represented than it was on this occasion; for out of the seventy members of the three grades which compose it, we only noticed the President, Messrs. Roberts, Stanfield, Frost, Weekes, S. Cousins, R. Graves, and Willmore. The presence of the dignitaries of Art not only gives a zest to these festive gatherings, but it acts as an encouragement, and gives an impulse, to those of lesser note, as showing the interest which the former take or are presumed to take in the object for which they meet. It appears, from the statement made by the noble chairman, that during the past year, annuities of 15*l.* each were given to 52 widows of artists, and 29 orphan children received, in various sums, grants to the amount of 137*l.* 10*s.* The subscriptions of the evening reached 350*l.*, including 100 guineas, the usual liberal donation of her Majesty. Mr. Godwin, in replying to a toast with which his name was connected, said he considered the Art-Union of London as of the greatest benefit to artists. It had encouraged a taste for Art, and many commercial men who commenced their career in Art by gaining a prize in the Art-Union, had been led on to become assiduous collectors of pictures. The Art-Union, twenty years ago, raised with difficulty 400*l.*: it now had a steady annual income of 12,000*l.* or 13,000*l.*, which was all diffused among artists. This society ought to be better supported than it is by the profession for whose benefit it was founded: the good it does would be largely extended with more ample means, which should be at the disposal of its managers.

ROUBILLAC'S STATUE OF HANDEL executed for Vauxhall Gardens, and which first brought the eminent sculptor into public notice, and received the encomiums of Horace Walpole, has recently been purchased by the Sacred Harmonic Society, and is placed in their rooms at Exeter Hall. When Jonathan Tyers, the proprietor of Vauxhall, retired to the country, he took this statue with him, and after many vicissitudes and much travelling, it has again found a home in the metropolis. The excellence of the work and its perfect preservation will surprise all who may expect a mere garden-statue for decorative purposes. Its extreme finish, delicacy, and truthfulness, gives it a high position among the sculptural efforts of the artist.

THE PANOPTICON has added to its *répertoire* of novelties an excellent lecture on Vesuvius, embracing accounts of former eruptions, and notices of the ancient Pompeians, accompanied by well-executed paintings. Mr. Baily, R.A., has just executed in marble and placed in the Royal Panopticon of Science and Art, busts of her Majesty and Prince Albert. The bust of her Majesty exhibits a very admirable likeness, and the group of flowers which forms a circlet or rather head-dress is singularly faithful to nature. The lectures and views of the war continue; and the luminous fountain still displays its beauties.

BURFORD'S PANORAMA.—This picture affords the best view of Sebastopol, its environs, and the positions of the allied armies, we have yet seen. The view is taken from a point near the Three-gun battery, whence the spectator has a survey of every locality of interest within and without the city. In the immediate front, towards the city, we look into the battery above-



named, and beyond that the military harbour opens, where was stationed the ship Twelve Apostles, which caused such annoyance to the English and French batteries. On the immediate left are seen the siege-train coming up, and a body of Zouaves entering the trenches. Turning towards Balaklava, which is marked by the rising ground, there is grouped in the immediate front Lord Raglan and a numerous staff, and on the immediate left is the commissariat train, and thence the eye is led to the sites of the distant British camp, Inkermann, General Canrobert's head quarters, the head quarters of Lord Raglan, &c., &c., until the view is closed by the high mountains of the remote horizon. As a picture, the work is throughout executed in a manner worthy of all praise.

LORD LONDESBOROUGH as president of the Numismatic Society, gave a soirée on May 28th, to its members at his mansion in Carlton Gardens. The councils of other learned societies in London also were invited as well as the Royal Academicians. The rooms were filled with objects of Art and antiquity; and the tastes of the visitors consulted by a fitting display of rarities. The novelty of the evening was the exhibition of a remarkable series of Anglo-Saxon jewels and personal relics, recently obtained from the Isle of Wight by Mr. George Hillier; the great beauty and interest of these articles, and the paucity of similar discoveries in that island, challenged due attention. An excellent series of Roman coins in large brass, in the finest possible condition was exhibited by Mr. Bergue; as well as many rare pattern pieces for the English coinage. An ivory *chapelle* of the Kawtury, elaborately sculptured with scenes from the life of the Virgin, and formerly belonging to the Dukes of Burgundy, was exhibited by Mr. Chaffers; as well as some rare glass vases from Mayence. Sir Edward Belcher contributed his curious Esquimaux relics, Messrs. Garrard exhibited fine ancient and modern plate. His Lordship's own collection of antiques was, however, the most remarkable, one case alone containing nearly a score of pendant jewels of the fifteenth and sixteenth centuries, in which the arts of the goldsmith, jeweller, and enameller were exhibited with matchless power; a small gold book-cover, chased in gold, enamelled and set with stones, believed to be the work of Cellini, attracted much attention. The same table was crowded with Byzantine enamels, ivory carving, and objects of antique Art. Altogether the evening was remarkable for its intellectual gratification and correct taste.

MR. DAVID COX.—We hear a testimonial is about to be presented to this excellent water-colour painter by his numerous personal friends and admirers. Mr. Cox is now one of the oldest members of the elder society, in whose gallery his works have long held a most distinguished rank; his small drawings especially, of a few years back, have never been surpassed—rarely equalled—for freshness and brilliancy of colour, and simplicity of treatment; they are thorough English representations of English landscape-scenery. The testimonial will, we believe, be a portrait of himself: both as a man and an artist he is altogether worthy of such a compliment.

THE LORD-MAYOR OF LONDON.—Sir Francis Graham Moon, Bart., entertained the members of the Royal Academy and other artists at dinner, on Saturday, the 30th of June. With the artists were associated the heads of all the learned bodies of the metropolis, and many amateurs and patrons of Art. We can do no more, at present, than record this very interesting fact,—a graceful and becoming tribute to British artists on the part of a gentleman who so long upheld and disseminated Art as the greatest of British Art-publishers.

STAINED GLASS.—Mr. Holland, of Warwick, we learn from the *Builder*, has recently executed a large east (subscription) window in the chancel of Stratford-on-Avon Church, containing twenty-one subjects, illustrating the principal events in the life of Christ. The tracery is filled with the four Evangelists, angels with texts of Scripture, Gothic foliage, &c.; richly coloured in the Perpendicular style. The same painter has also put up the following:—A monumental window in

St. George's Church, Ramsgate, containing two subjects, "Christ Healing the Sick," and "The Raising of Lazarus," with appropriate canopies, pedestals, &c.; a large east window for St. James's Church, Wolverhampton, the tracery filled with the rose and lily, with texts of Scripture upon ribbons, &c., in the Perpendicular style; a monumental window for Forest-hill Church, near Oxford, containing two subjects, "Christ Knocking at the Door," and "Christ appearing to Mary Magdalene," angels bearing texts of Scripture, &c.; east chancel window for Welton Church, near Daventry, Northamptonshire, containing four subjects, and a side window, containing the subject of "Christ Healing the Sick."

THE LATE MAYOR OF OXFORD.—It will be in the recollection of our readers that during the month of June, 1854, an evening reception was given in the venerable city of Oxford to a large number of artists, men of letters, and men of science, by R. J. Spiers, Esq., then mayor of that city. The guests amounted in number to nearly a thousand; including the magnates of the university, the most prominent of the citizens and the neighbouring gentry: there was an immense collection of works of Art—contributed by the guests: and on the three days following, "the people" were admitted to the Mansion House to enjoy as far as possible the treat of the occasion: of this permission nearly 20,000 persons availed themselves. Altogether, perhaps, the reception was one of the most brilliant and graceful it has ever been the privilege of a journalist to record. On the sixteenth of June of the present year, another assemblage met at the Guildhall of Oxford,—the object being to present to the late mayor a Testimonial, to which one hundred artists and men of science and letters contributed—recording their personal respect for Mr. Spiers, and the gratifying circumstances under which they had been called together during the period he acted as chief magistrate of the city. On the morning of the same day (selected by the committee as the birthday both of Mr. Spiers and his lady) a very splendid and costly present of plate had been presented to him by his fellow citizens: this gift consisted of three elegant vases of silver, the manufacture of Garrard—a pair of salt-cellars and an antique snuff-box; at the same time also was presented to him a silver claret jug by the artists and workmen in his employ, and a bible—(not the least interesting of the gifts) procured by the combined subscriptions of children educated in certain schools which he has aided to sustain. The collection of artists and literary sketches and autographs formed a most interesting series: each was carefully mounted, and the whole were placed in a very beautifully bound morocco case: which was again contained in a case of oak. Among the artist-contributors were Mr. Allom, Mr. and Mrs. Bartholomew, Mr. D. Cox, sen., Mr. D. Cox, jun., Mr. Durham, Mr. Fairholt, Mr. Frost, R.A., Mr. Harvey, Mr. Jutsum, Mr. Knight, R.A., Mr. Lover, Mr. George Godwin, Mr. Macdowell, R.A., Mr. Lucy, Mr. Calder Marshall, Mr. Millais, Mr. Nash, Mr. Noble, Mr. O'Neill, Mr. Shaw, Mr. Talfourd, Mr. Webster, R.A., Mr. Digby Wyatt, Mr. Youngman, &c. &c. We cannot find space for a list of the professors of literature and science; but it included many of the most distinguished authors of the age. Altogether, the series was of exceeding interest, and of no small value; and, perhaps, may be considered as among the most remarkable gifts that has ever been presented to any person in this country; of far greater worth it must be to the receiver than if the cost of producing it had been fifty times as great; for it is the most graceful mode that could have been devised of paying a compliment, and of recording an obligation. The late Mayor of Oxford may class among his private and personal friends, the whole of those who were associated in this very successful effort to do him honour, and to preserve a gratifying memory of his hospitality during his official year. The testimonial will, no doubt, be an heirloom in his family. It was presented to him by the honorary secretary, Mr. John Leighton, who was indefatigable in his efforts worthily to carry out the desire of the contributors; and an address

on the occasion was delivered by Mr. S. C. Hall. There was present a large number of the ladies and gentlemen by whom the work was formed, with several of the heads of houses of the university, and many of the late Mayor's fellow-citizens, headed by the gentleman who is his successor in office. On the Monday following the presentation, Mr. Spiers, who had provided carriages for the purpose of conveying the ladies and gentlemen invited from London on the occasion, accompanied the party to Blenheim, and after partaking of an elegant collation at the principal hotel in Woodstock, they returned to Oxford, to assemble again in the evening at a *conversazione* in his private residence. The weather, showery as it was, failed to damp the spirits of his guests, among whom were a large number of those well known in the literary and artistic worlds, and who separated late at night after passing one of the most enjoyable days in their recollection, to which the kindness and liberal hospitality of their host and hostess contributed in no measured degree.

THE INSTITUTION OF CIVIL ENGINEERS.—The president's *conversazione* took place on the 29th of May; it was attended by about four hundred gentlemen of celebrity in science, letters, or Art: and the rooms were filled with objects of interest, inventions in machinery being necessarily the most prominent. Under the very able and energetic management of the secretary, Mr. Charles Manby, this institute has become of large importance, as the source whence many valuable improvements have emanated. These periodical gatherings are not only most agreeable, but most useful: and the society merits earnest thanks for the gratification and enjoyment it thus disseminates.

THE EXHIBITION AT NEW YORK.—A letter has been published signed "John H. White, receiver, &c.," the writer of which comments on the meeting (which took place early last month) of contributors to the New York Exhibition. He denies several of the assertions made at that meeting: states that M. Rogers' looking-glass was "broken before it arrived"—that Mr. Arrow-smith's cabinet is "now in the palace and in good order"—that, in fact, but little injury has arisen, that no actual loss has occurred, and that repayment of expenses may be expected and looked for. We hope Mr. White writes by "authority:" at all events we are bound to give him credit for truth and honesty, although he is especially careful to inform us that he is "not responsible for any part or portion of the mismanagement of the association for the exhibition of the industry of all nations"—"the errors committed, if any, having been committed long before his connexion with it."

MOCK "PROOF" ENGRAVINGS.—The *Manchester Guardian* newspaper contains the following expressive advertisement:—"MANCHESTER GUARDIAN SOCIETY FOR THE PROTECTION OF TRADE.—CAUTION.—The public are cautioned that 'Messrs. Greaves & Co.,' the parties alleged to have sent 'immense grand consignments of proof engravings' to Manchester, for sale by auction, ARE IN NO WAY whatever CONNECTED WITH MESSRS. GRAVES & CO., Publishers, Pall Mall, London.—SAMUEL COTTAM, Secretary." It is accompanied by the following editorial "caution:—"MOCK PROOF ENGRAVINGS AND MOCK AUCTIONS.—The public is cautioned that certain parties are offering, both by auction and otherwise, mock proof engravings, i.e., spurious proofs, printed without lettering, after the prints have been taken off, and selling them as genuine proofs, whilst they are not worth the cost of the paper they are printed upon." We have on two or three occasions warned the public against this system of robbery; and have anxiously sought for such information as we might communicate without dread of the law of libel. A very large part of the infamy is with the printers: in cases of large plates, it is only a printer of some position by whom the plates can be worked; and it becomes the duty of every copper-plate printer who has not lent his aid to these practices, to state as much publicly. It may be dangerous in us to say who has, but there can be no danger in saying who has *not*, co-operated with the dishonest parties by whom these frauds have been perpetrated. We are instituting in-



quiries concerning this very iniquitous affair, which it will be our duty to publish.

A PICTURE-DEALER NAMED "MELTON," (the same, we understand, whose name is so prominent in reference to the forged picture of Mr. E. M. Ward) has advertised himself in the "Journal of the Society of Arts" as a picture-cleaner, liner, and restorer, on "very moderate terms," and so forth. To this there can be no objection, but inasmuch as we find in large letters appended to the advertisement "MR. MELTON, F.S.A.," we were naturally led to inquire whether he is really a fellow of the "Society of Antiquaries;" we find he is not, and never has been. The object of this "annex" cannot be mistaken: it gives an air of respectability to the "concern," and may mislead many. If by advertising in the "Journal of the Society of Arts" "Mr. Melton, F.S.A.," desires F.S.A. to be understood as meaning member of the Society of Arts, the deception is very transparent, and we presume that society has, ere this, taken care of its own honour and respectability.

TESTIMONIAL TO THE REV. DR. CROLY.—The eloquent clergyman whose name is so closely and honourably associated with letters, has had a marked honour conferred upon him. A bust, executed by Behnes, has been presented to him by his friends in the city, and the presentation took place in one of the chambers of the Mansion House on Friday, the 22nd of June: after which, Dr. Croly's friend, the Lord Mayor, received a large party, numbering upwards of a hundred, at *déjeuné*, in the Egyptian hall. The period of the month was too late for us to do more than record a fact of much interest to artists and men of letters.

THE VISIT OF THE LORD-MAYOR TO PARIS was a series of brilliant triumphs. Everything was done that could have been done to honour the guests; the Prefect of the Seine repaid with interest the courtesies and hospitalities he received in England, and Sir Francis Graham Moon received homage such as is rarely accorded except to a crowned prince. Among other gifts presented on taking leave, is a very magnificent volume of photographs from the decorations of the Hotel de Ville, with appropriate inscriptions from the sovereign of Paris to the sovereign of London.

THE CASE OF MR. WARD'S PICTURE.—the forgery of which has been made notorious—is, it is said, to come into a court of law: in what shape it will appear there we cannot at present say; but it is impossible that other than good can arise from consequent exposure.

MR. RUSKIN has printed a small brochure of criticism on some of the pictures in the Royal Academy: his strictures are, however, limited to some thirty or forty works. Much of it is sensible and judicious; but it abounds with those singularities of thought and diction which have made the productions of the learned gentleman remarkable: and which, unquestionably, prevent his being an "authority."

THE DRAWINGS OF THE MESSRS. CHALON, R.A.—The pictures and drawings of the late J. J. Chalon, R.A., with a selection of the works of A. E. Chalon, R.A., have been exhibited at the house of the Society of Arts, in the Adelphi. We are glad of an opportunity of seeing any collection of this kind, as such occasions serve to correct erroneous impressions, or to confirm just ones. The late J. J. Chalon was never a popular artist; his manner is heavy, hard, and opaque, and his scale of colour limited, and his tints generally formed of unsympathising colours,—and for want of near glazes and distant atmosphere, his works are deficient in some of the greatest charms of nature. The arrangement of light and dark in some of the landscapes and compositions is highly judicious, but there is more than this necessary for a good picture. Among the best works of this artist may be mentioned "The Embarkation," "Ruins of a Fountain," "Tower and Beach of Hastings, with Fishing-boats returning," "Macbeth and Banquo's First Sight of the Weird Sisters," "View from Richmond Hill," &c. The number of works exhibited exceeds two hundred, but there are many pencil drawings, and many sketches and portraits by Mr. A. E. Chalon, among which is his best, that of the Princess

Charlotte, a portrait in oil, and many in water-colour,—sketches that take us back to the days of mere gauze and millinery, a qualification still prevailing too much in feminine portraiture, but which must gradually become obsolete. We can scarcely think any profitable end answered in the exhibition of these works, yet it is necessary to see what interest and fashion can accomplish, even in Art. Under what pretence the Society of Arts charges a *shilling* for admission to this exhibition we can by no means guess.

THE BRITANNIA BRIDGE.—There is being exhibited at Messrs. Graves, in Pall Mall, a picture entitled "A Meeting of Robert Stephenson, Esq., M.P., and his Staff of Engineers," &c., which has been painted by Mr. Lucas as a memorial of one of the great triumphs of science and engineering skill. The meeting is represented as being held at the Menai Straits previous to the floating of one of the tubes of the Britannia bridge, and is extremely well managed in composition as introducing a view of the bridge with a section of the adjacent country. The picture contains not less than fourteen figures, twelve of which are portraits of persons who have assisted or been interested in the great work; two are supplemental, introduced for the sake of relief. With good taste Mr. Lucas presents all his impersonations as they appeared in their usual daily attire; the portraits, as far as we know the gentlemen, are so accurate, that we cannot give a preference to any over the others.

IRON ATELIERS FOR ARTISTS.—We shall soon be in a condition to supply information on this subject, concerning which we have had many enquiries.

COLLINS'S PICTURE OF "SUNDAY MORNING."—We have been requested to state that this picture, a wood-engraving from which we published in our part of May, is now in the possession of W. Wilson, Esq., of Banknock, N.B.

THE PROSPECTUS of a Society has been submitted to us, which deserves to be made as public as journalism can make it. The title of this society is "The Patriotic Military and Naval Pensioners' Employment Society," a title which sufficiently defines the object of its projectors, namely, to find employment for the brave fellows in the East, whom wounds or illness have rendered incapable of active service in the field or at sea, and who have consequently been discharged. Now it is evident there are numerous places for which such men are fitted, notwithstanding the physical state in which the war may have left them, and the society proposes to establish an office, where the names, conditions, and peculiar qualifications of such men may be enrolled, and where anyone requiring a servant could apply. Such is the feeling which, we believe, the public entertain towards those who have suffered in supporting the honour of our country in this terrible struggle, that they would only be too glad of showing it in a way that may be advantageous to all parties. The funds for the maintenance of such a society would, it is presumed, be supplied by donations and annual public subscriptions, as in the case of most other charities. We shall be happy to forward the names of any desirous of aiding this noble movement in behalf of our suffering soldiers and sailors to the gentleman who left the prospectus with us, and whom we know as entitled to all confidence. It is probable we shall have occasion to recur to the subject when the plans are more matured than at present.

THE GALLERY OF ILLUSTRATION.—We have already, on several occasions, noticed this very attractive exhibition, and we think it due to the power and energy of the artists, Messrs. Grieve, Telbin, Danson, Wehnert, and Coke Smyth, again to refer to it in praise of the additions which have been made to the series since we last saw it. "The Balaklava Railway" is, as a picture, a production of the highest merit, independently of the description it affords of the place. "The Mortar Battery" is also a picture full of interest, as showing the dispositions of the pieces, and the manner of working them. There are also "General Pelissier's Attack on the Works in front of the Flagstaff Battery," "A Bird's-eye View of Sebastopol," &c., and by Mr. Stocqueler's clear descriptions the series is rendered doubly attractive.

## REVIEWS.

THE LOUVRE, OR BIOGRAPHY OF A MUSEUM. By BAYLE ST. JOHN, Author of "Purple Tints of Paris," &c. &c. Published by CHAPMAN & HALL, London.

Paris will doubtless receive this summer a very large accession to the usual influx of foreign visitors; the splendid edifice in the Champs Elysées, which—even more than our Crystal Palace in Hyde Park, when the difference of materials and the multiplicity of sculptured ornaments that beautify the French building are taken into consideration, seems to have sprung up from some magician's hand—will of course be the great attraction of the season: but there are other places of interest which cannot, and will not, be passed unheeded, and among these the Louvre will claim the first attention. Any one who has not seen Paris during the last three or four years, and remembers the Louvre as it stood at that short distance of time, would scarcely recognise it now, so great have been the changes made there by order of the imperial ruler of France. The junction of this great museum of Art with the palace of the Tuileries forms a range of building whose extent is only equalled by the imposing appearance of its architecture; it can scarcely be called grand, unless from its amplitude and lofty elevation, for its chief characteristic is simplicity—except the gateways, which are highly enriched with sculpture and ornament. Such a work as this could only be accomplished in a country where the will of the sovereign determines it. Did we not know that there is in the public edifices of Paris a multitude of Art-treasures for which a suitable place of reception and exhibition has long been wanting, we should be puzzled to know what use would be made of the numerous galleries and chambers which now enclose three sides of the great quadrangle known as the Place Carrousel; as yet they are unfinished and empty.

Mr. St. John's book is, as its name indicates, less a history of the contents of this vast museum of Art and antiquities than a history of the building itself: it must therefore not be taken as a guide-book, though the criticisms upon the various schools of painting, and on individual pictures, which are interspersed here and there throughout the pages, may be read with profit, and should be read, by those who intend visiting the Louvre. A stranger who enters the museum without some previous knowledge of what he ought to look for, will lose much valuable time in searching for the gems he ought to see, and a large number of these the author points out: but he has principally devoted his attention to matters connected with the administration of the museum during the last fifty or sixty years, and the arrangement of its contents under the director M. Jeanron, who is a leading character in this history, and to whom Mr. St. John expresses himself indebted for a large portion of the information here given. Mingled with this history are many amusing anecdotes and personal reminiscences of living personages, *sayants*, artists, and others; while two entire chapters, each of considerable length, relate to picture-cleaning; from these we learn how this matter is managed in France, where there seems to have been the same complaints of "scouring and skinning" that we have heard in England; and no wonder, if, as we read, "nine restorers were constantly employed, at salaries varying from six to fifteen francs *per diem*, under Louis Philippe at the Louvre, repairing and varnishing the pictures of the gallery, or shortening or lengthening the pictures of Versailles and the royal residences in order to fit them into certain places." The restorers of our own Rubenses and Claudes, if bowed down with the heavy censure of Mr. Conyngnam and his fellow-grumblers, may hold up their heads and breathe freely after this. Mr. St. John's history is curious and amusing as well as instructive: there are many subjects discussed in it to which we cannot find space even to refer.

THE FORESTER'S FAMILY. Engraved by T. L. ATKINSON, from the Picture by SIR E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

Of the numerous compositions illustrative of Highland scenery which Landseer has painted, this is to us one of the most charming and attractive: there is nothing in it to cast a shadow of sadness over its serenity; no strife of any combatants; no mutilated victims; no death; but, instead, such an entire absence of all that reminds one of the curse pronounced upon man and beast, that Eden could not have exhibited a more harmonious union of the superior and inferior created animals. One thing alone in the composition reminds us of the penalty to be paid by the living; that is, the huge pair of



antlers which the sturdy little bairn carries on his shoulders, and to which attaches a portion of the skin of the stag, thereby showing that the horns were not dropped in the natural process of shedding them. This picture we remember in the exhibition of the Royal Academy in 1849: the "Forester's Family" consists of a young bare-footed female, bearing on her shoulders a sheaf of long ferns or grass, and a boy—her young brother, it may be presumed—a number of young fawns surround the female in a most picturesque group, and others are coming onwards to join them: the party stands on ground that rises up from a lake, which is backed by a range of lofty hills, where, to the right, a long rustic bridge crosses a deep ravine. The principal group, pyramidal in its form, occupies the centre of the picture, and reaches almost to its extreme height, but it is judiciously balanced by the nearer hills, which, being in shadow, have sufficient substance and strength to "carry off" the height of the figures. The subject is most delicately engraved in all its parts: the drapery of the figures, the skins of the animals, the hills, ground, and herbage, are each marked with its distinctive character: but the drawing of the heads of some of the fawns is not, we think, quite as Landseer painted them. Altogether, the print, like the picture, is one of those we should most eagerly covet among the works which the genius of Landseer has produced.

**ART-HINTS: ARCHITECTURE, SCULPTURE, AND PAINTING.** By J. J. JARVES. Published by SAMPSON LOW, SON, & Co., London.

Though dated from Florence, this volume is, we presume, the work of an American writer—one desirous of impressing the hearts of his countrymen with the dignity and grandeur of Art, and of its importance as a medium through which the national mind may rise to a position of the utmost refinement and intelligence. "We need Art-students," he says; "men of sincerity and labour, who will not hesitate to go on their backs and knees, if needs be, in the dust—to read the soul-language of the mightiest minds in Europe." This is an allusion to a young American artist, whom Mr. Jarves saw one day lying flat on his back on the stone floor in the Sacristy of the Church of Santa Maria della Salute, in Venice, studying the pictures by Titian, which are painted on the ceiling.

We find a key to the author's motives for writing his book in the following remarks, no less true than they are eloquently expressed:

"Europe is a storehouse of Art, but its value and lessons are lost in a great measure upon the nations that gave it birth. Still those silent voices speak. Out of old churches, mouldering tombs, time-honoured galleries, there go forth eternal principles of truth, if rightly studied, able to guide the taste and warm the heart of young America, and urge her on in the race of renown. I do not advocate blind copying of mind or the reception of laws, whether of taste or morality, without fully proving their spirit; but I do advocate, and would press home to the heart of every American who goes abroad, the necessity, if he would do his duty to his own country, of reading and interpreting to his countrymen, so far as in him lies, these sacred writings on the wall. Talent is lent by God. We are to return it with usury. I write not for those light minds who find pleasure only in frivolity, and who travel only for excitement—their case is hopeless. I write for my young friend of the Venetian church. With earnest souls like his lies the artistic hope of America."

There are few subjects connected with Art in relation to its history, to matter, and to mind, which Mr. Jarves does not touch upon; and with so much freshness of thought, enthusiasm tempered with judgment, and sensibility to the beautiful, as to render his remarks no less pleasant to read than they are instructive. He desires that others as well as himself should enjoy Art; and this none can do thoroughly who have not some acquaintance with its history, its principles, and its legitimate end: the mind must be in harmony with what is revealed to it, or otherwise there can be no true enjoyment. His philosophy is not of the dry, argumentative, uninviting kind which repels rather than attracts the student; nor are his convictions the results of the teachings derived from the dogmas and creeds of schools. The Art of Europe seems to have been to him a virgin soil, in which his mind, sympathising in its nature with all that is lovely and ennobling, has grown and expanded amid the genial influences of the old world. After amply discussing the generalities of his subject, the author selects certain artists and certain pictures, both ancient and modern, for comment. His remarks on these individualities evince sound discrimination and good taste. It is when we have such a book as this under our notice that we find most occasion to regret our inability to quote from it. There is

a host of passages we should be gratified in placing before our readers, as well as of truisms. One of the latter we cannot avoid extracting: "Artists may, like Gerard Dow, work five days on a hand and three days on a broom; but a few strokes from a master-mind will give a more living hand and a more serviceable broom than months devoted to mere finish for its own sake. Great work and great thoughts are readily done and easily expressed. If not, they have no claim upon our attention; for it is the attribute of genius, implanted by divinity, to do what it has to do with facility."

**RUSTIC FIGURES.** Drawn by WALTER GOODALL. Published by GAMBAET & Co., London.

Walter Goodall is the youngest son of Mr. Edward Goodall, the distinguished engraver, and brother of F. Goodall, A.R.A.: he was chosen an Associate Member of the Old Water-Colour Society two or three years since, in whose exhibitions his drawings have gained for him much honourable notice. He has thus commenced his career most auspiciously, and as he is still very young, and, moreover, comes of a family in which industry and artistic talent are conspicuous, we are inclined to regard him as one of our most promising water-colour painters in the class of subjects he has selected. These six lithographic prints indicate that class in a degree, but not to the extent to which he sometimes carries it, for his pictures are occasionally of higher pretensions: these rustic groups are the result of sketches made, as it is announced, in some of "the most remote and primitive villages of Old England," and they have such a character: the titles given to them describe the respective subjects:—"The Lace Maker," "The Cottage Door," "The Spelling Lesson," the interior of a cottage, in which a child is reading to her grandmother; "The Hen-Coop," "The Spring Garland," a group of children, the youngest of whom is being decorated with a string of birds' eggs; and "The Water-Lily," children gathering the flowers from a brook. They are exceedingly picturesque studies, sketched with a free but by no means careless pencil, and have a pleasant "sunshiny" feeling in them.

**CAMELLIAS.** Executed in Chromo-lithography, by VINCENT BROOKS, from a Painting by J. C. ROBINSON, F.S.A.

A group of red and pink Camellias most tastefully arranged and faithfully drawn and coloured. Mr. Brooks has imitated the original oil-picture with the skill he has always shown in copying the works of our artists: the pink flower in the centre of the group is especially good.

**CATALOGUE OF THE LIBRARY OF THE DIVISION OF ART AT MARLBOROUGH HOUSE.** By RALPH N. WORNUM, Librarian. Printed for the "Department of Science and Art" by EYRE & SPOTTISWOODE.

Next to the possession of a good library, or to having access to one, is a good catalogue, such as will at once introduce the student to the contents of the book-shelves, and enable him to find what he wants without unnecessary loss of valuable time. But it is not an easy task to arrange and classify the volumes for this purpose only, where the library is extensive and varied: Mr. Wornum has, nevertheless, well performed the task which has devolved upon him as librarian at Marlborough House: his catalogue is classified under thirty heads, one of which, that of manufactures, is again subdivided into the different branches of trades, so that neither artist nor artisan will have any difficulty in procuring any book which the library contains; and its contents, thanks to Mr. Wornum's vigilance and judgment, include most of the known works which will be useful to either: we believe he is constantly adding to them, so far as the funds appropriated to the purpose will allow.

**PHRENOLOGY APPLIED TO PAINTING AND SCULPTURE.** By GEORGE COMBE. Published by SIMPKIN, MARSHALL, & Co., London: MACLACHLAN & STEWART, Edinburgh.

Without accepting or rejecting the theories of the doctrine which would establish a manifest relation between the brain and the special faculties of the mind, we believe there is enough of truth in phrenology to render it worthy of enquiry, and of the study and application of the principles; if, therefore, this physiological system has any influence at all upon the intellectual faculties, it cannot be separated from the Fine Arts,—either with respect to the picture or piece of sculpture in itself, to the interest with which the spectator may regard the work, or to the value of the judgment he may pronounce upon it. Or, to use Mr. Combe's own language,—"Phrenology may be useful, first, in

helping the observer to distinguish the character of his own mind, and to appreciate its powers and qualities as an instrument of observation and judgment in Art. This knowledge may save him from condemning works on which his powers are not well-fitted to decide," &c. &c. Secondly, phrenology "may be useful in enabling him to analyse and understand the different kinds of interest which may be felt by the same, or by different individuals, in painting and sculpture." Mr. Combe's essay—which, by the way, is not altogether new to the public, as a few years ago he supplied the "Phrenological Journal" with several letters on the subject, which are now reproduced with some slight alterations—may be read with advantage, even by those who are sceptical in their belief of the science: his critical remarks upon the works of the old painters and sculptors, as well as on some of the moderns, are liberal and judicious, while reasoning—from his own theories, however—on the errors into which many have fallen in the drawing and expression of the head; it is a book for the artist as well as for the amateur, and though neither may become converts to the creed of the phrenologist, both, we are sure, will peruse it with pleasure.

**A DESCRIPTIVE CATALOGUE OF LONDON TRADESMEN'S TOKENS.** By J. H. BURN. Published by the CORPORATION OF LONDON.

This volume, describing the various tokens issued in London by its former citizens and traders, when each man provided for his customers the necessary change which the state-coin of the realm did not well supply, is a *catalogue raisonné* of the large and curious collection formed by the late Mr. Beaufoy, and bequeathed to the City. This book, "Printed for the Use of the Members of the Corporation of the City of London," has been very liberally presented by them to institutions, libraries, and individuals, whose studies give them a claim to such generosity. A second edition has therefore been rendered necessary in the course of two years; and Mr. Burn has expanded his volume to nearly double its original size. Had this book been merely a dry list of these coins, it would have been of little value; but Mr. Burn, with judicious taste and unwearied research, has appended so many curious extracts from old authors, and notices of old localities, that he has succeeded in making it one of the most amusing to all who love to dip into the bygone history of the metropolis and its denizens.

**THE SANCTUARY. A COMPANION IN VERSE FOR THE ENGLISH PRAYER-BOOK.** By ROBERT MONTGOMERY, M.A. Published by CHAPMAN & HALL, London.

The Reverend poet inscribes quaintly, yet with much good taste, this beautiful little volume, to the memory of George Herbert, author of the "Temple," "as an attempt to illustrate by meditations in verse the spirit of the English Liturgy, regarded as a catholic whole,"—as a companion to the Prayer-book. "The Sanctuary" deserves a place on every table where the Liturgy is recognised; and, when we see that "THE OMNIPRESENCE OF THE DEITY" has just entered its *twenty-eighth edition*, we may expect as prolonged a popularity for these sacred poems, which can be comprehended in the cottage-homes of England as fully as by those who have already proved how much they admire Mr. Montgomery's poetry.

**NUMISMATIC CRUMBS.** By R. SAINTHILL, Esq. Printed by NICHOLLS & SON, London.

This little brochure may be looked on as a supplement to the same author's *Olla podrida*; like that, it is for private circulation only, and therefore scarcely amenable to public criticism, did it not contain some few excellent general remarks on our monetary system, which are sufficiently practical for adoption. It is most curious to find how entirely the English nation has become the slaves of routine, even to the very fabrication of the currency. Mr. Sainthill's remarks are characterised by shrewdness, and might be carried out with advantage.

**TREATISE ON CLOCK AND WATCH WORK.** By F. DENT, Chronometer Maker to the Queen. Published by A. & C. BLACK, Edinburgh.

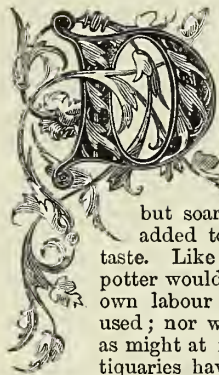
Any one who regards the manufacture of time-pieces as a mere mechanical process, will receive a very different impression after reading this treatise, which is a reprint of the article on this subject published in a recent edition of the "Encyclopædia Britannica." Until we had perused it, we had no conception how much scientific knowledge was essential to perfect these delicate pieces of mechanical art. Mr. Dent's history is most curious, and full of learning upon the subject.



## THE ART-JOURNAL.



LONDON, AUGUST 1, 1855.

MARKS ON  
POTTERY AND PORCELAIN.

INSTINCTIVE impressions on the soft clay used by the potter, naturally came into use when his work displayed a superiority in its manipulation and decoration; when, in fact, pottery did not merely subserve utility, but soared above the wants, and added to the luxuries, of human taste. Like the gem engraver, the potter would seek to immortalize his own labour in the fragile material he used; nor was his ambition so futile as might at first be supposed; for antiquaries have rescued from oblivion and recorded upwards of six hundred names of Roman potters, which they have found from time to time inscribed on fragments of pottery, the *débris* of Roman settlements in Europe. Of this number some of the most interesting to the Englishman are such as connect themselves with the metropolis. Mr. C. Roach Smith has collected a very extensive series in his "Collectanea Antiqua," vol. i., and further enlarged it in the descriptive catalogue of his museum of London antiquities. They usually display the name of the potter, more or less abbreviated, with the addition of the letter F for *fecit*, or O and OF for *officina*, or M for *manu*. They are frequently in the form of a monogram, or have some few of their letters braced together, the upright limb of one serving for that of the other, such as ER or ND. They were generally impressed from an oblong die; but it sometimes takes the form of a foot. The bricks made by the Roman legionary soldiers and inscribed P. P. BRL. LON. are also of much historic interest, and may mean *Præses* or *Proprietor*, *Provinciae Britanniae Londinii*; or else *Præfectus Primæ* (*Cohortis* understood) *Brittonum Londinii*, according to the significance attached to the abbreviated word *Bri*, which may either refer to the province of Britain, or to the *Brittones*, auxiliary troops for its defence.

After the Roman period, pottery seems to have again degenerated into the simplest servant of necessity, and it is not till after the period of the Crusades that we find attention directed to its beauties. The Moorish pottery was introduced into Italy by the Pisans at the commencement of the twelfth century, and Marryatt in his "History of Pottery and Porcelain" notes that "plates or *bacini* of apparently Moorish pattern and origin are found incrustated in the walls of the most ancient churches of Pisa, as well as in those of many other towns in Italy."

The early era assigned to the perfection of the art in China, may be inferred from the researches of M. Stanislas Julien, who declares that porcelain was common in China in the time of the Emperor Han, B.C. 163. The art he supposes to have arrived at its greatest perfection about the year 1000. The important uses it served even as an aid to architectural enrichment may be inferred from the renowned porcelain tower near Nankin, which, constructed

A.D. 1277, still testifies to the ingenuity of its fabricants, and the enduring nature of the material.

Though Marco Polo has described the manufacture of porcelain in the fourteenth century, it was not generally introduced into Europe until the Portuguese traders, having doubled the Cape of Good Hope, commenced trading with China, at the beginning of the sixteenth century. It would serve no useful purpose to give engraved examples of marks on early Chinese works. Marryatt has published several, ranging from 1403 to 1620. They appear to be potters' names, or localities; but are, like China itself, a sort of "sealed book" to the European.

From the time of the Roman rule in Europe until the middle of the fifteenth century, pottery as an art seems to have attracted little attention in Europe. Its first impulse was derived from Tuscany, where the sculptor Luca Della Robbia somewhere about 1415-20 employed a stanniferous glaze as a coating to his terra-cottas, and to this colouring was added; from these continued experiments the Italian majolica resulted, a ware in brilliancy and beauty unsurpassed, and which owed its success to the patronage so liberally bestowed on its fabrication by the Dukes of Tuscany, especially Guidobaldo II, who gave the designs of Raffaele and his pupils to the workmen to copy; hence this manufacture is popularly known as Raffaele ware, but it is doubtful if any specimens exhibit the hand labour of the "divine master," though he is traditionally said to have painted some of these vases.

The finer and older kinds of majolica are remarkable for an iridescent glaze first spread over its surface, and shining through the picture afterwards painted upon it. It is of a ruby tinge, and is believed to be peculiar to the manufactories of Gubbio and Pesaro. After 1560 the ware declined in beauty. Marryatt says, "afterwards, from various circumstances, particularly from the death of its royal patron, which took place in 1574, the manufacture began rapidly to decline, and the introduction of oriental porcelain completed its ruin."

The marks used by the artists who painted these famous works, were sometimes composed of their initials, but on other occasions their names were expressed in full: the title of the subjects painted on the plates was also frequently written in full in blue colour at the back. One of these most celebrated men was Giorgio Andreoli of Pavia, who settled at Gubbio in 1498. We engrave his distinguishing initials from a plate in the collection at

Marlborough House. The letters are M<sup>o</sup> G<sup>o</sup>, for Maestro Giorgio, a form he always used after he was ennobled, previously to which period he adopted only the very peculiar G. as his mark.

In the same collection is another plate representing "St. Francis receiving the Stigmata;" it is dated 1518 in front, but behind it is dated 1519, thus showing either some length of time in its execution, or else that separate bakings occurred at different periods. We engrave the inscription containing his name in full, with the addition of that of the city of his residence, here written Ugubio.

The potters of Urbino in the same way noted their places of residence after their names or initials. We give two examples, also copied from the same national collection; they are those adopted by Xanto of Urbino, who flourished from 1530 to 1535. The initials on

the first signify *Francesco Xanto Avello Rovigo*; the second gives it an increased form; but he

1531.  
f. X. A. R. F. X.  
Turbino. Rou:

frequently wrote it at full length, and followed the name Urbino, with his own designation *pittore* or *artista*, in an abbreviated form.\*

After the *décadence* of the Italian majolica, the French resuscitated it among themselves under the name of *Fayence*, a term either derived from the town of Faenza in Italy, where it had originally flourished, or from the little town of Faience, in the department of the Var in France, where it was fabricated afterwards. Its introduction was due to the Queen Catherine de' Medici, who had resided at Urbino, and who induced Louis Gonzaga (her kinsman) to settle at Nevers, and there found a pottery. The works produced are distinguished by a large

N S.

coarsely executed N., the initial of the town, and is found, as well as the *Maltese cross*, on productions of the seventeenth and eighteenth centuries. The entwined letters J. S., of which we also engrave an example, are the initials of *Jacques Sentis*, a celebrated potter, who resided there in the eighteenth century.

The most celebrated pottery of native origin in France was the creation of an extraordinary man, Bernard Palissy, of Saintes. His whole career is more like a romance than a reality. Born of poor parents, by his own industry he gave himself an education, which the poverty of his home could not afford to him; and practising land-surveying under equal disadvantages, he gained by that a scanty living. While thus earning bread, he employed what little leisure he could command in studying painting, and lived by its practice in 1539, when he first saw a cup of enamelled pottery, which so charmed him that he rested not for sixteen years until he discovered a mode of successfully rivalling its beauties. In the prosecution of his aim, he involved himself in much poverty and misery, enduring the reproaches of his wife and family after repeated failures, and at one time being obliged to break up his furniture to feed the furnace at which he tried his experiments. He ultimately discovered the secret, and produced such beautiful works that fame and fortune poured in upon him, and king and court vied in giving him commissions. His works tell the hand that fashioned, or the mind that conceived them, by the boldness and beauty of their ornament, or the truth of the fish, serpents, lizards, insects, and shells which cover their surface; he occasionally marked his ware with the large

flowing B we have here copied. He died in the Bastille, about 1589, when he was ninety years of age, for he had imbibed the reformed faith, and perished a victim to intolerance, from whose baneful influence neither talent nor court favour formed a protection.

The German pottery of this period is remarkable for the boldness of its design, and the fancy of its enrichments. Arabesques, scripture stories, medallions, and inscriptions often cover its surface. It is frequently dated, and sometimes (but much less frequently) bears an initial of its maker's name.

The Delft potters marked their ware in a

BL AR A

similar way. We select three examples of the

\* There are some few marks still unappropriated on old Italian majolica. It may be useful to note that there exists many, having at the back a mark consisting of a cross within a circle, in one of the quarters of which is a dot. Mr. Franks, of the British Museum, from a variety of circumstances, attributes these works to Pesaro, a town famous for productions of the kind.



middle of the seventeenth century, copied from Brongniart's *Traité des Arts Céramiques*.\*

Marryatt says:—"The first European porcelain was made at Dresden, and the first European manufactory was established at Meissen, on the Elbe, near Dresden, under the auspices of Augustus II., Elector of Saxony and King of Poland." He reigned from 1697 to 1709, and his successor also patronised the works. Under such auspices the factory flourished greatly. The distinguishing mark upon its productions are two swords crossed. They are usually in blue, slightly or even rudely executed by a stroke or two of the painter's brush. From 1709 to 1712 the letters AR (signifying *Augustus Rex*) appear entwined. About 1720, the guard of each sword is elongated inwardly till it forms another cross. About 1778 a small circle is between their hilts; and in the same place a small star appears after 1796. The royal pieces are distinguished by the letters K.P.M., for *Königliche Porzellan Manufaktur*.

One of the foremen of the Dresden factory having fled his country was favourably received at Vienna, and the imperial factory commenced there in 1720. The mark adopted for this pottery is the shield displaying the arms of Austria. We engrave two specimens of the form; the larger being the older.

St. Cloud may be justly considered the parent of the French porcelain manufactories. Louis XIV. took great interest in its welfare. We engrave its mark; but after 1702, when the king granted the establishment great and exclusive privileges, it assumed for its mark the *Sun in Splendour*.

The manufactory founded in 1735, at Chantilly, which flourished under the auspices of the Prince de Condé, adopted for its distinguishing mark the bugle horn, with which the huntsmen made its beautiful woods resound at the royal hunting parties often held there.

That at Clignancourt, which was under the protection of the Duke of Orleans from 1750 to 1760, adopted the armorial bearings he wore as eldest son of the king, a label of three points, beneath which is the initial letter of the factory. When it was under the protection of Monsieur, the king's brother, in 1785, it bore a crowned M.

The world-renowned factory at Sèvres used for its mark from 1753 to 1760, a double L, in form of a Cypher. In 1753 the letter A was placed within the lower curves of the letters. In the year following the letter B was placed there to indicate that the object bearing that mark was made in 1754. And thus regularly year by year a consecutive letter of the alphabet was used until Z was reached in the year 1776. All works from this factory can therefore be appropriated and dated by reckoning these letters as years. In 1777 they began a double alphabet, and used two A's; continuing a duplicate alphabet until 1794, when RR was the mark. The Revolution beginning a "new epoch" in the eyes of its rulers; from this period until the close of the century, the pottery was marked in blue with the letters FR entwined, as shown in our cut; or R.F. in plain capitals for *République Française*. The consular epoch from 1800 to 1804 was marked by the inscription "M. NLE.," to indicate *Manufacture Nationale*, and the word *Sèvres* in small roman letters beneath. The imperial epoch was noted from 1804 to 1809 by "M. IMPL.," and from 1810 to 1814 by Napoleon's crowned eagle.†

\* I may in the outset acknowledge my principal obligation to this work for the information I have obtained. Mr. Marryatt's book has also contributed much. I am indebted to Mr. Chaffers, of Bond Street, from whom the Museum of Economic Geology obtained its best examples of pottery, for the liberal communication of several unpublished potters' marks. † It may be here noted, that in addition to these principal marks, the painters and gilders in the factory

Of the Paris factories, M. Brongniart has preserved the marks of that established by M. D'Hannong at the last quarter of the eighteenth century, which was the letter H. At the same period M. Morelle marked his work M.A.P., M. Souroux with the letter S. M. Loere in 1773 with a double blunted arrow, as exhibited in our cut; while M. Le Bœuf, being under the protection of the Queen from 1780 to 1793, adopted a crowned A as his mark.

The royal manufactory, founded by the Spanish king Charles III., soon after his accession to the throne in 1759, in the gardens of his palace near Madrid, to which the name of *El Buen Retiro* was given, produced some good works, known by the *fleur-de-lis* painted upon the glaze in various forms (three examples are here engraved), or else by a double C. the initial of the king's name. The factory founded at an earlier period by the same sovereign is denoted by a crowned N. of the forms exhibited in our cut. Its productions are popularly known as "Capo di Monte" porcelain.

Other Neapolitan pottery of the last century is known by the rude representation of a *light-house*, from which a beacon hangs, or else by an equally rude representation of a *half-moon*. The interlaced C. of the Madrid works is sometimes accompanied by a crown, and the letters so far modified beneath, that their significance might be lost at a first glance. The Portuguese mark for the works at Vista Alegre, near Oporto, is a crown of a somewhat unusual form, and the initials of the factory beneath.

The imperial manufactory at St. Petersburg adopted for its mark the crowned monogram of the Emperor Nicholas I. The porcelain of the time of the Empress Catherine II. bears her monogram, or the Russian E. At Frankenthal, in Bavaria, the mark adopted in 1755 was the crest of the Palatinate, a lion rampant. This was afterwards changed to the crowned letters C. T., the initials of the elector palatine, Charles Theodore. Two examples are here engraved. These marks are generally made in blue colour on the pottery. Hanung, the founder of the Frankenthal factory, who died in 1761, used for his own mark the initials of his name, the first stroke of the H being dotted, to serve a double purpose, as shown in our cut: beneath which is a rude f, indicative of the locality, and numbers which vary according to the pattern of his china.

At Nymphenburg, in Bavaria, a factory was established in 1758, which is still in existence. Its early works bear two marks, here engraved. The first is an interlaced triangle or pentacle, surrounded by letters and numerals. The second is the arms of Bavaria.

In the same year the Duke of Wurtemberg established a pottery at Ludwigsberg. It bore for its mark a double C, coronetted: the initial of its founder Charles Eugene. The Fulda pottery, established in the last century by the Prince Bishop, and ultimately closed about 1780, is

employed others to denote their own works. Some few of these are given in Brongniart's work, but a perfect series, from 1735 to 1800 (94 in number), are published by Marryatt.

known by its mark, a double F, which is sometimes surmounted by a prince's crown, as shown in our cut.

The royal factory at Berlin, established by Frederick the Great, adopted for its mark a somewhat rude representation of the royal sceptre, to which an eagle was added some time afterward. Latterly the imperial orb surmounted the letters K. P. M., as used at Meissen, and having the same significance.

The works proceeding from the royal manufactory at Copenhagen may be known by three wavy lines in blue marked on their surface.

The mark adopted to distinguish the porcelain made at Tournay, from 1750 to 1800, might be confused with the renowned cross-swords of Dresden: the only distinction is the four small crosses by which they are accompanied.

The mystic *pentacle*, seen on the Nymphenburg pottery, is very similar to that made at Doccia, in Tuscany, here engraved. Sometimes a star was impressed and coloured on its surface, similar to that given as the mark of Lenove, and which is part of the arms of the Ginori family (three stars), of which the Duke of Lorraine, who founded the pottery, was a member.

The Mayence or Höchst pottery bears the arms of the archbishopric,—a little gilded wheel sometimes surmounted by the electoral crown. On inferior pottery a red wheel was affixed, and a blue one on the most inferior kind. The pottery, founded in 1740, was abandoned in 1794, owing to the French invasion.

At Lenove, in Lombardy, a rudely formed star of six points marked the works.

The old pottery, formerly manufactured at Venice, is to be distinguished by a large double anchor in red, or by the letters *Ven. Ven. for Venetia*, both of which marks are here engraved.

The pottery of Furstenburg in Brunswick, established in 1750, and which still exists, bore originally an F. of a very flowing character, as seen in our cut. The later work displays the same letter, but of the usual form adopted in italic capitals.

The works established in 1750 at Vineuf in Piedmont, originally bore for its mark the letter V. with a cross in the centre; beneath being D. G., indicative of the name of its founder, Dr. Gioanetti.

At Korzec in Poland, the pottery manufactured is impressed with a pyramid, and the name of the town beneath it.

The Thuringian porcelain factories originated about the middle of the last century at Rudolstadt, near Jena, and the letter R. denoted its works. The works afterwards established at Ravenstein in Saxe Meiningen, also in the district of the Thuringian forest, may be known from them by the letter R accompanied by a long dash, and a final small n., after the fashion adopted in books when a proper name is hinted at rather than expressed. At Limbach in the same district the mark adopted was the one engraved beside that last described. At Grosbrünnenbach it was a trefoil.

A rudely-executed figure of a fish was the mark adopted to distinguish the pottery made at Nyons, in the Canton de Vaud, Switzerland. It was not established before the close of the last century. Marryatt is of opinion that the mark of a fish was suggested by the proximity of the town to the Lake of Geneva. The Zurich pottery was of earlier foundation (about the middle of the century), and the workmen adopted the letter Z in blue as a mark.

The Holland potteries were established last century during the Seven Years' War, when



the ruined state of the German potteries gave their neutral but industrious neighbours a chance of that profitable commerce they have always loved so well to pursue, while their friends fight around them. The Hague pottery, established in 1778, may be known by the rude figure of a stork in blue, either standing upon one leg, or flying from the marsh with a frog in his beak, as exhibited in our cut. The Amsterdam pottery is marked with an A.

We conclude our remarks with a notice of such of the English works as bear distinguishing marks. Though potteries were established in England, their works comprised the rough utilities, rivalling only the ordinary delf, but by no means equalling that fabric. The "Crouch ware," first made at Burslem in 1690, seems to have little to recommend it. The Elers about the same time improved its character in that vicinity. But the first and most important improvement in home manufactures was made in the establishments founded at Bow and Chelsea. They appear both to have been founded in the early part of the last century. The Bow china, which is exceedingly rare and valuable, may be known by a triangle stamped on it; but its most characteristic mark is a small bee, modelled and coloured, as if resting on its surface; a specimen of this very rare kind is in the Museum of Practical Geology. This bee was sometimes painted on the ware.

The Chelsea ware may be known by any one of the four marks here engraved; it is however right to state that specimens were frequently issued without any mark; therefore they can only be judged by the analogy they bear to others which have it, or to their general character of design and colouring. The earliest mark adopted was a small embossed oval, containing a raised anchor; then came the anchor with a cross beside it, painted in red. Latterly the anchor alone was used, as exhibited in the two forms at the bottom of our group. The first or coarsest was that ordinarily marked in red on the works. The second or finest, was delicately rendered in gold lines, and was used only upon such works as were considered first-rate by the manufacturer.

The Derby factory is the next in point of date. It was founded in 1751, but achieved no great celebrity until the discontinuance of the Chelsea manufactory, induced the principal workmen to migrate to it about 1765. The early mark of the Derby china is not known, but it was most probably a D, inasmuch as the Chelsea anchor was conjoined to the Derby D, to distinguish the products of this factory after its workmen had joined it. It rose to considerable celebrity in the reign of George III, and the royal crown was adopted as a mark, conjoined with another bearing a slight resemblance to the Dresden swords, the whole surmounting the usual D. These marks are usually in pink or violet; the better specimens have them in gold, after the style adopted at the Chelsea works. When the D and anchor were used, the ware so marked was termed *Chelsea-Derby*, and *Crown-Derby* when the other mark was adopted.

The Worcester factory was established in the same year as that at Derby through the exertions of Dr. Wall. The Chinese and Japanese wares were chiefly imitated, and the imitation carried so far as to fabricate the marks seen on the oriental porcelain. When a mark was used to distinguish their own ware, a *crescent* in blue was painted beneath the glaze. Marryatt says also that "much of the early Worcester bears a wavy mark, apparently a W, for the name of the city, or that of Dr. Wall." The potters afterwards adopted a sort of chequer, bearing a general

resemblance to a Chinese mark, showing their original labours.

The Plymouth porcelain works were established by Cookworthy, about 1760. Undoubted specimens are now very scarce; they may be distinguished by the mark here engraved. It is that used to indicate tin, and was probably adopted to denote the prevalence of that metal in that portion of the country from whence the materials were obtained for this ware.

The Swansea pottery, established about 1750, drew into it that of Nantgarw, about twelve miles north of Cardiff, which has the name of its locality painted in red or stamped on its surface. They were incorporated in 1817, and the ware marked *Swansea*, with the addition, in some instances, of the *trident*, here engraved,—marking a supposed superiority of manufacture.

It may be further useful to note that the Bristol pottery may be known by a blue cross marked upon it. The Leeds by a C. G., or an *arrow-head*; the Rockingham china by the *griffin*, the crest of the Marquis of Rockingham, who established it; the early Shropshire pottery by the letter S. The "prince of potters," Wedgwood, stamped his name in full—sometimes conjoined with that of his partner, Bentley—and also the place of its manufacture, the village he founded and named *Etruria*.

The custom thus sanctioned by Wedgwood has been imitated by the more modern potters, who have discarded marks—those enigmas to the majority—and have either sent their works into the world without any distinguishing stamp, or have claimed the credit of their labours by placing their names thereon. The only mark, in the proper sense of the word, now used, is that printed or impressed on such articles as are registered copyrights in design or fabrication; and it is the usual lozenge-shaped figure, subdivided and numbered according to the register kept by the proper officials.

The use of marks properly belongs to a past age, and partakes of the secrecy or whim which characterised it. It was a general fashion at an earlier period thus to mark every work of Art; but it is a taste now exploded. It began with artists and continues with them, although it is now very sparingly used. The objection to such usage is at once apparent in the fact that very few persons know, or can remember, the great variety of such marks adopted; and many possess old China without knowing its rarity and value. Mistakes often occur, and the possessor of a genuine piece of Dresden, Tournay, or Derby work, might readily be puzzled, by the similarity of the marks adopted for each. The fame of the Dresden factory, has led indeed to an attempt at this confusion; and its renowned cross-swords were purposely imitated in order to deceive. When they appear upon the Derby ware, with the addition of the D. it is difficult sometimes to persuade the possessor that he has not a genuine piece from the Dresden factory.

In selecting the present series of examples of potter's work, we have been actuated solely by the desire to place before the reader, such as are most generally met with, but the larger number are rarely found. Dresden and Sevres are those which will most frequently demand attention. We have noted the varieties that accompany the characteristic fundamental mark of each factory, the cross-sword and flowing L, and a little consideration is all that will be required to enable any one to appropriate the porcelain he may wish to distinguish. It would far exceed our present limits to engrave every trifling variety, nor would it serve the purposes of that general utility which has alone been the aim of the present article to accomplish.

In a future article the marks used by gold and silversmiths will be considered, and specimens of the principal ones will be engraved. The field of investigation here is as varied and curious as that we have now cursorily gone over, and is quite worthy of attention.

F. W. FAIRHOLT.

## A FEW WORDS ON ART IN SOME GERMAN TOWNS.

THOSE who visit Germany with the object of becoming acquainted with the present condition of Art, do not fail to resort to Munich, Berlin, Düsseldorf, or Dresden, any of which centres of Art, it is well known, can afford an insight into the characteristics and excellences of the German schools. But persons who merely pass through Germany in order to seek out attractions situated beyond, such as those of Switzerland or Italy, are happy to meet, on the very route which they have chalked out, specimens of truly German Art, even though it be not supplied in that perfection or abundance with which Munich or Berlin can exhibit it.

Frankfort may be said to offer a pretty fair, perhaps a favourable example of what German Art is in second class towns, where no especial encouragement has been given by government. In France and England, Art in the provinces may be said to owe whatever eminence it possesses to the lustre reflected upon it from the capital; but in Germany, many towns there are (too independent to acknowledge any other as their capital, and yet too unimportant to claim for themselves that position) which, notwithstanding some national hindrances, manifest sufficient native energy, or sufficient direct intercourse with the most influential cities, to ensure to Art a flourishing or at least respectable position. It becomes evident, by observing the condition of Art in different states of Germany, that the large number of independent towns tends to produce a diffusion or equalisation of Art throughout that country; the reverse of that centralising influence which is paramount in England or France.

Although the town of Frankfort has possessed from time to time artists possessing at least a German reputation, it is only since the year 1816 that it can claim a position at all consistent with the wealth of its inhabitants. This favourable change is entirely owing to the sagacious liberality of a single individual, J. F. Städel, who, in his lifetime, took the necessary steps for the erection and management of a picture-gallery and Academy of Art combined. To this institution he bequeathed, besides his collection of pictures, the bulk of his property, to be appropriated to the further purchase of pictures, and other improvements to the collection, as well as to the annual expenses of the academy.

The pictures are distributed in four rooms, and (as far as space will permit) according to their schools. The first room contains the Italian, the second modern German and Flemish, the third the cinquecentisti, and the fourth adjoining room, the old Dutch masters. The marble bust of the founder occupies a conspicuous position in the third room with the early masters.

With the exception of two or three good pictures of the best Italian period, such as a Raphael, a Perugino, and a Correggio, there is little to detain the visitor in the first room; and although the third room contains very remarkable and rare specimens of early painting, the geometrical flatness and hard colouring conspicuous in these pictures will afford but little interest to the tourist who has not at his command those historical data which give an interest to the great step made in the fourteenth and fifteenth centuries towards the regeneration of Art. Few, however, can be indifferent to the agreeable, diversified, and speaking subjects peculiar to the old Dutch and Flemish paintings exhibited in the fourth



room. One of the most attractive is an unusually good landscape by Wynants, a Vanderneer, and several other choice easel pictures of this school; whilst the middle room affords a pretty fair criterion of existing German Art. The largest and most conspicuous picture, by Lessing, of the Düsseldorf school, represents John Huss detained in the Dominican convent at Constance. The first sight of this picture is not satisfactory, as it denotes more attempt at colouring and chiaroscuro than is usual with the German school,—an attempt which is not successfully carried out; whilst three friars sitting in a row, with red round hats and cloaks, are stiff and in bad taste. However, a more attentive examination of the picture brings out very considerable merits. The head of Huss, full of dignity, expresses a deep and impressive conviction of the truths expounded by him, whilst on the features of the bystanders the expressions of astonishment, anger, perplexing uncertainty, searching inquiry, and indifference, contrast one with another, admirably modified by the physical idiosyncrasies of the several individuals. Such different expressions far from clashing together, are rendered consistent and even harmonious by the common source of stirring emotion on which all alike depend.

In style, this large picture reminds the observer rather of the best historical pictures of Belgian artists, than of those of the true German school. There is a small picture skilfully painted by the same historical painter, representing the devastation left on the dwelling of a peasant by a storm which has passed by. There is a larger picture of a similar subject, by Becker (Professor in the Frankfort Academy), with the difference, that instead of exhibiting, as in Lessing's picture, the dwelling as a ruin, and the owner slain, the cottage is here on fire, whilst the cottager severely wounded, is surrounded by his family and friends. It is a perfect, though very melancholy episode. Alarm, affection, and tenderness are forcibly and pathetically expressed in the features and attitudes of the bystanders. Some press on to see the wounded man, others already tender their relief; all are represented with the simplicity which characterises the actions of the peasantry: and these are most thoroughly German in their features, their costume, and their air of neatness and comfort. It seems surprising that a country possessing a Goldsmith, a Thompson, and a Wordsworth, cannot, as well as Germany, represent these pastoral scenes in their true epic spirit. However, a trace of the usual German flatness is observable in this painting.

Another of the more striking pictures is a sea-storm by Achenbach. The mere wreck of the ship is pitched on end in the breakers, of which the breadth of foam is well painted, whilst the rocky coast is very wild and menacing. There is more grandeur and mastery of composition than is usual with such subjects, but the clouds of the sky are heavy, unsoftened by the requisite amount of transparent air.

A large landscape by H. Funk represents distant Alpine ranges; they are glowing with the evening redness, and being painted with a hard outline and marked details, look very near and false. It is evident that strong colour will not associate in the distance with defined boundaries. If vivid colour exist in distant parts, it must be in the atmosphere, spread with soft gradation, and not too local. In a small picture by W. Pose, a Düsseldorf artist, the peculiarities of a Swiss atmosphere are much more satisfactorily rendered. The deep blue of

the remote mountains is quite natural, and the sharpness of their outline perfectly consistent with that climate. There is another picture by the same artist, hung rather high up; the subject is very neatly put together.

Some of the old Flemish pictures are mixed up with the modern German; such as an admirable winter-piece by Vermüller, a Cuyt, not a landscape, but the portrait of a boy with a red cap, red cheeks, and a red jacket; just the same kind of colour as the glow of that master's sunsets and red sandbanks; also a beautiful landscape or two by Omerganch, a painter of the last century. His trees have quite the touch of Both; there is also his grace and ease, combined with a finish perhaps too soft and velvety for an oil picture. Calame, in an Alpine torrent, does not sustain his reputation so far spread on the Continent for Swiss scenery; nor is Leys, of whom such charming little genre subjects are to be seen in Belgium, equal to himself in an out-of-door scene before a cottage. It however affords an insight into the peculiar modulations of transparent deepening shadows which pervade his subjects. A cattle-piece by Verbeekhoven, however, well supports the character of the modern Belgian school. It is one of the most carefully and truthfully painted of any of his works. His sheep seem breathing, and to enjoy the warmth and comfort of their soft woollen envelopes. A landscape, representing a view on the coast of Villa Franca, by Morgenstern, a Frankfort artist, is one of the brightest, most delicate, and harmonious of the collection. He has studied much in Italy, and represents better perhaps than any other foreign artist, the peculiar rich azure of the Mediterranean in sunny weather. The finished paintings which I saw at this artist's studio showed the same acute feeling for the delicate tints of sky and water. I regretted to see that few of the many pictures which were begun had received the finishing process.

Amongst the choice and valuable specimens of the early masters in the Frankfort gallery, there is a large picture by the living artist Overbeck, representing the triumph of religion; which chimes in so completely with the hardness of style, and surface-distribution of the subject, characteristic of the early paintings, that few who are not acquainted with Overbeck's style would believe it to be modern. The taste requires to be formed in some measure on the pre-Raphaelite period, in order to acquiesce in the high degree of merit attributed to this picture. In an adjoining room, there are some cattle-pieces by a Frankfort artist of the seventeenth century,—Hendrick Roos. One of these is a very beautiful picture both as to the composition, and the painting of the cattle. Some very grotesque ruins in the background remind you of the pictures of his son, surnamed *Rosa di Tivoli*; whilst the execution of the figures resembles that of Berghem. This artist paints much more delicately than Rosa di Tivoli, and seems to show in the perfection of his work, his great fondness for the subjects which he has selected. The only defect that one could wish removed, is a certain stony greyness observable here and there in the colour of the animals and peasants. These tints may be intended for cool reflexions, but look too much like those patches of ill-chosen local colour which disfigure some of the otherwise amusing subjects of Linglebach.

Hendrick Roos is not the only artist nor the most ancient of those who have reflected on this town a certain amount of Art-reputation. These good painters ap-

peared however at rare intervals; and it is only since the establishment of the academy, that a permanent body of artists exists capable of giving a very favourable impulse to this branch of education in Frankfort, and of raising the standard of taste amongst its inhabitants. These masters have studios assigned to them at the academy. Professor Steinle, historical painter, distinguishes himself for that sentimental character of the German school which borders sometimes on allegory, sometimes on mystery, and is always expressed by form, rather than by effect or colour. The few pictures which I saw of this artist, in progress, disclose great power of invention, and contain much interesting narrative that is not discovered in a hasty survey. Herr Becker, whose picture of the storm-smitten cottagers forms one of the chief attractions of the gallery, is also one of the professors of the academy. The works of other Frankfort artists, such as Professor Veith, historical painter, and Herr Passavant, director of the academy, and several others, may be seen at the Kaiser Saal, or Town Hall, where there is a long series of full-length portraits of the German emperors by various artists, several of whom possess great merit. In the way of sculpture, there is at present little at Frankfort worthy of attention, with the exception of the celebrated Ariadne of Dannecker. Herr Launitz appears to be the sculptor of highest repute now residing at Frankfort; his studio contains an interesting collection of ethnological busts, exhibiting, in serial order, the gradations of the human face from the point which is most barbarous and degenerate, to the highest stage of development and perfection. They are taken from very marked and characteristic models. In the gardens of the academy is the yet unfinished group by this sculptor, of Guthenberg and his coadjutors Schäfer and Faust, about to be erected on the Rossmarkt. The copy of this monument is, however, already to be seen in the Crystal Palace at Sydenham. Most of the sculptured decorations in the court of mediæval art are also by this master.

There are many towns in Germany less important than Frankfort, which have also their Academy of Art, and which, it would seem, exercise no small influence on the general improvement and extension of Art throughout Germany. Many towns also have collections which would require to be brought more prominently before travellers to be appreciated. In Cassel, for instance, (capital of Hesse Cassel,) there is a very remarkable work of sculpture in the pavilion adjoining the palace, not of the first order, but very original and elaborate, and forming as it were, the life's labour of the artist Monnot, of the eighteenth century. The remote town of Lubeck, besides other interesting works of Art, contains a remarkable Tintoretto and other Italian pictures, a monument by Canova, and, locked up in the cathedral, seven panels representing the sufferings of Christ, by what artist is unknown, although they are described by W. Schadow, director of the Academy at Berlin, as being the most beautifully executed paintings seen by him.

But following the more usual route of travellers, there is much that is worth a little pains and trouble to become acquainted with. At Cologne, for instance, in the museum, are to be found some very good pictures of the old German and Flemish masters, such as Cranich or Krauach, Holbein, Krause, and also a good Jordaens; but a wretched *locale*, the most unfavourable light, the want



of arrangement, combined with the mixture of some indifferent modern pictures, almost suffice to discourage the visitor before he has penetrated to the last chamber,—where a picture of the captivity of the Jews reposing by the waters of Babylon, by the modern German artist Bendemann, in itself completely rewards a visit to the museum, by its superiority in every particular which constitutes the perfect work of Art. The prints, which give a very good idea of this fine and essentially classical composition, will dispense, on my part, with any further particulars, which could not possibly do justice to it within a limited space. Even the truly commercial town of Mayence has an academy and a few not uninteresting pictures of the old masters, especially of the Flemish school; but they are so mixed up with bad copies, and pictures of doubtful origin, that the collection is spoilt as a gallery, notwithstanding the suitability of the building. As the tourist steps across the German frontier into the town of Bâle, he should by no means fail to visit the collection of Holbein's pictures in the old library: a series of these, representing on a small scale the agonies and sufferings of Christ, are probably amongst the most finished, powerfully executed, and in other respects most complete, by this artist. There are also some family drawings of interest.

The indifferent repute of such collections as these, relatively speaking, serves to enhance the advantages resulting to the town of Frankfurt from the recent establishment of its well-organised picture-gallery. One of the best rules enacted by its founder is that pictures of inferior quality should be successively removed, and replaced by others of superior merit purchased for that object. Thus the collection has constantly improved in quality rather than in extent. This Gallery, which reflects the greatest credit on its founder, might serve as a model for similar institutions established in Germany or other countries. H. TWINING.

## A WALK THROUGH THE STUDIOS OF ROME.\*

GERMAN AND AMERICAN ART AT ROME.

### PART V.

THE majestic Palazzo di Venezia, dark, gloomy, and solemn, the only "bit" of gothic architecture in all Rome, with its heavy machicolated front and massive castellations, had always attracted my admiration. There it stands alone in its glory, a suggestive and eloquent memorial of feudal times;—times when Venice ruled the azure main as Britannia does in these modern days,—when the Doge espoused his fickle bride, and yearly dropped the emblematic ring into the surging Adriatic,—when proud galliots bearing rich argosies rode forth from its tide-swept streets to war and to conquer in the remotest corners of the East,—when Othello woo'd and won the gentle Desdemona—and the old Foscari was driven forth down the golden stairs, through the richly sculptured gallery out by the great portal,—where the gondolas wafted stalwart warriors "for knightly jousts and fierce encounters fit," within the shade of dark curtains, to their Ladye Loves,—and music, soft and gentle as the complainings of love, mingled with the lusty sounds of war and commerce, in the scented gales that swept those deep-blue waves. Such and much

more are the suggestive memories clinging to the stately walls of the old feudal pile—half fortress, half palace, that so proudly repels the advance of modern encroachment, repulsing as it were the surrounding buildings,—the gilded halls of the Torlonia, the Buonapartes, and the Doria, with a *noli me tangere* look, actually articulate so far as architectural language can speak.

But I must clip the wings of my Pegasus, who has fairly ran off in praise of that dear old palace,—and in good jog-trot prose go on to tell how one sunny morning, turning from out the busy streets in the most crowded parts of Rome, where all is life, animation, and Italian noise, I was suddenly transported into a lonely scene of silent beauty—a scene which had one observed it as the background of a picture, would have enforced admiration by reason of its excessive picturesqueness. Around the richly-tinted old building, warmed by the suns of centuries, runs a lofty arched colonnade, resting on massive pillars; in the centre a luxuriant grass-plot where a fountain shoots upwards in a pillar of silvery spray. Bordering the marble basin, waves a grove of lofty plane-trees. Solitude and silence reign supreme, not a sound penetrates from the surrounding streets, nothing moves, save now and then some grey pigeons nestling among the capitals of the columns. In one corner the galleried tower of the church of San Marco, attached to the palace, brown and sun-burnt, cuts the azure sky; further on a dark mass of building, the Jesuits' church, rises out of a luxuriant grove or shrubbery, entirely shading that portion of the ample cortile. In one corner there is a steep winding-stair leading up a tower, which I ascended, holding on by a rope, a certain distance, half-way perhaps, and came out of a low door on a stone balcony, where trailing plants wreathed the outer walls, where there were birds and sunshine, and the balmy scent of flowers. In the midst of this inexpressibly picturesque *entourage* is a studio—a regular Roman studio, in itself a study and a picture—(with the solemn pillared cortile below, the whispering trees, their branches bending low as in amorous embrace over the echoing fountain, the gay plumage of the birds, and the brilliant hues of the many-coloured flowers tinted with various shades like the wings of Iris)—and within—now reader, what was there within that wide door?—A gem of the first water, a noble picture, one of the best modern historical paintings at this moment in Rome. I only wish I could describe it as it deserves, and place it before your distant glances as it met mine!

The subject of the picture, of sufficient size to fill one side in any of the great halls within the adjoining palace, is an incident which occurred in the commencement of the Thirty-Years' War, and which may indeed be considered as the ostensible cause of that famous conflict. Ferdinand II, Emperor of Germany, had begun his reign under the most unfavourable auspices; religious disputes between the catholics and the protestants divided the empire—the Austrian states not only refused the oaths of allegiance, but Count Thurn, the boldest of the malcontents, actually besieged Vienna, the protestant citizens rising *en masse* to support the rebellion. Ferdinand found himself a prisoner within his palace walls. No alternative remained but instant flight or a prison; yet although all human help seemed vain, he firmly resisted, in the entire belief that in defending catholicism he was defending the cause of God, and that *He* would deliver him in this his great necessity. Already the balls pointed by the insurgents

penetrate the imperial Hoffburg, already the shouts of an exulting enemy harshly salute his ears, already sixteen rebel nobles, having forced their way into the palace, suddenly appear and insolently insist on his placing himself at the head of their confederation.

The painter has chosen this dramatic moment as the subject of his composition. Ferdinand stands alone somewhat to the right in the foreground, repulsing with calm yet haughty determination, the obtrusive advances of the protestant deputation who, with insolent and impetuous eagerness is resolved by threats and violence to force him to sign the Augsburg Confession which one holds in his hand. The Emperor knows his danger, anxiety clouds his lofty brow, but his resolution is unshaken, he will rather die than yield. The deputation occupying the foreground, forms a really magnificent group—obstinacy, rage, impatience, apprehension, are variously expressed in each of the three figures immediately in front,—they are assaulting their sovereign, and they tremble. In front a vulgar hard-faced democrat, a kind of German "Praise God Bare-bones" with furious gesture presses on the Emperor, holding a pen in his outstretched hand; one almost hears him speak so life-like is the action. Count Thurn, a commanding figure, in the act of rushing forwards, turns his fine countenance in profile. Opposed to this stormy tide stands the royally appanelled monarch,—“every inch a king,” his extended arms and questioning expression, seeming to interrogate with dignified expostulation the presumption of his rebellious nobles. At his back is an altar surmounted by a crucifix; lofty gothic arches rise beyond, while behind, under the shadow of the massive sculptured walls, a desperate fight is going forward. The outward and visible demonstration of the noble rebels, about to commit criminal violence on their sovereign, is but a phase of the drama; they had come armed to the palace, but at the very moment chosen by the painter, the royal party, unexpectedly reinforced by the troops of General Bongnoi, has triumphed, and an attendant advances with desperate staring haste to apprise the hardly-pressed monarch that he is free.

This admirably expressed dramatic incident is echoed, so to say, in the background of the picture, where a crowded assemblage of protestant courtiers, nobles, and priests, are escaping in pell-mell confusion up a broad flight of stairs into the interior recesses of the palace, opening in a gorgeous perspective beyond. Nothing can exceed the finely-conceived confusion of those flying figures; it is a rare specimen of composition. Many have their backs turned, some are looking round with a terrified glance at the hostile issue of the struggle in the court below, one stands quite still as if transfixed by the withering aspect of indignant majesty. It is a glorious *saute qui peut*; rage, and spite, and chagrin, are expressed in the very backs of those retreating figures.

After this description I need scarcely add that the composition throughout is bold and masterly. The costumes are admirably appropriate and picturesque, each figure wears its particular dress as if it really belonged to a living being, not like stray rags placed on a lay figure. The colouring is excellent, vivid, and telling, yet perfectly harmonious and free from glare. The different gradations are admirably balanced; one sees the same greens, the same blues and yellows, occurring all over the picture, producing a most soothing and agreeable effect. The figure

\* Continued from p. 355, volume for 1854.



of the King attired in a rich golden yellow robe which has caught in its folds the living radiance of the sunshine, admirably blends with the robe of the principal conspirator—he of the pen—who wears a velvety buff suit; while the deep red of the Count de Thurn who stands next, tends to heighten the effect of both. The architectural details are grandly appropriate, and at the same time novel in treatment: one bit of the palace wall seen in perspective, broken with coloured marbles, pillars, rich hangings and radiant pictures, is quite a study.

In style Wurzinger, the painter of this work, may be considered a follower of De la Roche, whose historic-dramatic treatment he closely imitates. Two years have been occupied in the completion of this picture which now appears a perfect work, proudly contradictory of any surmises as to the decline of historical painting within the walls of the western capital.

Among the many plans for the encouragement of German Art which have originated with the King of Prussia, that of erecting a protestant cathedral at Berlin is the most important. The building is yet in embryo, but happily for the present generation, the great Cornelius was called on to adorn it by his genius. He has executed various designs, European in their celebrity, for the Campo Santo to be attached to the cathedral; and he is now engaged on a drawing for the fresco intended to occupy the tribune. This is one of the most important works of modern times. Cornelius before commencing requested and obtained permission to execute the design at Rome, where he might renew and refresh his fancy by the contemplation of the greatest works of ancient and modern times. When I visited his studio I was delighted with the man himself, there is much of the simplicity of genius in his conversation and manners, joined to a hearty unaffected friendliness thoroughly German. His great work stood on an easel before him, and he explained to us the symbolical portions with the utmost good-nature.

Christ occupies the centre of the composition, a majestic figure full of solemn dignity—now appearing to the world as a Judge, no longer as a Saviour. He is upheld by the mystic symbols of the Evangelists—the Lion, the Ox, the Eagle, and the Angel. Bearing up the Nimbus that surrounds him, angels and cherubims hover. In the uppermost portion of the picture five graceful angels display the *insignia* of the Passion. Christ is thus represented in his divine and human character. The moment has arrived when he himself appears to evidence the truth of his warnings; the Judgment-day is come, but sentence is not yet pronounced. He pauses, and during the awful moment earth and heaven lie prostrate expectant before his throne. The Baptist, stern to the last, the implacable preacher of repentance, stands at his right hand; he has yet time to point to him as the Messiah he announced, and the Virgin, the incarnation of womanly sympathy, may yet call on him to have mercy. With downcast looks and upraised hands she stands to the left of Christ, supported on a cloud—"a most sweet saint," bending with persuasive grace, as if deprecating the divine wrath. On either hand, in attitudes of almost passionate adoration, stand the righteous in white garments, and the four-and-twenty elders, bowed to the earth as they offer their crowns to the Beloved. Lower down, in a half-circle on either side of the Saviour, appear the Apostles and holy Fathers of the first covenant, as well as the Martyrs, their successors in suffering—"they

who have come out of great tribulation,"—holding palms of eternal victory in their hands. In the midst, dividing the witnesses of Christ, are the celestial messengers grouped together, bearing the terrible trumpets about to echo to the end of space. As with the holy apostles and martyrs the visible and miraculous evidence of the divine mission ends—from that period all things returning into the established course of nature—so in the lower portion of the picture architectural severity and symmetrical regularity is no longer observed, and the artist allows himself to follow more freely the promptings of his imagination. The heavenly messengers are grouped with the utmost dramatic power, every face turned towards Christ in varied attitudes of adoration and expectation. In the centre lies one bearing a book, the Book of Life—the chronicle of the sons of men—and as the awful record is yet closed, the head of him who bears it is mysteriously veiled. Michael Angelo himself could have conceived nothing grander than these figures.

At this part, the centre of the composition, the fathers and teachers of the first centuries are ranged across the picture, not in severe regular order as the Apostles and Martyrs above, but as on each teacher individual responsibility rests, so each appears separate, complete in himself. As a representation of the ecclesiastical aspect of the middle ages this portion is powerfully and justly conceived. Amongst these venerable fathers appears Gregory of Nazianzen, not in his episcopal robes, or with the evidences of priestly or wordly dignity—but reposing on the ground in a loose garment. Near him are St. Jerome and Origen, Cyrill with uplifted hands, Ignatius and Gregory the Great. The upper and spiritual division is linked with earth by two ladders occupying the extreme right and left of the picture, on one side the angelic messengers descend to earth, on the other the souls of the blessed, and the incense of prayer and praise ascend to heaven. On the upper step to the right rests Michael the executor of the Almighty's will, clothed in armour, a celestial knight superb in beauty; but before he enters on his awful mission he awaits the sentence of *Justice*, who, seated a step lower, holds the world-scale in her hand. Lower down appear numerous figures and groups of blessed ones, bearers of rewards and punishments. Three angelic figures in particular are of extreme beauty, one bearing the laurel of glory, the others the palm of peace, and the crown of thorns, intended for those who in pain and suffering have proved their love to God. These three Christian Graces, light and shadowy as the cloudy vapour that supports them, are perhaps the most poetic and tender feature in the whole composition. Words cannot convey the charming elegance of their attitudes.

As the dispensers of the heavenly gifts descend on one side, on the opposite ladder earth communicates with heaven. Here an angel holds a vessel of incense, whose rich perfume mounts towards God, emblematic of the supplications of men; a second bears up a drooping form, symbolising a lost soul saved: among a group of other angels one appears as the protector of innocence, in the form of a child attacked by a serpent; while another bears a vessel wherein lie men's good and bad works, and a third the palm of victory. In the centre of the lower portion of the picture an altar appears, surmounted by a cross, around which the Prussian monarch and his family kneel, grouped with the utmost grace, on a graduated platform.

There is a young English artist at Rome, Gatley by name, who possesses a remarkable talent for basso rilievo. He has a very poetic conception of his subject, as well as considerable facility in carrying out his ideas. The destruction of the Egyptians in the Red Sea—a most difficult subject to execute in sculpture—has afforded him an excellent opportunity for displaying his abilities. The proud monarch who mocked at the Jewish Jehovah, standing in his war-chariot, is about to be overwhelmed by the surging billows steadily advancing to engulf him. Already every wave is crested by an Egyptian corpse,—horses and their riders are strewn around him, yet he drives on, urging his fiery steeds still deeper into the watery chaos. There is a movement and an action about the composition highly to be commended. Another basso rilievo, called "The Poet's Dream," pleased me extremely. A youth lies sleeping in the foreground, beyond is a vague expanse—the infinite, with here and there a turret or a wall, the time—night—being indicated by the rising moon; while far above, "in spangled sheen," a fairy queen and her attendant sprite, seated in a car, glide onwards, borne on the ambient air. The reins lie motionless in her hands, the magic car is impelled by the force of her will, its rapid motion expressed by the violent action of the horses, who tear and rend the clouds as they rush onwards. There is much skill in the complicated forms of those four horses, prancing, plunging, bounding forwards, forming a perfect mystery of limbs, where every nerve and muscle are marked. This violent action, contrasted with the dreamy character of the composition, has a strange unreality about it exceedingly expressive of the wildly contradictory incidents called up by the imagination during sleep. An unfinished sketch of "Miriam going out with the Jewish Women to meet their victorious Brethren," strongly reminded me of some of Flaxman's designs. The women are gracefully grouped in various attitudes of triumphant rejoicing; some dance in "Ly-dian measures," others with their hands high above their heads make joyful music, while Miriam in the centre, bearing the timbrel in her hand, seems in a burst of enthusiasm about to exclaim, "Sing ye to the Lord, for he has triumphed gloriously, the horse and his rider has he thrown into the sea." Various other bassi rilievi of classical subjects attest the variety of Mr. Gatley's powers. \* \* \*

I have cursorily mentioned the name of Rudolf Leheman in a former chapter. A late visit to his studio has enabled me to form some judgment of his talent as an artist, and, in particular, the happy art he possesses of imparting an individual character—sometimes romantic, sometimes historic—to his poetic readings of every-day Italian life. This linking together the rich and suggestive details of southern scenery with great names of world-wide fame, around whose forms mighty fancies gather, is a pictorial faculty worthy of a master hand. It bespeaks at once a poetic imagination, and an earnest and faithful love and observation of the varying phases of the many-hued nature in this lovely land. Leheman has lately completed a large picture, which now occupies a conspicuous position at the French Exposition. The subject is taken from an episode in Lamartine's "Confidences," and occurred during his wild lazzaroni life in the island of Procida. It is impossible to do justice to this romantic tale, or the charming picture which records it, without reading the French poet's glowing description.



He and his friend, in company with an old fisherman, whose fortunes they have followed during an entire summer, after undergoing all the terrors of impending death during a tremendous storm, land in safety on the shores of the island of Procida, which lies like an emerald flower enclosed by the blue waves of the ever-beautiful Bay of Naples. The fisherman possesses a little vine-trellised hut on the shore; he has an old wife, and a lovely, motherless granddaughter, Graziella by name, who with her little brother, Beppo, is supported by the old man. Graziella, awakened by their arrival, looks out of the window; the scented breeze sighs through the orange groves, her raven hair hangs like a night-cloud about her face. She looks out of the window to greet her grandsire, whom she believes alone, and shrinks back on beholding his guest; but Lamartine has seen her, or rather, as he believes, the Spirit of the Night, clad in mortal mould of ineffable loveliness. He has seen her,—that is enough.

Those who desire to follow the pathetic phases of this first and innocent love, must seek it out for themselves. I can only act as the interpreter to the picture, which represents Lamartine seated on the roof or *astrico* of the house, reading aloud "Paul and Virginia" to the peasant family. They are wrapt in the deepest attention; the old man has forgotten to draw the smoke from his pipe, which has gone out; his wife sits with her hands clasped on her knees, the very attitude in which the ignorant poor crouch on the marble floors of rich and honoured shrines to listen to the word of God; Beppo, the boy, a Neapolitan *girello*, various and erratic as the ever-flitting lizards on his native rock, has thrown aside his guitar; his hand rests softly on the cords, lest the evening breeze should interrupt the reader's voice by the faintest echo; that wild child of the fiery south is subdued; he listens with his glowing eyes. Lamartine himself is seated on a wall, somewhat above his auditory, one hand is outstretched as though lending force to the tale, while with the other he holds the book. There is a simple, quiet dignity about the face and attitude of the young poet, an earnest loving expression in his handsome face, that lends an uncommon truthfulness to the whole composition. It is evident that he is as much enraptured with the book, as much robbed from himself, as the breathless peasants around him. But there nestles one close beside him, also seated on that sunburnt wall, whose whole soul has passed into her eyes, which are riveted upon him. Graziella, attired in the picturesque costume of her native island, borrowed from the classic Greeks, whose descendants inhabit it, sits a little lower than her lover, leaning on her hand in the precise attitude of the Dying Gladiator, so that her lovely eyes, melting with love and overflowing with tears as the sad climax of the tale draws on, gaze with unutterable fondness upon him, drinking in each word of the soft Italian that flows from those loved lips. The others think of the book,—she dreams but of him, the bright stranger who has come like a stray star from an unknown firmament, shedding light, and poetry, and love across the lonely solitude of her path. Poor Graziella! there is a world of eloquent love breathing from the depths of those tell-tale eyes. All honour to the artist who has so cunningly rendered the incipient dawnings of a life-long passion, a passion fated to consume and shiver that fragile form ere the moral be reached. This is painting with ideas as well as forms truly.

Beyond, the eye ranges over an imaginary and unreal world, darkening in the rapid twilight of an Italian evening, gathering over piled-up masses of distant mountain-tops, grey and sad. The moon is just rising out of the all-encircling sea that clasps the poetic group in its cold embrace. It is the Bay of Baia, and beyond, in the pale distance, is the Cape of Misenum stretching out into the deep mystery around. This dreamy, hazy background, heavy with the mists of evening, is admirably suited to the poetic abstraction of the figures in the foreground. No rude reminder of the real is there to call one back from the loving fancies invoked by the scene, and the low tone of colour and extreme simplicity of the composition assists the mind in its contemplation of the old-new tale of woman's love and man's heartless treachery. I can only say of the artistic merits of this picture that the sentiment goes so directly to the heart, criticism, were it necessary, must be mute; Graziella's burning tears are all but contagious.

There are many other charming specimens of Lehman's power, less painfully truthful, around the walls of his studio, many of which have been engraved, and are universally admired. There are some excellent cartoons of Abruzzi peasants; and a little Roman beggar-girl, so bright, and arch, and glowing, her eyes actually seem starting from the canvas. This has been four times repeated, and Lehman swears he will paint it no more. There are also some admirable portraits.

The studio is a picture too in its way. It consists of a delightful suite of rooms at the very top of a palazzo in the Ripetta; an open balcony or *galleria*, where the sun always shines—a most romantic, lover-like *galleria*, suggesting midnight meetings, music, moonlight, rope-ladders, and all the paraphernalia of Italian intrigue. Beneath runs the sullen current of the turbid Tiber, rushing onwards to the Ausonian strand; beyond lies the verdant expanse of what once were the Quintilian meadows, stretching upwards to where Monte Mario, with its funereal coronet of cypress, cleaves the turquoise sky. Opposite, glorious and radiant as the mystic bride descended from on high "in her raiment of needlework," stands in its sublime length and breadth, its broad columned and cupolaed magnificence, St. Peter's, backed by the stately Vatican, with such incredible lines of halls, and corridors, and galleries, that one rubs one's eyes, and asks, like the princess in the fairy tale, whether we are not bewitched by some naughty sprite, and seeing double.

People at Rome and in England have a very mistaken appreciation of the development of Art among the Americans. They are generally supposed to be of too positive and practical a turn of mind, too much engrossed with the stern realities of life to waste the precious hours in worshipping at the shrine of Art; yet this is a great mistake, whether arising from prejudice or ignorance I cannot say, but at all events utterly false. The American school of Art, as developed at Rome, evinces both excellence, earnestness, and true feeling for Art; it is a school of promise, bidding fair to take its place, and hold its head aloft in the great artistic republic. Consistently carrying out their national views, or, rather, more properly speaking, founding their impressions on the same broad basis on which rest their religious and political creeds, the American artists are essentially eclectic. Untrammelled by the dogmatism of any particular school, ranging at pleasure through the accumulated treasures of by-

gone centuries, spread before them in the wondrous galleries of Italy, they faithfully and earnestly propose to imitate all that is beautiful, without considering whence it comes or whither it may lead them. They surrender up their souls to the guidance of their artistic conscience, and, like true republicans, refuse to bow down before any graven images of conventional tyranny. The gods of Greece are to them no gods at all, unless they lead them towards an ideal heaven, where their imagination may revel in contemplation of unalloyed natural beauty. There is something grand and elevating, as well as fresh and enthusiastic, in this simple worship of Art for its own sake, contradistinguished to the dogmatic subjection of prescribed rules enforced by antagonistic schools. But they must beware, however, as a body, of pushing this realistic tendency too far, and take example by the gross mannerism into which the eclectic teaching of the Caracci fell, when it degenerated into the purely naturalistic treatment, instead of ripening into rich and varied style, combining the excellences of the classical schools with a more accurate attention of simple nature. If they avoid this fatal error they may succeed in founding a school of their own, as original and progressive, as vital and cosmopolite, as their own political constitution. American artists, with their natural gifts, and their ardent love and eager search of the Beautiful and the True wherever it exists, may solve the artistic problem as successfully as their rulers have already done the political one, and display to the world the same all-embracing universality in Art as their country has achieved in the formation of its government, appropriating and incorporating what is proved to be excellent, while it rejects the worn-out traditions of fallen or decaying systems. All success to the imperial athlete, strong and vigorous with young life; may her artistic progression go hand in hand with her glorious political freedom. Such names as Crawford and Power are an earnest of success. No one, indeed, can acquaint himself with the American studios of Rome and Florence without auguring a brilliant future for her artists; if they will only be content to lay a firm foundation of academic study, their very residence in these cities must be accepted as an evidence of their desire to purify their taste, and to draw truth and knowledge from the fountain head.

These remarks on the school of Art have been elicited by visits to various American studios at Rome, studios known and valued by their countrymen, but, with one or two exceptions, strangely overlooked by English visitors to the great city. Of Crawford, Page, Mozier, Freeman, and Rogers, I have spoken; to these names I may add several.

Mr. Terry is an historical painter of acknowledged eminence; in general harmony and simplicity, and in the arrangement of details he somewhat reminded me of Maclise, who possesses the art of combining the most incongruous elements into a whole so fascinating to the eye, one must dissect each separate portion of the picture to become aware of the difficulties he has surmounted. Terry has lately painted a large picture of Columbus appearing before Ferdinand and Isabella, the scene laid in a grand hall supported by rich Saracenic columns within the palace of Barcelona. To the left are seated the King and Queen under a canopy of state, around them appear all the pomp and circumstance of a court—lovely women, grey haired counsellors, dignified nobles, dainty pages, stern ecclesiastics, admirably grouped



round the steps of the throne. In the foreground stands Columbus, finely niched, as it were, between the overarching pillars. He is recounting his adventures, and his whole figure breathes the glowing enthusiasm, the gratified excitement, which animate his soul at the proud moment when he greets his royal patrons on his successful return. Yet there is a tempered dignity in his attitude—a rising “all gently” as Hamlet has it, that imparts force and power to his expressive features. His white hair falls in long curls about his open neck, his face turned in profile has a look of iron determination, his eye gleams with a hidden fire, as he tells of the various countries, the unknown islands, the fruitfulness of the soil, the beauty of their hidden valleys, the precious metals bursting forth among primeval forests which he has seen. As he proceeds, the colour has mounted to his pale cheek, his eyes have acquired a deeper glow, for now, passing from these baser and more worldly details, he bursts forth into an enthusiastic peroration touching the noble field afforded for Christian zeal in converting these unknown races from the worship of idols to a belief in the true God. As he speaks one hand is upraised, his finger pointing significantly upwards, as if appealing to the invisible in solemn confirmation of his words. The Queen, eminent for her sincere piety, is touched by his eloquence;—she echoes his enthusiasm, and with upturned eyes, and clasped hands, listens with pious joy to the mighty plans for Christian enterprise which unfold before her imagination.

Behind Columbus is an admirable group of Indians, tall, bold, and stalwart, their ample limbs adorned with barbaric gold and gems, bearing the savage weapons of their native land,—the deadly arrow and the fatal spear. Columbus, the great pioneer, stands as the link between the old and the new world, allied to both by his sympathies, by his intellect, by his energy, by his courage. These Indians, strange elements in a court circle,—rude, rugged barbarians, gazing around with looks of mingled defiance and wonder,—are the living witnesses of his half-fabulous recital, disastrous chances, hair-breadth escapes, and “moving accidents by flood and field.”

The low tone of colour in which the picture is painted adds effect to its dramatic treatment. I am glad to observe that the American painters generally, from a sincere desire of imitating the old masters, have adopted this style of colouring. This judicious avoidance of all that is glaring or trickery in style, is indicative of a sound judgment in Art, specially commendable in painters who have no artistic traditions of national and admitted excellence to guide them; they have read the great masters for themselves, and they have read them well.

As an historical painter Mr. Edwin White deserves honourable mention. Several excellent pictures evidence his talent, one in particular, “Columbus receiving the Sacrament before his Departure,” pleased me extremely; it has a fine gothic interior, and there is an old monk looking on at the ceremony and at the bold adventurer about to depart, with ignorant and stolid mockery,—that is admirable. I regret that space will not allow me to detail more fully his works. Tiltan and Brown are excellent landscape painters, who have quite revelled in the pictorial beauties around them.

Before concluding my brief survey of American Art at Rome I must not forget Mr. Ives, whose works are distinguished by

much feeling for domestic sentiment. His “Pandora” is one of the prettiest and most *entrainant* statues I have seen for many a day. It possesses that delicate and sympathetic expression which at once lays violent hold on the fancy; the *anima* is so charming that it fairly captivates the imagination, and one gazes on under the kind of spell with which we repeat the cadence of some old song with a soft harmonious rhythm. Pandora is represented in the first blush of womanhood, slight, delicate, refined; there is rather the promise of beauty than its actual development. The pagan Eve, so aptly prefiguring the Christian myth of the presence of evil veiled under the fascinations of beauty,—created as a punishment and a temptation for Prometheus who had dared to steal the celestial fire from heaven,—was presented to the assembled gods by Jupiter himself. Minerva arrayed her in a robe of dazzling whiteness, and covered her head with a veil on which rested a garland of flowers and a golden crown. So transcendent was her beauty that the gods themselves were moved, and all desired to endow the new creation with some attribute. Minerva taught her the arts of female housewifery,—a significant hint worthy of the suggestive wisdom of pagan philosophy—as teaching that a woman effectually to subjugate the opposite sex must be supremely *useful*, as well as eminently *ornamental*; Venus invested her with the unutterable fascinations of desire and love; the graces and the goddess of persuasion decked her neck and breast with golden chains, and Mercury endowed her with the art of eloquent insinuation. When all the gods had exhausted their treasures on the fair nymph, she received the name of Pandora, and was sent down to earth, “blending a celestial with a human heart,” to shed light and sunshine on the abodes of men. But Jupiter before her departure presented her with a box—whereby hangs a tale.

It is this most graceful myth Ives has rendered in a type of ideal womanhood so coy, so inviting, so enticing, that I cannot hope to describe it. A joyous smile, wicked yet bewitching, plays about her delicate mouth as she contemplates the fatal box containing all the ills of life, which she holds in one hand, while the other plays coquettishly about the lid where a serpent is sculptured, a very appropriate association of the Pagan with the Christian legend. The figure is almost nude, the attitude extremely simple; the veil has fallen to one side, and skilfully contrasts in its statuesque folds with the delicate moulding of the limbs. If, according to the accepted axiom, the combination of two things are requisite to form a fine work, an appropriate conception of the subject, and a perfect execution of that conception, the Pandora of Mr. Ives is a fine work. Hyper-criticism could only suggest a somewhat more careful handling of the extremities.

Bartholomew is another American sculptor of great merit. He has just executed an “Eve” which has won for him golden opinions.

If these hasty remarks on schools of American Art at Rome should lead the English public to a more just appreciation of the great merit of these artists, I shall indeed rejoice to have been the means of removing a prejudice, as unjust as it is unmerited. Seeing what they have already accomplished, it may fairly be argued America will soon take as high a position in Art as she already does in other matters.

FLORENTIA.

## THE ROYAL PICTURES.

### THE FOUNT IN THE DESERT.

H. Warren, Painter. E. Radcliffe, Engraver.  
Size of the Picture, 2 ft. 7 in. by 1 ft. 9 in.

EASTERN habits and manners have an able and faithful illustrator in Henry Warren, President of the New Society of Painters in Water-Colours: the pencils of D. Roberts and the late W. H. Bartlett have familiarised us with the scenery of Syria, Palestine, and Egypt; while that of Warren has made us acquainted with the customs of the inhabitants of those countries, although we believe he has never visited any of them, but acquires his information and his subjects from books and the descriptions and sketches of others. His friend, Mr. Joseph Bonomi, the distinguished eastern traveller, has rendered him much service in this way: it is marvellous how, under so manifest a disadvantage, he produces pictures of such acknowledged truth and accuracy.

When young the inclination of this artist was long divided between painting and music as a profession, for both of which he possessed a decided taste; the former was at length determined upon, though the charm of the pencil has never succeeded in eradicating his love of the latter science. In the year 1817, he was placed in the studio of Nollekens the sculptor (his contemporaries there being Gibson, R.A., and Bonomi) for the purpose of modelling and learning to draw the human figure; he also studied in the British Museum, and attended the dissecting-room of Brookes, the celebrated anatomist. From these various sources of scientific Art-culture, he acquired that ease and freedom of pencil which his pictures exhibit.

In the year 1818, Mr. Warren entered the schools of the Royal Academy, to which he was introduced by the late President, Benjamin West; Etty and the two Landseers were among his fellow-students there.

We have no recollection of ever seeing any pictures in oil by him, although we believe that in the earlier time of his career he occasionally exhibited oil-paintings at the Royal Academy, but almost from the first he adopted water-colours as the medium of his art. A year or two after the establishment of the New Society of Painters in Water-Colours, in 1835, arising from the increasing attractions of this branch of Art, and the difficulty experienced by many artists in having their works effectively exhibited (the list of the “Old Society” being full to overflowing), Mr. Warren joined the former, and it may be instanced as a proof of the value to his coadjutors of this alliance, that two years afterwards they elected him their President, a distinction to which he was well entitled, and which he has sustained to his own credit and to the satisfaction of his fellow-labourers.

His picture of “The Fount in the Desert” was purchased by Prince Albert in 1844, from the Exhibition of the Society of which the artist is President. The subject bears the following interpretation given to it by the painter:—A Sheikh, or pious Moslem, takes upon himself the religious duty of supplying water to the thirsty traveller. For this purpose he digs a well at the confines of the Desert, erects a covering to it in the form of a miniature temple, keeps it in order, and stations himself by it, almost continually, as the dispenser of Moslem charity. His cup is ever ready for the parched lips of the wayfarer, to whom it is more welcome after his long and arid journey than a handful of gold would be: nor is the trough holding the pure element denied to the poor camel, which is here represented uttering the shrill and well-known cry of impatience as he waits his turn. The animal is held by a Nubian boy, servant of the Arab—Nubian also, who is drinking. This simple incident is very graphically portrayed; the figures are effectively grouped, and the tone of the picture—that of a burning eastern sunset without a cloud—is most expressive of the necessity that exists in such a climate and locality for the exercise of beneficence after the fashion here presented.

The picture is in the Royal Collection at Osborne.





D. RADCLIFFE. SCULPT.

H. WARREN PINX.

FOUND IN THE DESERTS  
FROM THE PICTURE IN THE GOOD SAMARITAN

LONDON. PRINTED BY THE NEWSPAPER OFFICE.







FRENCH  
CRITICISM ON BRITISH ART.

"O! wad some power the giftie gi' us,  
To see ourselves as ithers see us." BURNS.

It is about as probable as most things that the body of British artists, who have not had an opportunity of visiting Paris since the 15th of May, entertain a fair share of curiosity to know how their representatives on canvass, on paper, or in marble have been there received, in the great world-representing congress of the Fine Arts—to noting the general arrangements for which we have devoted a portion of our last number. Having anticipated a feeling so natural, we have much pleasure in meeting its requirements. In doing so, we own a double duty:—First, that of supplying a legitimate desideratum; and, secondly, that of contributing our share towards realising the salutary lesson so piquantly commended in the ejaculatory rhyme of Robert Burns. Next to solving the old metaphysical problem of looking inwards upon ourselves, it is of importance that we should know how we figure in the eyes of others. When so informed, we probably discover that there were some small errors in the estimate we may have had of ourselves; that we may be blemished by foibles or faults—"two, or, one"—the correction of which may be possible as well as expedient, and so we may be led to a very salutary effort at amendment, by which our intrinsic worth may be considerably enhanced.

It will startle most of our artists to learn how little we have been known as a school, or, individually, to the French world of Art. So, however, it would seem to have been; the apparition side by side with the familiar productions of every other country in Europe of some hundred English works of Art, not only in *aquarelle*, of which they confess a certain cognisance, but of the lofty oil, was an unanticipated portent, to which the self-esteem of our friends on the banks of the Seine will not quite permit us to add, with fear of change perplexing painters. There was but one expression of wonder—mingled for the most part with a spice of ridicule or contempt—in the proslutions of the French critics at the singularity and thorough originality of the English school. In their preliminary notices there was little of courtesy, or the chivalry of high-spirited opponents on meeting a new foe. In the effort to be severe, they fell into the most obvious and grossest inconsistencies, as may be seen in the perusal of the extracts which we give below. It will, however, be found that, as time passed and judgment matured, the much-slighted novelties of our artists were found to be far better than was at first suspected; individual merits familiar to us were recognised, as they were sure to be, and it is not improbable that, before the end of the chapter, and it has somewhat yet to run, it may be admitted that the goodness of the English school is pretty nearly equal to its originality.

One of the earliest of the French critics by whom English Art had the honour to be noticed, was the Coryphæus of the *Journal l'Union*, and we give his lucubrations precedence, because they may be considered to have embodied all the ill-nature to which Parisian stricture has given vent on this occasion. The writer is at once smart, self-sufficient, and unsparing. He enters on his task as a *petit-maitre* sword-master on the duello, with infinite confidence in his handling of his rapier. He is master of the *stoccata-punto* and *punto-reverso*, and is obviously but too happy whenever he thinks his point has gone home. He pinks and pinks again *con amore*.

In the number of the *Journal*, May 25, after certain preliminary remarks to the effect that Art is one of the most vivid and powerful manifestations of human genius, and that by its creations the calibre not only of individual mind, but of national intellectuality, will be judged, he thus continues:—

"Amongst the contributions of foreigners to the Exhibition, that of England is one of the most interesting, simply because it is the most unique in its characteristics. Every eye is at

once struck with its originality—originality of thought—originality of tint—originality of treatment. England is eminently national, and she is too proud to imitate others; make her the subject of stricture or of praise, but of this be assured, that if you find her ugly, her ugliness is all her own.

"All the peculiarities, all the defects of her genius are concentrated in the canvasses she has here transmitted, the one deduced from the other by process of inexorable logic. The genius of England is the genius of physical force—it repudiates the ideal. Throughout the whole of this Exposition, not one of those pictures will be found of which the German dreams, and which the French realise. English Art is wingless—it never ascends beyond the earth, nor wafts man heavenwards. Where there is no ideal there the beautiful cannot be found: the pretty alone may be attained. Thus it is in these English pictures: they are a compound of the pretty—pretty figures—pretty interiors—sometimes even a touch of pretty colour—but they are innocent of the beautiful. From hence follows a natural result: although a man may have no true feeling of the beautiful, yet may he form a certain peculiar notion of what beauty is. The English owe no ideal to imagination—that is in truth a faculty, the possession of which, on their part, they shrewdly doubt—but yet they have a type of beauty—cold, strong, and correct—English beauty. This is the type which they ever represent, and so strongly has it monopolised their brains, that they make it play its part not only in English scenes, but in others wholly foreign. Thus, for example, one of their artists, Mr. Uwins, wishes to paint 'The Vintage in Medoc;' he gives to his vintagers, men and women, the physiognomy, the features, the familiar action of his own countryfolk: never were such peasants seen in France; these are young 'Miss Anglaises et des gentlemen.' It happens, in consequence of the absence of this same imaginative ideal, that they prefer a certain class of subjects. The English portion of the Exposition is almost wholly composed of easel pictures—animals, interiors, household scenes, portraits. As the tethered goat browses within a circle, so they paint just what is around them. But, be it marked, within this circle they develop qualities which are all their own. With the objects before their eyes they are thoroughly acquainted; they seem to know their very weight, to have taken their precise measure; they present them on their canvass in unimpaired individuality. For this—the material—their strong point, they entertain a species of veneration, and they give their likenesses with scrupulous exactitude. They make you see it, touch it; it becomes an optical delusion. Take that 'Village Coquette' of Mr. Lance. The brazen circles of these rustic pots and pans are veritable brass: they still gleam with the morning's scrubbing. The basket on the arm of that young girl is osier itself; you can handle her dress, may feel the quality of its stuff, give an estimate of its thickness. As for the young thing herself, her pose is rigid as a stick—motionless, inexpressive. She is there but as a lay figure for the drapery of her gown and her lace. For her the painter has not a thought. He was absorbed in illustrating *matter not mind*.

"It must not, however, be supposed that English artists are incompetent to depict the play of physiognomical expression. On the contrary, therein are they most skilful, and their scenes of interiors are, in sooth, very expressive. They, however, give expression after their own manner, and therein present a characteristic trait of their idiosyncrasy. They analyse the physiognomy of many *dramatis persone* engaged in the same act, as we find in the visages of the ten who make up 'The Village Choir.' These ten are all alike intent on the one performance, but each with a physiognomy altogether different. There we find that process of analysis. The artist seeks nothing without the subject, but exhausts all that it suggests within.

"In their composition of a picture the English have also an originality of their own—it is, as it were, like that of one, who, being restricted to a very angle of a garden and desirous to make a picture thereof, would find in his subject a

vast quantity of bizarre detail. The more their range is extended, the more, to use their own expression, they become eccentric. They find a theme in incidents, which one could never have imagined to have been meant for the canvass,—as, for instance, 'The South Sea Bubble,' by Mr. E. M. Ward. Again, if they aim at strong dramatic expression, they may not temper it discreetly, but overwhelm you with all its elements of effect. In Mr. Poole's 'Messengers announcing the Tidings to Job,' the scenic arrangement—the prevalent tints—the gesticulations—are all set forth with so harsh a vehemence, that, at a glance, the spectator is shocked—through eye and heart, and the whole nervous system, he is remorselessly stricken. Those artists, themselves so callous of emotion, believe that to awaken it in you, they must lend you the blows of a club, and when you are thoroughly stunned, they begin to perceive that you are touched.

"It must be understood, that, in order to deal with effects undreamt of in Art, they have found it necessary to resort to peculiarities of manner, so that their technical and imaginative treatments are quite evils. A scrutiny of their works strikes one with astonishment, which increases as we proceed. One knows not with what kind of pencil these canvasses have been touched—nor is their appearance that of oil—here, you have something of a substantial empastement—there, the evanescent water-colour. A microscopic handling has elaborated away every excrescence and left a polished surface, the unpleasant effect of which, is not unfrequently aggravated by the glare of glass under which the pictures are framed. However, it is this very ambiguity of result which wins the hearts of the fair English dames. 'What a pretty picture, my dear,' they exclaim one to another, 'one would never fancy it was an oil-painting! How very charming!' The English painters know well their fair compatriots!

"One word in reference to their colour. When the eye is brought so minutely close to the canvass it cannot appreciate general effect, and without this sense of general effect, harmony there is none. Unfortunately too, the unhappy English artist *has no sun*—so his painting is cold and pale. It is veiled in a humid mist, and seems at best but an autumnal creation. A few amongst them have become sensible of this defect—they have revolted against this pallid hue, and in order to secure the accomplishment of colour, have crowded their canvasses with every tint and every tone, just as they happened to come to hand. It is not necessary to particularise an example—there are enough and to spare. The result is however an indescribable conglomerate—a "*tohubohu*"—a perfect carnage of colours. Before such a phenomenon, the Frenchman explodes in laughter. The Englishman unshocked dwells on them with an unbent brow.

"The characteristics and defects, which have been thus but lightly alluded to, shall be the subject of great and fuller notice in the review, which we propose to take of the principal artists of the English School, Messrs. Mulready, Landseer, Webster, Horsley, Knight, &c. One thing must now at all events be acknowledged, viz.: the strong originality of the English Exhibition. The English type is stamped upon it—one cannot confound them with any other country's artists—but say unhesitatingly, these are English—just as, happening to follow a lady promenading on the Boulevards, we recognise, by her gait and attire, whence she comes, and we exclaim, 'Ha! there goes an Englishwoman.'

"Between the schools of England and of Flanders there is this difference—that the former never aim at representing an object simply as it is found in all detail—the thing, the whole thing and nothing but the thing—while the Flemish give but such minutiae as are agreeable to the eye. An Englishman paints a dress, and you behold the very stuff of which it is made—you feel its thickness, its substantial texture—in a word, its commercial qualifications—a mercer could tell you what it would be per yard. The Fleming reproduces on his canvass the delicacies of design which belong to the fabric,—of flowers, you perceive the corolla, the petals, the calices



the pistil, the leaves—nay the very reticulations; he is more occupied with the piquante details than the general structure of the depicted drapery. His fancy is amused with his theme; he is therefore more select in his subject—his taste is more delicate. The Englishman ever takes the matter in hand seriously; renders it as exactly as he possibly can, and so becomes distinctively heavy."

How utterly and elaborately inaccordant with fact, this solemn winding up is, need not be pointed out to any one among ourselves who has even known the works, of which this Exhibition contains choice specimens, of our fine humourist masters—Mulready, Leslie, and Webster—of whom it is sufficient to say, that they have proved themselves well able to illustrate the immortal facetiæ of Goldsmith and Cervantes. Amongst the French critics themselves, we may find this ill-tempered *niaiserie*, rebuked, and not the least forcibly, in the emanations of one, who is only more discriminate but scarcely less ungenerous upon the whole. We allude to the representative of *La Patrie*, in whose number of May 24, a prolonged notice, historical, tragical, comical and pastoral is devoted to British Art. This critic is not content with doing less than going back to what he considers to be the very cradle of the English school, for the purpose of chastising it more or less severely from that stage up to its present adolescence—if not maturity.

"There are," he says, "two foreign artists, Holbein and Vandike, whom the English zealously claim as the ancestors of their school. Both of these sojourned for a long period and ultimately died in the British capital. Holbein had a house in the middle of the Thames and its fogs—on the old London bridge, which at present is represented by London Bridge. But, spite of the efforts of Horace Walpole to prove the antiquity of Art in England, and of the enumeration of old names—more or less to the manner born, in which Allan Cunningham is so gratified, we cannot carry back this school beyond the middle of the eighteenth century. History cannot seemingly follow it to a more distant date than that of Hogarth and Reynolds, and the most authentic incident of its birth was the privilege of exhibition, granted by George III., to the artists of London. In 1765, the Royal Academy was founded, and Reynolds—became a knight—was its first president. In this same year, a pupil came to him—the son of an innkeeper—who was also destined, per force of talent, to win his way into aristocratic rank, and be styled Sir Thomas Lawrence. The latter was but third president—the American Benjamin West having been the second. If to these first, however, we add those of the landscape painters, Richard Wilson and Thomas Gainsborough—the sculptors Flaxman and Chantrey—and the artists nearer our own time, Wilkie, Martin, Turner, and Haydon, we shall have cited nearly all the chief glorious names of the English school, up to our contemporaneous celebrities, whose chef-d'œuvres are displayed to us in the Palais des Beaux Arts.

"Hogarth, who was but half a painter—a profound moralist and philosophical caricaturist rather than an artist correct in composition and in colour,—seems to us to have been notwithstanding his defects and the loftier pretensions of his countrymen, the real father of the English school, and, to us entitled to this honour not so much from his precedence in point of time, as to the very character of his genius.

"Hogarth, who, after all, could, when he but gave himself the trouble, throw a picture into form, and who would have deserved the name of a colourist, had he but submitted to the requisite study for that accomplishment—as his charming picture of 'The Poet in his Garret' in the Marquis of Westminster's collection, proves—possessed, in a high degree, all the qualities, which, in our humble opinion, were required to constitute even the originality of the school. And, in the path opened by this remarkable man, and it alone, can the British painting advance—still preserving on its palette, but less exaggerated, those brilliant tints of Reynolds and Lawrence which have been exaggerated by so many of their scholars.

"Therein, however, has been its error and

dangerous aspiration, to hope through an atmosphere of such ungenial vapours, to attain those glowing bursts of sunshine and those mighty strokes of the pencil, which should be left to other climates and men of different mould of mind. It no doubt might commune with the spirits of Rubens, of Titian, Rembrandt, or Claude Lorraine, and question the secret of those brilliant tints, those intense effects, those warm and golden tones which their own skies and sickly sun with unrelenting rigidity refuse. But it also was necessary that it should not abandon its own nature, which may not imply genius in the extensive and sublime sense of that word, but its idiosyncrasy of *humour*, that charming and unique quality—that modification of serious gaiety—that grave fantasy, the birthright of Sterne and Goldsmith, which generated in the imagination of Hogarth those profound inspirations committed unhappily to his coarse and heavy vehicle of Art—which inspired Wilkie in his works of familiar life—which gave such sentiment to the animals of Sir E. Landseer, and which has not, to their credit be it spoken, disdained Mulready, Webster, Egg, Leslie, and at times even Stanfield himself."

After some stringent remarks respecting the failure of Reynolds, or those who may be considered to be of his school, in giving any truly great works to their country, he winds up thus;—"Reynolds wished at times to be historic, but he never rose above the familiar narration of a story. In all things the English dwell upon details—they possess all the secondary advantages attending an analytic spirit, but they lose that broader range of the beautiful, inspired by the faculty of sympathies. Of this, Wilkie presents a striking example; most happy as a painter of familiar scenes, he fell in his effort to attain the majesty of the heroic. As author of the 'Knox' and 'Christopher Columbus,' he would soon perhaps have been forgotten—even as the court painter of George IV. he would scarcely have lived to fame, but he, Wilkie, will be admired henceforth as long as his 'Blind Man's Buff,' his 'Blind Fiddler,' his 'Sancho Panza' and his 'Chelsea Pensioner.' Wilkie stands forth in our eyes, as the very embodiment of the English school."

After having expanded at some length on the absence of a popular taste in England for the higher themes of art, arising chiefly from the influence of the reformation, the ignorance of the masses, and the debasing result of a money standard of merit, the critic thus proceeds:

"But we hasten to give credit to our neighbours for a taste universally developed amongst them, for the beauties of nature. Fondly, indeed, should landscape be cultivated amongst a people, which seems to have devoted itself so zealously to cultivate verdure in its soil, and grandeur in its woodlands; which, not content with having dwelling-places clustered with flowers and shrubs beyond its city walls, must needs lay out spacious squares and parks within them. It is to this special predilection—this innate love for nature, that we must attribute the skill of the English in landscape, to which they have given even a generic nationality. Not having had any occasion to seek throughout Europe for old model masters, these cultivators of water-colour drawing remain at home, circumscribed, if you please, in their appliances, but at the same time secure from the dangers of that imitation, which has proved fatal to so many of their fellow-countrymen. Composition and handling, which have been overlooked by the latter, in their unschooled impetuosity, and in the fatal facility of a garish palette have, on the contrary, been with the water-colourists objects of minute study and the most patient elaboration. Here the English have been able to turn to advantage their mechanical skill, and their native aptitude to analyze details; and thus it is that they have carried this class of art to a high degree of perfection, and that we find them incomparably the first in its secondary department."

It is impossible not to remark in this eulogium of our water-colour school, an absurdity and inconsistency which could emanate only from the purblind zeal of illiberality: we find in the first instance, that a *special singularity*—

a sort of insular idiosyncrasy, of taste and training, have modified the English artist in oil into a very *lusus nature* when compared with his brother of the continental schools, while, in the very same chapter, we are curtly informed *per contra* that this same English painter in oils differs from the home-bound devotee to water-colours by his discursive roamings through this very continent, in order to study the famed old masters and be lost in the slough of mere imitation.

Surely they and their French fellow-students having cultivated the self-same models, and been subject to the like influences, must be supposed to have fallen into a natural family resemblance. What then becomes of their British out-of-the-world simplicity and spurious originality? Again, the minute toil of the water-colourist is contrasted with the unshackled impetuosity of the other. How does this wayward vigour accord with the well-known characteristic of the imitative student with the

"*imitatores, servum pecus,*"

who, in Art must be slaves to manual mannerisms—whose boldest efforts at freedom of touch and tint must be even more or less cribbed and confined. In a word, it is perfectly obvious, that, to meet the conclusions on this delicate topic of many of the most majestic of the French critics—to be the original of this portrait, English Art must be at once fantastically *sui generis* and pitifully imitative.

"*Nil unquam tam impar sibi.*"

The critic, however, thus continues his goodly review.

"Our narrow limits render it expedient that we should, from this point, set down as established, certain facts, the confirmatory evidence of which is supplied by this exhibition. First then, it is clear, that England is utterly devoid of genius for the high range of Art. Whenever she ventures to paint an historic scene, the result is something of a crayoned vignette—a plate from an illustrated journal. Of this, the 'Trial of Lord William Russell' by Sir George Hayter, although a picture remarkable in some respects, may be taken as a proof.

"Secondly, she has not as yet learned how to intermingle and render harmonious those glaring tints, which she either spontaneously selects, or thinks herself compelled to employ. And yet it may be to this very selection and its blemishes that she is indebted for those plaudits of fat citizens, so dreaded by our artists.

"We find, however, that English ladies have begun to eschew those garish and discordant colours, which drew upon them the jeers of the *gamins de Paris*. There is at home in England a treatment of canvass which is still true to those raw greens, reds and blues. We invite the pertinacious painters to emulate the more pure and improved taste of their charming countrywomen.

"But in the English school we fortunately come upon its humourists—offspring of Hogarth and of Wilkie, when Wilkie was true to himself, whose works correspond with the English tales of fiction so full of thought—of so delicate and captivating a truthfulness. To them we must devote our most serious attention—our warmest encouragement. To these artists it is, and at their head move Mulready and Webster, that we tender the advice to spurn the shackles of an ill-omened fashion, the exactions of a mechanic patronage, and yield to the study and treatment with a purer palette, of scenes and manners of which they comprehend so well the mystery. By pursuing this path they can succeed in creating a national school—cousin-German to the Flemish—with the advantage of a verve more tense—a significance more piquant. Why, in the name of common sense, should the English persevere in depicting the poetic,—in transferring to their canvass the fairy idealities of Shakespeare—they who have so subtle a relish for the realities of life? Or again, why toil to retrace Italian scenes, while they neglect to present us one of those vigorous and vivid pictures of life at home, a tavern for instance on the banks of the Thames; one of those glowing gin-palaces into which the newly arrived Jack ashore plunges headlong—where in the native



dim daylight may be seen the bronzed British tar and negroes from the Cape basking under the smiles of barmaids all roses and rotundity.

"It is in this *genre* anecdotal—in these special interiors—that the artists of England should seek their inspiration, and anticipate success; and, not in those ambitious conglomerates of colour, which are facetiously termed the style of Splash."

So much for the ill-disguised hostility—the praise neutralised by the unsound strictures on the school of Hogarth, Wilkie, and Mulready, with its touch of *modest impertinence*. Let us now turn to the *Moniteur*, which for the most part has displayed a better tone—not however untainted by the local unfairness.

"The distinctive characteristics of the English in Art," says the official organ, "are a frank originality—a strong savour of their native soil. *They owe nothing to the continental schools*, and so effectually does the channel divide them from the rest of Europe, that it might seem wide as the Atlantic. The least experienced eye at once recognises an English picture, be its merits what they may. In conception, in style, in composition, in colour, in touch, in all, it is itself alone. Breakfast though you may in Paris, and on one and the same day dine in London, this Art transports you into altogether another world very far off indeed and very little known. Here we have an especial mode of Art, exquisite in mannerism—bizarre as that of China, but yet ever aristocratic and 'gentleman'—of a *beau-monde* elegance and fashionable grace, of which the present type is to be found in the 'Keepsake' and 'Book of Beauty.' No reminiscence of older excellence is here to be found. An English picture is as modern as a volume of Balzac; it reveals civilisation in its latest form and minutest details. They are typified in the brilliancy of its varnish, in the preparation of its panel and its palette. The whole is transcendental. When first seen, it is much more startling than captivating, but presently, as the ear might yield itself to a gamut of strange yet charming sounds, so the eye becomes reconciled to these lights with the sheen of satin; these translucent shadows; these silvery reflexions; this fresh sparkle of draperies; these mists of muslin; these spiral ringlets long drawn out, and, through the graceful tracasseries, discovers a rare sense of pantomimic effect; a fine harmony of grouping; a philosophic estimate of character and physiognomy.

"Sir Joshua Reynolds and Lawrence, with their broad and vigorous aim at colour and effect, are no longer favoured models; Gainsborough and Constable have also had their day: they are admired but no longer imitated, and Wilkie has but a few faithful followers. The present English school has no guide but its own caprice; each one ranges as his individuality prompts—without, however, for an instant losing the British stamp. Nevertheless, to speak figuratively, we mark a small chapel apart in this cathedral of English Art. It has at present but two occupants, Messrs. Hunt and Millais, the one all unsophistical, the other a devotee to the literal; both bringing into conjunction, merit the most unequivocal with eccentricity the most glaring.

"After France, England brings the greatest array of works to the Exhibition. Amongst these, there are but a few which she numbers amongst the correctly called historic; but she abounds in pictures of the class *genre*, in imaginative productions, interiors, landscapes and animals, while the water-colour drawings cover a large portion of the wall upstairs."

Closing its general outline of the aspect of the Palais des Beaux Arts, the *Moniteur* thus concludes: "After the first general visit which one may pay this exhibition, it will be felt to be distinctly divided into four zones of attraction—that of England, that of Belgium, Germany, and France; England typified by individuality, Belgium by matured skill, Germany by the ideal, and France by eclecticism."

Our next notices we draw from publications more especially dedicated to the intellectual, as compared with daily and political journalism. The one a pretty close imitation of our *Athe-*

*næum* in name, typical aspect and general arrangement of topic; the other, a new hebdomadal, which has been got up in considerable contributive force, to meet the special exigencies of the present occasion, and named "*Le Palais de l'Exposition*." In both, a better spirit will be found than is apparent in the daily press.

In its number for June the 2nd, the latter thus treats the delicate topic in hand.

"Before the period for opening the Exhibition had arrived, anticipatory apprehensions were prevalent in reference to the conjoint approach of the representations from the three great schools of Munich, Berlin, and Dusseldorf. It was generally agreed that the sceptre of colour should be retained by France, while the surrender of that of design to Prussia and Bavaria, to the pupils of Overbeck and Rauch, seemed inevitable. It was taken for granted that, in the productions of the latter, there was an elevation of inspiration, to which we had no claim, and which had had no rivals in part but beyond the circles of Raphael and Leonardo. Since the 15th of May, this latter opinion has undergone considerable modification, and a closer scrutiny, each successive day, leaves it of diminished weight. A decisive reaction is impending, and those who have begun to shrug their shoulders at the cartoons of Cornelius or of Kaulbach, at the landscapes of Nagenbach or Nubner, fancy that they find *new and formidable rivals* to us in the English and Belgians. The truth lies between these two nations. The German school is, in truth, feeble, and has been over-vaunted. The English school is original, and has been but little known to us.

"What strikes one, above all things, in the English school is—its *originality*. That this is, to a certain extent, tinged with the bizarre,—the eccentric—is unquestionable: but, so also is it, that, in their artistic range, the English have not sought for external inspiration—that *they copy themselves alone*: that, in this, as in all else,—their manners, laws, and government,—they realise the description of the classic poet,

*'Penitus divisos at orbe Britannos.'*

"On analysing the general effect, and the distinctive qualities of each of their works, we will be sure to find a prevalent and felicitous seeking after truth, propriety of action, expression well seized and transferred; in a word, a scrupulous fidelity to nature. These high qualities are, however, counterpoised by defects, which are not to be found so glaringly developed in any other quarter, viz., a want of elevation in the purpose of the artist, and of masterly vigour in his execution,—a positive puerile devotion to mannerisms, or childish interpretation of nature and her effects. An attentive examination of some of their works, those, for instance, of M. Millais, will yield unequivocal proof, that Art, and efforts at ocular deception have nothing in common; that, in painfully copying the details of an object in view, results are attained which have no sympathy whatever with the painter's genuine task.

"It is chiefly in portraits and landscape that our neighbours excel. In the latter, their present school has been formed in the reaction from the false and glowing manner of Turner, and although it be still not wholly unvitiated, it displays at least a sincere yearning after simplicity and nature—things to which Turner never gave a thought.

"As to portraiture, if the English wish to have a school, they have but to follow their own traditions of Art. In the last century Joshua Reynolds produced in that branch of the profession, works of marvellous beauty, which sustain to the full, a comparison with the best known master-pieces of Vandyke, Titian, Rembrandt, and Velasquez. Here then is the substantial reminiscence of a school—a great step in advance. Let them join with this, careful study from the model, and they will find that they still possess a faculty beyond that of many others, of producing *chef-d'œuvres* in this branch of Art."

The *Athenæum Français* in its number for June 2nd, gives this brief preliminary.

"The English School deserves our serious attention, were it but for this one fact, that it asserts a perfect freedom of fantasy—convinced

and with truth, that this same fantasy is the very life which the creative artist breathes into his Galatea. Conjointly with this the English school seeks and attains the ideal. To it also, be we but just, we must award, above all others, the merit of uniting in its composition animated gesture and expression. This gesture is always true without being trivial—it is akin to the scene depicted—illustrates and completes it.

"English artists are better with their pencil than the palette, and thus they derive great advantage from having their works known through engravings. When, however, we affirm that English artists compose better than they colour, we by no means mean to eliminate them from the rank of colourists, and we therefore hasten to explain what we would convey; which in the brevity of our expressions might be misunderstood.

"English artists have carefully studied light and shade—they are frequently happy in its management. Their landscape painters are very numerous and have been, in some degree, the *regenerators of that branch of Art in France for a period of some thirty years*. It was they who bore off the pupils of the Bidaulte and the Bertius, for the contemplation of a nature, which they could never have discovered in their masters' ateliers. Peradventure they occasionally outstep the modesty of that nature, in representing singular effects, but still *colourists they are*, and they beguile us by a certain harmony, the charm of which skilfully projected, veils over whatever may be false in the magic by which you are dazzled.

"They have a fine tact for tone—daring energy as colourists but with a few exceptions, they are awkward in their handling and timid in touch to a degree curious to consider.

"At first view of their pictures, one is puzzled to know how they have produced the effect presented to our view—so strongly and strangely does the master style of the work, as a whole, contrast with the puerility of method by which it has been realised. And yet this very unsophisticated puerility has in itself something of a charm—a primitiveness and individuality wholly untainted by affectation.

"The artists of England belong to the school of England—quite unconnected with the schools of the continent, they are themselves alone—with their own special nature, their own instincts, their happy qualities and defects. They are entitled to a serious examination, and we purpose devoting a special article to this school, of which in France we have been so indifferently acquainted."

One would naturally affirm that but an unequivocal state of the self-same puerility was required to discover the existence of that imbecile malady in the canvasses of, to say the least of it, those amongst our British artists, who should be recognised as the foremost men amongst us. We could not perhaps submit the writer to more severe retributive infliction than he may, not improbably, experience from some of his countrymen, for an admission so very serious as that the French school of landscape owes its regeneration to the influence of ours—and that for a period of some thirty years. There is, however, notwithstanding the one very silly sally, an improvement in the general tone of this brief notice, which in some degree is indicative of a sounder tendency of critical feeling throughout the Parisian press. This is found manifest in the notices of individual artists and their works, which have appeared, at intervals, and continue to appear in the daily and periodical publications. The manifestation of this salutary improvement has been almost ludicrous in some quarters, from the contrast between earlier general *tranchant* conclusions and more detailed personal notices. Some of these latter we shall take occasion to lay before our readers. Before closing these courses of French critical *cuisine*, we shall commend to their palate the following *morceau*, with which our friend, *La Patrie*, opens his strictures on individual British artists, just one month after the appearance of the very potent *potage* with which he gave the initiative to his feast of reason. On the 25th June he says—

"The singularity of the English school—its



undreamt of originality—the very piquancy of its novelty, have already made it the public favourite. Setting aside the works from the French palette, which always vindicate for themselves the most serious, as well as the highest admiration, it may be said, to use an expression wholly British, that the English artists are the lions of the Exposition."

There can be no doubt of the fact thus facetiously chronicled by *La Patrie*. Whoever visits the Palais des Beaux Arts is pretty sure to note, if in a statistical mood, that a much greater proportion of those present is to be found in the long English gallery, than in those imposing saloons, wherein the French canvasses are suspended, from the "Many a rood" of Vernet to the miniatures of Meissonier—from the Dantesque energy of De la Croix to the exquisite effeminacy of Hamon. Whether this selection is caused by a mere singularity unsustained by composition, colour, handling, or treatment in its widest sense, may be left with safety to the judgment of all whom it may concern.\*

### THE INDUSTRIAL EXHIBITION, PARIS.

WITHIN the last month the spirit of activity and order has wrought a marvellous change in the interior of the *Palais de l'Industrie*; additions, numerous and important, have been made by contributors, and, to make use of a phrase just now in vogue with us in England "the right things are in the right places": the exhibition, though still incomplete, is worthy of its object and will now amply reward the visitor; whether as a pecuniary speculation it will repay the company which originated the enterprise is, at present, a matter of doubt, for the weekly receipts are yet comparatively low. The truth is that Frenchmen are not accustomed to pay for sights that partake of a public character, as many, and especially the lower classes, consider this; and hence we infer it is that so few artisans are to be recognised within the walls of the building: moreover, hitherto no facilities are offered for carrying into Paris the masses of provincials who would be attracted thither could they reach the city without incurring what to thousands must prove a very heavy expense; such, in truth, as they cannot meet without considerable sacrifice. We trust before the season is far advanced that our own South Eastern Railway Company, and that of the Great Northern Railway of France will come to such arrangements as will enable the British workmen to visit the *Champs Elysées*. While writing on the subject of travelling to or from Paris, it is right to notice that passengers by the South Eastern Company may have their baggage passed through the Customs free of all charge, upon application to Mr. Ledger, the agent of the company at Folkestone. Passengers may also have their luggage booked at the station in London, so as to relieve themselves from all responsibility and trouble concerning it till they reach Paris. But here we would offer a word of warning to any who purpose travelling by what is called the "day through train," which generally leaves London about 10 in the morning, and arrives at Paris about 11 or 12 at night. We went by this train a short time since, booking our luggage to Paris, according to the advice of the servants of the company: but on reaching the end of our journey at midnight, or nearly so, the French officers of customs had departed two or three hours previously; there was no one to pass the luggage, it was carefully locked up—in fact we never saw it from the time it left London till the next day, when we lost some three or four hours in clearing it—and it was our fate to reach our hotel *sans* everything but what we travelled in. Fortunately we had engaged apartments where we were known, otherwise there might

\* In our number for next month we shall give our readers an opportunity of judging whether the French critics have been as just and as generous in their individual, as they have been in their general strictures.

have been some difficulty in finding a host sufficiently courteous and trusting to take in a stranger, *without baggage*, at so late an hour. To obviate such inconvenience travellers should take a small valise or carpet-bag in their hands containing whatever is required for the night. They will encounter the same difficulties if disposed to break the tediousness of the journey by resting for the night at Boulogne, Amiens, or any other place; provided, that is, their luggage is booked for Paris direct.

The great feature of the exhibition during the last month is the opening of a large circular building, called the *Rotonde*, or panorama, close to the principal edifice, for the reception of contributions for which space could not be found in the latter. Here are collected most of the best articles of furniture, the porcelain of Sèvres, the tapestries of the Gobelins and Beauvais, elegant musical instruments &c., all admirably arranged; in short, this department is on the whole undoubtedly the richest and most attractive of the whole exhibition. The jurors\* selected to investigate the various contributions commenced their duties on the 25th of June; while at a meeting recently held in Paris, by the members of the British section, a resolution was moved and passed unanimously "that it is desirable an early intimation should be given to the British public of the great excellence of the Exhibition, and of its marked advance in the objects exhibited over that of 1851. That it is eminently worthy the attention of artists, of manufacturers and their workmen, and of all classes in the United Kingdom."

We believe the contributions of our countrymen find much favour in the eyes of the Parisians, especially the English porcelain and pottery, but a paper, signed by Captain Fawke, the secretary of the British section, has reached us; it contains the following observations among others, and the attention of exhibitors should be directed to them:—"Complaints are frequently made that inquiries respecting prices, and the way of obtaining British productions exhibited at the Paris Universal Exhibition, cannot be answered in consequence of the neglect of Exhibitors to provide means of affording this information, and who have simply placed their goods in the building and then left them.

"It is urgently recommended both for the Exhibitors' own interest, and in courtesy to visitors, that Exhibitors should either attend themselves, or appoint a proper representative of their own to attend for them in the building, and that when this may not be possible, they should make arrangements so that some suitable person, if not stationary at their own spaces, may at least be always found in the building, and able to give information, lists of prices, &c."

We continue, in another part of the *Journal*, our "Illustrated Catalogue" of the Exhibition; our progress is not so satisfactory as we desire it should be, both for our own sake and that of the contributors. Our difficulty has arisen chiefly from the absurd police regulations within the building, which act as a discouragement to our object, instead of affording, as they should do, the most efficient help in aiding to acquaint the world with what is collected there. The artist, for example, who went with us to Paris to make the drawings for our catalogue, and who has remained there several weeks, was several times taken into custody, while pursuing his avocations in sketching from the objects of French manufacture, notwithstanding in every instance he had obtained a written permission from the exhibitor, nor was he allowed to continue his work till he had lost much valuable time, and had been subjected to great annoyances. This conduct is both ridiculous and unwise.

\* The Lords of her Majesty's Committee of Privy Council for Trade have appointed the following noblemen and gentlemen to act as jurors for the Paris Universal Exhibition:—For Fine Arts, Painting, Engraving, and Lithography—Division 2, Class 23.—Lord Elcho, Daniel Maclise, Esq. R.A., Frederick Taylor, Esq., and J. H. Robinson, Esq. For Sculpture—Class 29.—R. Westmacott, Esq. R.A., and W. Calder Marshall, Esq. R.A. For Architecture—Class 30.—Sir Charles Barry, R.A., and Professor Cockerell, R.A. For Glass and Pottery—Division 1, Class 18.—John Webb, Esq.

### THE ROYAL PICTURES.

A SUMMER-NOON: HAMPTON COURT.

J. D. Wingfield, Painter. C. Cousen, Engraver.  
Size of the Picture, 2 ft. 5½ in. by 1 ft. 6½ in.

THE Palace of Hampton Court, though it no longer boasts the honour of being a royal residence, is yet an object of great attraction to hundreds who visit it annually: few are there, indeed, for whom it has not some charm. The archaeologist and the antiquarian resort thither to examine what is left of the stately pile erected by "great Wolsey." The lover of Art wanders through the long line of chambers and deserted state apartments, seeking out among the thousand and odd quaint pictures that line the walls whatever among them are worthy of notice, but lingering long and reverently before the glorious cartoons of Raffaele—themselves worthy a pilgrimage from the most distant part of the earth. Dr. Waagen admits this in his first edition of "Art and Artists in Great Britain," where, at the commencement of one of the chapters, he says:—"Another long-cherished wish has at length been fulfilled. I have seen the far-famed cartoons of Raffaele at Hampton Court; these alone are worth a journey to England." Another, and by far the most numerous class of visitors, are they who seek there a day's recreation; who saunter about the antiquated gardens, with their close-clipped holly hedges, and arbours of evergreen and sculptured figures, or lose themselves amidst the labyrinths of the maze, or recline in groups under the spreading chestnuts in the adjoining park of Bushy. In Pope's time the visitors to Hampton Court were of a more aristocratic—but, in his opinion, of a more mischievous—order:—

"Close by those meads, for ever crown'd with flowers,  
Where Thames with pride surveys his rising towers,  
There stands a structure of majestic frame,  
Which from the neighbouring Hampton takes its name.

Here Britain's statesmen oft the fall foredoom  
Of foreign tyrants, and of nymphs at home;  
Here thou, great Anna! whom three realms obey,  
Dost sometimes counsel take—and sometimes tea.  
Hither the heroes and the nymphs resort,  
To taste awhile the pleasures of a court.  
In various talk the instructive hours they pass,  
Who gave the ball, or paid the visit last," &c.

RAPE OF THE LOCK, Canto III.

This quotation seems to form a sort of key to Mr. Wingfield's charming picture, which belongs to the "Watteau" class of compositions. The view is from the back of the palace, the artist having taken a painter's licence with the gardens by judiciously giving a wider expanse to the foreground, instead of cutting it up into patches of flower-beds, shrubberies, and tall, formal hedges, as they exist, but which would altogether have spoiled the subject for a picture. To the left of the spectator is a well-arranged group of figures of the period to which the lines of Pope refer; the only gentleman of the party appears to be amusing his fair auditors by reading to them from a book or manuscript, thus pleasantly wiling away the noontide hours of a glorious summer-day.

For some years past Mr. Wingfield has been a frequent exhibitor at the Royal Academy and the British Institution. His pictures, generally, are of a character similar to that which is here engraved; now and then we see a figure-subject from his pencil, and occasionally an "interior" of some old mansion. He is entirely a self-taught artist, and owes his present well-sustained position altogether to his own unaided efforts, and his perseverance through difficulties of no ordinary nature. His style of painting is bold, and free in the handling; he rarely attempts high finish; his colouring is brilliant; and he is well versed in the costumes of the periods he usually illustrates. We believe that it is to the family of the late distinguished statesman, George Canning, that he was indebted for his earliest patronage; his son, the present Viscount Canning having purchased his first sketch for a few shillings, as we have heard Mr. Wingfield say. This was the starting-point of his artistic career.

The picture of "Hampton Court" was purchased by Prince Albert, from the British Institution, in 1845; it now forms a part of the Royal Collection at Osborne.





J.D. WINGFIELD PINX.

V. COUSEN SCULPT.

A SUMMER NOON : HAMPTON COURT

FROM THE PICTURE IN THE ROYAL COLLECTION

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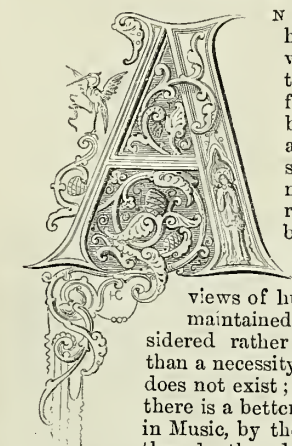




## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. VII.—F. R. PICKERSGILL, A.R.A.



An American author, in a work on Art\* which has recently come under the notice of the writer of these biographical sketches, makes the following remarks: the book is dated from Italy, and the opinions are expressed by one evidently acquainted with the ancient and modern Art of Europe:—"The English school has all the healthful love of the German for nature, without its lowness. Such religious Art as it possessed was extinguished by the Reformation. Indeed, Art of all kinds met with a narrow escape at the hands of the Puritans. Under more liberal

views of human nature it again rose; but it has ever maintained a secondary position to science, being considered rather as an accomplishment for the cultivated than a necessity for all classes. As a national passion it does not exist; yet, probably, there is no country in which there is a better understanding of its principles, as we see in Music, by the few who have given it attention. What they do, they do thoroughly and systematically; so that it

is from England that the world of late has received the soundest criticisms on Art. \* \* \* Those sound elements of British character which lie at the bottom of its common life in its deeper meaning, the fruition of which is in English homes, and its pleasure in a sympathy

with external Nature in her healthiest action and formations, are now beginning to stimulate Art to their real expression; hence landscape, domestic life, and national humour have all found able artists to express their vivifying truths. An attempt to revive symbolical Art has been made, but this can live only under the forms of pure Romanism. English Art, as yet, has not essayed to rival Italy in its loftiest expressions; there is a moral, notwithstanding, in its common form, and but few men, if any, have been found willing to violate the wholesome natural instincts of the nation, as manifested in feeling for animals, manly exercises, and ordinary humanity."

Complimentary as these observations are, both to our national character and to our school of Art, we believe they may be accepted by all, save those whose judgment is warped by prejudice, as founded on truth. So strong is our conviction of the general excellence attained by our artists, that we would hazard a comparison of their works, in all the essentials of true Art, with those of the painters of any country or period, except in the classes of symbolical and religious Art. An opportunity for such a comparison with the modern schools is at present to be met with in Paris; let any one thoroughly conversant with the subject examine the pictures of all nations now collected in the building set apart for the *Exposition Universelle des Beaux Arts*, and we have little apprehension of the verdict that will be given. True it is, that the works of the leading artists of Germany are not to be seen there, but then these works are of the classes, symbolical and religious, to which we make no pretensions, or, at least, profess to make none. During a visit recently paid to the Exhibition, we found the English gallery attracting the attention of by far the majority of spectators, while the artists of France expressed in our hearing the highest eulogiums on the admirable qualities of the pictures contributed by our countrymen.

These remarks would scarcely be out of place as introductory to a notice of any British painter of reputation, but they seem specially to be called for in connection with those of an artist who, though young, has successfully laboured to uphold the credit of his school in a department



Engraved by]

PLUTO CARRYING OFF PROSERPINE.

[Dalziel, Brothers.

in which that school has always been considered inferior to those of the continent. Historical painting has ever, in England, had difficulties to contend with sufficient to deter the most sanguine from adopting it. Till within a very few years it was a starving profession, and though now a more genial temperature of patronage invites its cultivation, it is far from thriving luxuriously—from the absence of careful and liberal tending

alone—as it did in the latter days of mediæval Art, and as it does now, to a considerable extent, on the continent.

Frederick Richard Pickersgill—of whose life a short notice appeared in the *Art-Journal* for the year 1850, from which we now extract some passages—was born in London, in 1820, of a family whose names are familiar in the Art-world. His father is still, we believe, an occasional contributor to the exhibitions of the Royal Academy; his uncle is the distinguished portrait-painter, and a member of the Royal Academy;

\* "Art-Hints." By J. J. Jarves. Published by Sampson, Low, & Co., London.



and his mother is the sister of Mr. Witherington, the Academician: so that both on the paternal and maternal sides of his descent, Art is his inheritance. After receiving an ordinary school education, his uncle, Mr. Witherington, perceiving in the youth a decided taste for the Arts, undertook to superintend his studies, and some time was passed under the judicious guidance of his relative in drawing the figure from plaster casts. In 1839 he sent a drawing in water-colours to the exhibition of the Royal Academy, the subject of which was "The Brazen Age," as described by Hesiod, and at the end of the same year he entered as a student of the Academy; but, as was remarked in the previous notice of this artist, it is singular that one whose after course has been so honourable, should never, during the whole period of his studentship, have succeeded in the competitions for the prizes. Mr. Pickersgill's want of success is by no means a solitary example. We have known young men—others as well as artists—with talent, industry, and perseverance, yet, from some inexplicable cause or another, behind their fellow-students in the race for honours, though they have afterwards become most distinguished; and, on the other hand, many who have started most prosperously, fail in after life in maintaining the position of their early years.

These are facts which should be borne in mind, and should act as stimulants to the unsuccessful, and as warnings to the victors; they should teach the latter not to be too presumptuous, and the former not to despair. The history of a life must be one of progress to be honourable; he who would rise must not be satisfied with his present attainments. Where young artists are contented with themselves, or presume that triumph will always await them because they have once achieved it, they fall into an error, the true character of which is perhaps only seen when the mischief is irreparable. We believe there are few who commit such mistakes, for the annals of artist-life go far to prove that these are the exceptions and not the rule.

Although, from the first, Mr. Pickersgill determined to adopt historical painting, or that which partakes of its character, he did not follow the beaten track upon which too many young artists are inclined to enter, and so unwilling to quit. There is nothing that so distinctly marks independence of thought and self-reliance, especially in Art, as a thorough deviation from the distinctive character of others: but this very desire after novelty, unless controlled by judgment, is apt to lead astray or terminate in eccentricity: of this some of our young painters of the



Engraved by]

THE DEATH OF FOSCARI.

[Dalziel, Brothers.

present day unfortunately supply undoubted evidence. In every attempt at originality of subject or treatment, the utmost care and discrimination are necessary to avoid everything offensive to taste, to nature, or to the true end of Art. The first oil-picture exhibited by Mr. Pickersgill in 1841 at once showed his determination to seek his subjects from the best and least hacknied sources. The "Trachenian Virgins" of Sophocles suggested to him the "Combat between Hercules and Achelous, the river-god, in the form of a bull, for Dejanira." As a first attempt in oil-painting, and of a difficult subject, the work was commendable. During the next two or three years he exhibited in succession "Amoret delivered from the Enchanter," "Edipus cursing Polynices," "Florimel in the Cottage of the Witch," and "Dante's Dream." The committee of the Art-Union of London selected his "Florimel" to engrave for their subscribers, a high compliment to so young an artist. It was in the year 1843, when these two last pictures were exhibited, that our attention was first directed to the works of this painter; they were both noticed in the *Art-Journal*; we remarked that, "though he promises well, and possesses much ability, in these pictures he had not caught the true spirit of the poets from whom the subjects were taken; the figures had too little of poetical fancy, and too much of daily association." It was, however, scarcely to be supposed

that an artist so young should be able fully to realise the beautiful conceptions of Spenser and Dante.

For the first time in the history of the British school of painting, the year 1843 witnessed a desire on the part of the government to take it under its paternal care. True it is that neither then nor since has the State done much for Art, but it was a step gained on its behalf to have recognised the principle of public patronage. It is a debated question whether Art has flourished or not under the influences of the State, for we find in the work to which reference is before made, the following opinions:—"We now come to consider in whose hands and by what methods of study Art best thrives. There is no way more sure to elevate it to its just position than by enlightening public opinion. Freedom is the primary condition of all progress. When princes and priests have had the control of Art, we have seen that it has either been perverted, as by the Medici and Bourbons, to selfish and sensual ends; profaned, as by contemporaneous popes; or destroyed, as by the Puritan iconoclasts of England. Hence we may infer that Art is not safe in the hands of, exclusively, either princely or priestly influence. Its only true foundation is in the hearts of the people. With the few, bad taste or corruption leaven all they touch; they have the effect of concentrated



poisons. Among the many, they are lost or neutralised by liberty of choice, freedom of criticism, and the influence of pure, unvitiated love of the natural and wholesome. Such is the case in England and the United States, where, it is true, ignorance and prejudice obtain to a lamentable state in the public mind; but at the same time there is a continually reacting, regenerating spirit, proceeding from cultivated intellect and native refinement of feeling; which, having an unlimited scope of action, is ever on the alert to elevate and purify public taste." This passage is not quoted because of its arguments, some of which we hold to be untenable, or inapplicable to the present condition and feeling of society. Art has a right to the patronage of the State, and has flourished wherever it has been exercised: Religion and the State are the legitimate patrons of high Art; from Pericles to Lorenzo the Magnificent—from Charles V. of Germany to Louis of Bavaria and Napoleon I. of France, "the sedulous cultivation of Art, among every imaginative and refined people, as a national feeling, either religious or

political in its expression, is of this a sufficient record. And how did they proceed? Not certainly by negligence of acknowledged merit, but by its honourable employment, and investing it with the esteem of great men, in great times; and moreover, by an earnest encouragement and enlistment in the service of the State of rising talent."\* A people among whom a high degree of civilisation obtains, will themselves take care of Art so far as it ministers to their individual tastes and gratifications—its history at the present day testifies to this—but there is much far beyond the reach of individual patronage, and it is here where the State must be, and can be, the only protector. There is little apprehension now of genius being prostituted to unworthy purposes, whatever it may have been in times past, though we take the liberty of doubting whether the venality said to be practised by princes and priests had so much existence as is ascribed to them; at any rate, Art flourished even amid assumed corruption. Raffaele and Da Vinci, Titian and Guido, Correggio and the Carracci, Paul Veronese and Tintoretto, Velasquez and



Engraved by]

THE BURIAL OF HAROLD.

[Dalziel, Brothers.

Murillo, Rembrandt and Rubens, grew mighty under the shadow of crowns and mitres. And why should not the same influences stimulate the labours of the British artist? It may be that Religion declines to accept Art as an interpreter since the Book of God was laid open to the public eye; but if Painting is not to be received as a guide to holiness, it might be accepted as a valuable aid in cherishing devout feelings: it may be that the patriotism of the people requires not representations of the heroic acts of their forefathers to instigate them to similar deeds of valour in pictures that meet their gaze in the chief places of public resort: and it is surely unnecessary to awake the springs of benevolence by the aid of Art; yet in both cases the principles involved—patriotism and charity—may derive encouragement by what Art can show they have achieved: surely then Religion and the State may employ the powers they possess to such purposes, and still not use those powers unworthily; each should throw its protecting mantle over the Art and the Literature of the country. When we look back on the century that has passed since we had a school of our own, and remember how it has grown up to its

present height simply by the spirit of those who compose it, we cannot but deplore the indifference which has left it to flourish or decay, as chance may happen to it. But to return to the subject, from which we have somewhat digressed, the exhibition of cartoons in Westminster Hall, in 1843.

Mr. Pickersgill contributed a cartoon, "The Death of Lear," which elicited so much favour from the judges, that the artist was in the number of the ten to whom a premium of 100*l.* each was awarded. Of this work we remarked at the time that "its merits are of a high class. It is distinguished by great breadth of power and execution; the *chiar'-oscu*ro is common place, but it is the best style of common place. The costume has been carefully studied; it is appropriate, and severely shorn of the unmeaning embellishments so highly valued among artists of the present time." In the "fresco competition," the following year, he was not successful; the subject was "Sir Calpine reseuing Serena:"

\* "The Cartoon Competition," *Art-Journal*, March, 1843.



the drawing of the figures was decided and correct, and there was some good colouring in it. We believe Mr. Pickersgill regretted he had sent it in, for he confesses it to have been a failure, so far as the manipulation is concerned: this, however, is scarcely to be wondered at, for the process of fresco painting was then quite new to our artists. This was his first and last appearance in that style.

In 1845 he contributed two pictures to the Royal Academy, "Amoret &c. in the Cottage of the Witch," now in the Vernon Gallery, and "The Four Ages," in the possession of Mr. Longman, the eminent publisher. In 1846 his only picture was a scene from Venetian history, "The Flight of Stephen Calloprini;" a group of figures, the majority of them females, all drawn with admirable skill, and arranged with much picturesque effect.

The year 1847 was a kind of Olympiad in Art, and an epoch in the life of this artist. The great exhibition of pictures was opened in Westminster Hall, and Mr. Pickersgill achieved a notable triumph in his contribution of "THE DEATH OF HAROLD:" it obtained the first prize of 500*l.*, and was purchased by the Royal Commissioners for 500*l.* more. Of this work we wrote at length at the time; it is unnecessary to repeat the eulogium then given it, especially as our engraving will enable the reader to judge of the merits of the composition for himself: we have seen it in its place in the Houses of Parliament, and it satisfies us there, as it did in Westminster Hall, as a production most honourable to our school. His contribution of the same year to the Academy was the representation of the performance of divine service by the early

Christians of Rome among the Catacombs, showing the persecution to which the converts to the faith were subjected. The picture is full of character.

Mr. Pickersgill had now obtained a position which the Royal Academy could not but recognise; accordingly, in November 1847 they elected him an Associate Member. To their next exhibition he sent two pictures from his favourite author, Spenser; one entitled "Idleness," a knight and maiden, most felicitously expressed, and rich in colour as any Etty; the other a sparkling composition, "Britomartis unveiling Amoret." His pictures of the following year manifest a decided improvement in manipulation. His style of colouring, which had a tendency to thinness, though rarely deficient in brilliancy, was now full and substantial: this was specially evident in the scene from "Comus," in which the value of a charming composition of figures was greatly increased by the bold and unctuous pencilling. The other picture, from "Orlando Furioso," exhibited skill in the attitude of motion given to the figures; they are not only gracefully drawn, but they have action. Of the four works contributed in 1850, the most important was "Samson Betrayed;" a noble picture in every quality of art, and which we are inclined to consider as the *chef d'œuvre* of the artist; at any rate it is executed with greater power than the "Burial of Harold." One of the others, "PLUTO CARRYING AWAY PROSERPINE" is engraved here; the rest bore the titles of "A Scene during the Invasion of Italy by Charles VIII.," and "Three Sketches from the Story of 'Imalda.'" "The raising of the Standard of Charles I. at Nottingham," exhibited in 1851,



Engraved by]

THE FLIGHT OF HELEN.

[Dalziel, Brothers.

is a spirited and effective sketch for a large picture; while in its companion in the gallery, a scene from Tasso, "Rinaldo destroying the Myrtle in the Enchanted Forest;" the figures of the syrens are characterised by the artist's accustomed accuracy of drawing and delicate colouring.

"Pan and Syrinx," a subject from Ovid's *Metamorphoses*, painted in 1852, is a brilliant picture, well sustaining the author's reputation. The "Adoration of the Magi," of the same year, tested his powers in sacred Art. They were equal to the task he assumed; the subject is treated with unaffected simplicity and beauty. His other contribution was a different version of the "Idleness" of 1848: the knight in the last-painted picture is represented in a boat with two syrens, whose semi-nude figures contrast powerfully with the muscular limbs of their companion.

The records of the history of ancient Venice afforded subjects for two pictures in 1853, "Angelo Participazio, having rescued his Bride from the Pirates, returns with her to her Family," and "The Arrest of Novello de Carrara." These works, and his single contribution of last year, "THE DEATH OF FOSCARI, DOGE OF VENICE,"\* engraved in p. 234, must be so fresh in the recollection of our readers, as to obviate the necessity of commenting upon them. Those which, we presume, will have been removed from the walls of the Royal Academy ere these pages are in the hands of the public, it is equally unnecessary to advert to.

\* This beautiful work was purchased at the Exhibition by Prince Albert; it may be well for us to remark that this engraving was made before it became the property of his Royal Highness.

There is one of our engravings which has not yet been referred to:—"THE FLIGHT OF HELEN," a subject selected from the Chorus of the "Agamemnon" of Æschylus: we believe the picture from which the print is taken was never exhibited: the composition is very graceful, and in the disposition of the figures is distinguished by considerable originality.

As a general remark applicable to the works of this artist, we may say that they exhibit sound judgment and good taste in the selection of subject. This is the first, and not an unimportant step towards excellence. The subjects selected are treated with delicacy of feeling and purity of expression. We do not remember a coarse or unrefined thought in any of his pictures, or anything approaching to vulgarity, while they are perfectly free from affectation or prettinesses. His style is altogether good, and the quality of his painting such as will test close observation, especially the works of the last five or six years, which manifest increased and increasing vigour of execution. We have been well pleased to notice among these his pictures of sacred subjects, as an agreeable change from old English poetry and the fabled stories of Grecian writers; from the Scriptures he may derive the best inspirations for his Art; and with a mind so delicately formed as we believe his to be, uncorrupted by pre-Raphaelite influences, and actuated by the true spirit—to judge from what he has already accomplished—in which such works should be conceived and carried out, we feel assured he would labour most successfully in this, the highest branch of Art. But whether these matters engage his talents or not, he is among those of the younger painters to whom, if their lives are spared, the country must look to uphold the credit of the British school in historical painting.



MR. RUSKIN'S "NOTES" ON  
"THE EXHIBITION."\*

It seems that we owe it to Mr. Ruskin's "friends," not to himself, that he again steps into the arena of criticism. If upon their part the proposition were really "a joke," they must have been much concerned when they found that he entered upon its fulfilment in a manner so painfully earnest. "I have been often asked," he says, "by my friends to mark for them the pictures in the exhibitions of the year which appear to me the most interesting either in their good qualities or their failure." We might hope that if it required much solicitation to induce Mr. Ruskin to "strip" for another gladiatorial display, that he was beginning to understand his real position with respect to the profession upon which he lavishes his valuable patronage. If his former volumes were a facetious experiment upon the intelligence of the public and the patience of painters, he must be sensible that what success soever he may have achieved in the former direction was fully counteracted by the nausea created in the latter; and this may account for what appears in these "Notes" to be a more moderate style. We tread no longer the path of flowery metaphor, there is not a rag of poetry, but there is one execrable jest apropos of the President's picture. For these volumes an apology is considered necessary by the author's "friends," who believe that they say enough when they permit themselves to say, that in that field Mr. Ruskin sowed "the wild oats of his criticism." We can only say that we have never met with any of this grain, we have found nothing but straw, nay scarcely that,—*chaff* merely. We have never heard of an artist who could paint anything after the swelling rhapsodies of these volumes. We have never seen a picture to which these tumid epithets would apply. When Mr. Ruskin censures, if his readers believe him, they must feel that the work of which he speaks is utterly demolished; there never was a work of Art sufficiently bad to merit the terms in which he speaks of it. If he praises a picture, it is at once felt that there never was a work of Art possessing one tithe of the merit he attributes. Weak men disrate themselves from the common standard of respectability by what is commonly known as eccentricity, but Mr. Ruskin is weaker than the weakest of these by affecting a perfection of charlatanism to which nobody has yet attained. He would in his eccentricity be more eccentric than other men. We believe that we can be of service to the author of "Modern Painters;" it is therefore with friendly feelings that we turn to him and his "Notes." We are not among those "friends" who pat him on the back, and within themselves wanton in the intoxication of his self-appreciation. Mr. Ruskin says that a twenty years' study of Art entitles him to deal with the subject—as he does—we presume he means. This is a gratuitous confession—we feel much concern that he should have made it: there is no sign of any useful study in anything that he has written. With a certain class of readers an uneducated critic is safe in praising the works of an eminent painter; and with a certain class of hearers he is also safe in declaring a dissent from the views of any other eminent painter; but remove him beyond those spheres in which he is oracular, to any circle where Art is really understood, he can afford no sound reasons either for his exalted praise or his insolent censure.

The author of "Modern Painters" has many enemies, but their bitterness is far outdone by the animosity of his "friends." With a view to confound these, we have with really amicable intent looked throughout the whole of Mr. Ruskin's work for one kind sentiment, one charitable phrase, a word of heartfelt and intelligible commendation calculated to assist and cheer some meritorious painter sinking in obscurity and neglect. But we find no such sentiment, there is no benignity in anything he has written;

and desirous as we are of giving him all the praise that is due to him, we wish to establish it as his signal virtue that he has never affected patronage in this vein. If he did not praise somebody he would become suspected by his admirers, but to those who may be visited with his approbation, his expressions of eulogy are most offensive, because his address is insolently condescending. Herein is he at least virtuous, that he cannot be accused of hypocrisy; since the violent strains of his applause constituted but a reflection of himself. In this there is no guile; no case of the declension of *ego* is omitted. And we will do the author of the "Notes" that justice which his "friends" cannot claim for him, and which his enemies deny him; that is, we believe that if he knew enough of Art, he would mention in his way young painters who gave forth promise of future distinction; but so much cannot be expected of him. His instincts attach him, both in praise and censure, to "celebrities," and by them he essays to lift himself into reputation. We know precisely his qualifications in Art; his "friends" are malicious enough to keep him writing books, but we have not the malevolence to wish him to paint a picture. His instincts attached him to Turner, and oddly enough to the pre-Raffaellites, one of those fatal inconsistencies into which the self-confident are most frequently betrayed. He deals only with those who have already worked out their own reputations. If he would do more than this, we will communicate to him the means. He should learn to draw; should he feel himself too old for the Academy, or, that he would not be received at any of the private schools, he might work quietly enough for three years in Paris; but he must be industrious and in his place every morning at six when the model is set; he would then be enabled to criticise with discrimination, provided always his studies extended to composition, light and shade, colour, character, and all the accomplishments necessary to the achievement of a picture. He would not then, as now, fasten on some ridiculously minute passage of a picture, and so employ himself maguiloquently in splitting hairs, or breaking flies upon a wheel. In speaking of Maclise's picture, this critic devotes eighteen lines to a part of the hem of the Duke's robe. In speaking of Egg's pictures, he devotes fourteen lines to the bars of the window. Twenty-three lines to the reflections from the jewels in the coronet of Herbert's "Cordelia." The whole of the notice of Redgrave's "Bird-Keeper" turns upon the shape of leaves; and the pith of the notice of Millais' picture is exhausted on the fireman's sleeve. We need not go through the list: such are the trifles on which Mr. Ruskin dwells; and he would be the oracle of the dilettanti!

He is accused of "scurrility," "arrogance," "flippancy," "ignorance of Art," and other disqualifications which it is unnecessary to repeat. Now as we desire to be signalled among his real friends, we confess that we cannot defend him against such accusations. But if on the other hand Mr. Ruskin were to be accused of anything like liberal sentiment, impartiality, modesty or amiability, we should at once indignantly repel such imputations. The author of "Modern Painters" delights in dwelling upon a trifle, so do we sometimes; but pass we now to graver matter: it is his review with him the pictures spoken of in his "Notes."

Maclise's picture from "As you Like it," is declared "very bad;" it is one of a numerous class subdivided into "passively bad" and "actively bad;" it belongs particularly to the latter subdivision. The critic proceeds to condemn the pose of the Duke, sneeringly observing that Maclise had seen enough of society to know "how a duke generally sits," and thus implying that a duke sits differently from other men. But this is peculiarly Ruskinian, one of those points upon which the author of the "Notes" would dwell—"it is by vulgar choice, not vulgar ignorance, that he makes the enthroned Duke straddle like a village actor, and the young lady express her interest by a cool, unrestrained, and steady stare." We have said that the style is better than that of his "Modern Painters," this

passage is an instance of it. With respect to the "stare" of the young lady, she is addressing Orlando and earnestly dissuading him from his purpose—moreover she believes that she is speaking to a nameless adventurer; the feeling is feminine, and is but natural to both Rosalind and Celia. Mr. Ruskin's tastes are scenic, he would have preferred an askance and significant leer. The wrestler Charles is spoken of as "a grim, sinister, sinewy monster wholly devoid of all gentleness or humanity." If he were overflowing with the milk of human kindness—this were not the time to show it; upon this occasion he wrestles "for his credit," and has vowed that if "ever Orlando go alone again, he will never wrestle for prize more,"—with such a resolution in his heart is a prize-wrestler to light up his cheek with a sunny smile and blandly promise the guerdon to his opponent! The criticism of the figure is brief—these are points that Mr. Ruskin passes easily by. This figure had undoubtedly been better, had it reminded us less of the Hercules, of Myron—of Lysippus. It is studied more or less from the plaster, and in reality shows its source more than it ought to do. He talks to us Attic Greek among a company where nothing but mediæval French, it may be, is spoken. There is, perhaps too much made of the figure, but does the learning shown in its realisation go for nothing? Not with this critic—he turns off to some utterly absurd objection about the arrangement of the pattern of the Duke's robe. We have often complained of the hardness of Maclise's work and the want of *morbidezza* in his flesh, but wherewithal does this critic find—let him take his range through the schools of Europe—where we say can he show a painter so entirely a master of expression, so fruitful in invention, so abundant in eloquent and appropriate detail, so felicitous in characteristic drawing, so powerful in the treatment of reflected and graduated lights, so prolific in resources of composition and, so pointed in his narrative? If these be nothing, let this critic name the living painter (we may except Wilhelm Kaulbach) who possesses worthier gifts. Mark the precision of the following—"On the part of the hem of the Duke's robe which crosses his right leg are seven circular golden ornaments and two halves, Mr. Maclise being evidently unable to draw them as turning away round the side of the dress, &c." What mere impertinence! and this person professes to arbitrate the fate of men who will be held in estimable memory we may say for centuries after he and his works are in the dust. So infinitesimal a portion of this great picture is the passage of which he writes, that it is necessary to look for some time before it is discernible. Mr. Ruskin is wrong in everything he says of this work.

"But," he continues "to pass from drawing to light and shade. Observe the light falls from the left on all the figures, but that of the two on the extreme left. These two, for sake of effect, are in accidental shadow—Good; but why then has Oliver in the brown a sharp light on the left side of his nose! and on his brown mantle? Reflected light, says the apologist—From what? Not from the red Charles, who is five paces at least in advance of Oliver; and if from the golden dress of the courtier, how comes it that the nearer and brighter golden dress of the Duke casts no reflected light whatever on the yellow furs and red hose of the wrestler, infinitely more susceptible of such a reflex than the dress of Oliver!"

We crave indulgence for quotations of such puerilities, but without them we cannot so fully prove the utter absurdity of this critic's views. In speaking of this minute portion of the Duke's dress he professes to have been speaking of the drawing—this is the only part of the drawing of the work he ventures to observe upon, because of drawing he knows nothing. But we must contradict methodically every assertion in the extract we make. The reflected lights both upon the face of Oliver and on his mantle are reflected not from the "red Charles" but from his clear skin—and instead of there being five paces between them, there is not one—and here is the proof: a wattle fence rises but a few

\* NOTES ON SOME OF THE PRINCIPAL PICTURES EXHIBITED IN THE ROOMS OF THE ROYAL ACADEMY, 1855. SMITH, ELDER, & CO.



inches behind the foot of Charles, and on this wattle fence the hand of Oliver is resting—can there be five paces' between men thus situated? The propriety of these lights cannot be disputed—but almost every one of Mr. Ruskin's critical observations are reversible with equal facility, so little of soundness is there in anything he advances. He asks why there is no reflection on the fur which hangs from the wrestler's shoulder and on his hose. It is because there is some little distance between the Duke and the wrestler, and because sheep or goat skin is not very susceptible of subdued reflexes. As Mr. Ruskin knows nothing of the flow of line, he might (were he capable of doing so) study this picture with great profit. As he knows nothing of the apposition and the opposition of colour, he might be also herein edified by a contemplation of its beauties. Drawing and expression are out of his way; we commend him therefore to his constitutional tastes: should he return to this picture, he had better count the stitches in the Duke's buskin.

In speaking of Lewis's "Armenian Lady," he says—"The face infinitely laboured, fails slightly. The flesh tint is too blue, a fault into which the master has lately fallen from trying to reach impossible delicacy." In the colour of the flesh there is nothing blue: the tint is the natural brown complexion of an oriental, and here again he fixes upon the *minutissima* of the composition, the zig-zag pattern of the dress, and pronounces it in perspective admirable!

In speaking of Sir C. L. Eastlake's "Beatrice," he is off to Venice, and discourses of Titian and Giorgione, who "have a slight tendency to flatness; but *Giorgione's G. Flat has accompaniments*,—*Sir Charles's C. Flat stands alone*." It is to be hoped that in some future edition of these precious "Notes," that Mr. Ruskin will explain what is meant here, as it is by no means clear. We are told in respect of Egg's picture, No. 136, "that the sun must have come in at the window, it did not get through the keyhole;" and this of a picture so full of pointed narrative. No. 141, "The Mitherless Bairn," is an admirable production, and in every part most earnest and amply successful, but it is characterised as "the most commonplace Wilkieism." For ourselves, we congratulate our school that it produces anything comparable to Wilkie. Does this critic know anything of the difficulty of painting such a picture? Has he never learned that to execute such a work, sketch after sketch, study after study are necessary: that the figures may have been arranged, displaced, re-arranged many times, and still the composition may have been yet to be recommenced? Mr. Ruskin professes to be minute in observation,—does he not see that in the manipulation between Wilkie's pictures and this "piece of Wilkieism," in one the touch is sweeping, in the other it is a stipple, somewhat crisp here and there? His notice of Stanfield, No. 142, is altogether unintelligible. About Herbert's picture, No. 149, "Lear Recovering his Reason at the Sight of Cordelia," two pages and a half are written; but the amount of criticism begins and ends with the lights on the coronet of Cordelia, whose face he calls a "profile of firwood!" The head of Lear and its expression constitute one of the most successful essays in the highest walk of Art ever painted. We cannot accompany Mr. Ruskin through his twaddle about Shakespeare and Dante, names which he should never utter. He admires Richmond's portrait of Sir H. Inglis, and breaks out here again into *facetie* about artists supposing every statesman's proper element to be "fog"!

The note upon Cope's picture, "The Royal Prisoners," is worth transcribing:—"It (the picture) is a very beautiful and well-chosen subject, not ill-painted. The spectator will see it to better advantage, if with his hand he will hide the guard's helmet, which projects into the lights like the beak of a canoe, and appears for a moment to be the principal subject." Mr. Cope is most fortunate in being thus patronised; and again, he is to be envied in the "note" upon his picture "Penserosa," No. 201, which is "very pretty, but had better have been put into the architectural room, as it may materially promote the erection of Norman arches in the gardens of

the metropolis, for the better performance of pensive appearances to morning visitors." It is difficult to catch the idea here, but this difficulty is of such frequent occurrence in the writings of Mr. Ruskin, that we pass on to No. 240, "The Bird Keeper," by Redgrave, R.A., in which the painter has outraged nature, "as if leaves had not their perspectives, shadows, and changes of hue, like everything else." The perspective of a leaf is a favourite subject with this writer; he proposes that the leaves of a tree shall be painted in individual perspective, like the leaves of a plant in a flower-pot, and turns to the leaves in Titian's "Bacchus and Ariadne" as a model for foliage painting. Study these, "and you will return to the Academy with an eye so instructed as hardly thenceforward to accept in such matters fallacies for facts." We are not surprised at anything that the author of "Modern Painters" proposes: there are, however, persons who will accept it as counsel passing wise, that in a small landscape the perspective of each leaf (for this is what is meant) is to be considered like that of large studies of plants. No. 224, "The Moorland," by J. W. Inchbold, is spoken of as being, "as far as I have seen, the only thoroughly good landscape in the rooms of the Academy. It is more exquisite in its finish of lichenous rock painting than any work I have ever seen, and a single inch of it is well worth all the landscapes in the room." This picture is next the ceiling, but this in the Academy is no criterion of quality. The critic says that "his knowledge of this picture was not obtained by study of it in its present position." Painters may indeed deprecate the misfortune of numbering Mr. Ruskin among their friends, as much as the latter has reason to deprecate the kind offices of his "friends," who we think, after the publication of such a pamphlet as that before us, must be fain to leave him alone in his notoriety. We come now to "The Rescue," (J. E. Millais, No. 282), "which is,"—we extract *literatim*, italics and all—"the only great picture exhibited this year, but this is very great. The immortal element is in it to the full;" and, still great in his microscopic philosophy, the writer continues—"I have heard it said that the fireman's arm should not have looked so black in the red light. If people would only try the experiment, they would find that near black, compared with other colours is always black. Coals do not look red in a fire but when they are red hot. In fact the contrast between any dark colour and a light one, is always nearly the same, however high we raise the light that falls on both—and follows as usual the old masters." Mr. Ruskin proposes the experiment—we have tried it, although we knew very well what the result would be before doing so. He cannot have made this experiment, otherwise his ardent self-love had counselled him against the proposition. He assumes a position altogether false. If an object amid a profusion of overpowering light is to be painted as if there were no light, how would he paint the same object when positively all light is denied? It cannot be painted in any other way than this. Mr. Ruskin therefore argues that the extreme of light and the extreme of shade are to be represented in the same way—an evident absurdity. Let Mr. Ruskin (if this experiment be at all in his way) paint a black coat in a flood of sunlight or any other light, it will astonish his inexperience to find how little black and how much white he must use—and how little will be his success if he do not work up the breadths of light to the same degree as those of even middle-toned objects. It is further said, that "the execution of the picture is remarkably bold." This is one of the least defensible observations Mr. Ruskin could have made: the execution is careful, but it is timid, thin, and insubstantial. In its errors the picture is "bold," but in its beauties timid to a degree. Mr. Ruskin has nothing to say of the drawing of the fireman, and what we may call the want of drawing, or the vulgar *cinq-ctoism* of the extremities of the figures. The poverty of the figure of the mother is fatal to the proximate composition: the head of this figure is like a false head joined to a disembodied drapery. Mr. Ruskin has not, perhaps, perceived one pas-

sage upon which he ought to have dwelt with rapture, that is, the shrinking of the foot of the child borne by the fireman: there is more appropriate expression here than there is in the features of the mother; and if expression be given to this foot, why is it denied to the face of the fireman? Of the sleeve of this figure one word more, although the subject be unworthy of it. The merest tyro pronounces this intense dark to be an impracticable spot in the composition: it is, in short, in every respect an inexplicable fallacy. There is much more in this picture that is utterly untrue,—as the fiery glare. This was painted from a light through red glass, and has hence betrayed the painter into the error of making it too red. There is more of yellow in the reflection cast by a mass of fire. We cannot dwell longer on this work; but we must observe, that no critic can deny an amount of power to the painter,—a power which is based upon a kind of industry; an attempt at imitation of which would break the hearts of a large percentage of an ample catalogue of painters. Mr. Millais has the faculty of painting extremely well anything he sees, and the rest is commonplace enough. Few persons would not desire to be rescued from such advocacy as that which Mr. Ruskin's applause expresses. His work is pronounced the *great* picture of the exhibition, but the qualities of which the writer of the "Notes" speaks are not those of a great picture; hence, had Mr. Millais painted even the most worthless subject, his production had still been the "great" picture of the exhibition. Mr. Millais, as we have already said, has power; but before his claim to be a great master in his art can be in anywise entertained, there is much of the *petit maître* in his art of which he must rid himself. Succeeding pictures are by Frith, Collinson, Solomon, Stirling, Huggins, Hook, and Stanfield. Leighton's "Cimabue" is noticed at some length, and much in the manner of antecedent criticism, the writer fixing on the oleanders and pinks, and then turning off to the old masters. "The Venetians," we are told, "were great colorists, not because they had peculiar secrets about oil and colour, but because, when they saw a thing red, they painted it red; and when they saw it blue, they painted it blue; and when they saw it distinctly, they painted it distinctly." All this is mere trifling in respect of a picture like this. If Mr. Ruskin cannot enter into pictorial composition, character, costume, expression, narrative, and twenty other things necessary to the working of a picture like this, it is useless to diverge to the Venetians, as he does upon the most trifling occasions. The Venetians, he says, had no secrets. They had no secrets, but they practised a method of painting, the result of which was great brilliancy. It is known that they glazed flesh upon a grey dead colour. Let Mr. Ruskin try this, and he will approach the Venetians. They saw flesh warm, life-like, fresh and rich in colour, and they began by painting it grey, cold, and death-like: is this what is meant by painting red as red, and blue as blue? In the points which Mr. Ruskin instances as defects, he is wrong. In a comparison with Millais' pictures that of Leighton is as superior as the best quality of historical Art is to tolerable *genre*. The terms in which Robert's picture (549, "Rome") is spoken of, are most insulting. It is described as "a large architectural diagram, with the outlines executed sharply in black, the upper half being thin-painted red brick, and the lower green-grey. (Note the distinctness of the mannerism in the outlined statues and pillars of the chapel in shade upon the right.) I can hardly understand how any man, devoting his time to painting, ever comes to suppose that a picture can be right which is painted in two colours; or by what reasoning he persuades himself that, because seen under the red light of sunset, the purple trunk of stone-pine, the white stucco of house walls, the scarlet of tiles, and the green of foliage, may all be of the same colour." The paragraph is concluded by a point of exclamation, after some observations about a "beautiful blue-eyed female face," too silly to extract. In his observations on this picture Mr. Ruskin would be at once plausible and witty; but truth is in nowise affected by wit and plausibility. A momentary



examination of the picture will suffice to show that Mr. Roberts is right, and Mr. Ruskin is wrong; in fact the broad assertion of only three colours is untrue. Every artist—every ordinary observer—knows that colour is toned down, and detail is lost in all general breadths of shade; but in middle-tone shade, such as prevails in this work, neither is distinction of objects nor distinction of colours lost. In those masses of shade there are to be observed, generalised in tone but distinct in colour, a diversity of objects, yellow, green, red, in short of every colour, as such variously-hued incident would appear in a breadth of shade; and the artist has on his side the evidence of natural truth in the feeling with which he has worked his picture, but the critic does not appear to understand this.

A third edition of these "Notes" is before us, the same having been published with additions because "some surprise has been expressed by friends at the small number of pictures marked in the preceding notes," &c. Mr. Ruskin thereupon adds to his notices in a manner which must, in a great degree, allay the surprise of his friends, while it increases that of the public. He further endeavours to sustain himself against a writer in one of the daily papers, who questions the accuracy of his conclusions with respect to Roberts's picture, and proceeds to observe, "I deeply regret having been forced to speak again of this picture, because (so much of private feeling it may be permitted me to express) I have great personal regard for Mr. Roberts; but it may be as well to state at once, that whenever I blame a painting, I do so as gently as is consistent with just explanation of its principal defects. *I never say half of what I could* in its disfavour; and it will hereafter be found that *when once I have felt it my duty to attack a picture, the worst policy which the friends of the artist can adopt will be to defend it.*"\* We have never met with anything approaching the insolent presumption of this writer. If he were less extravagant he might be more dangerous, but the very charlatanism of his pretensions makes them ridiculous. Henceforth no picture against which this critic pronounces is of any value. If anything would undeceive Mr. Ruskin as to the worth of his judgment, it would be to seat him near a knot of painters, where he unseen might hear their observations on himself, for after all it is in the opinion of the profession wherein truth lies. The author of "Modern Painters" is fondly impressed with an engrossing sense of his own worth, but unless he had proclaimed his estimate of himself nobody could have formed an idea of such exaltation. If he denounce a work of Art, not a word will be heard in favour of it! In taking leave of Mr. Ruskin for the present (we say for the present, for this writer promises us yet many agreeable meetings) we would offer him a little advice, for we observe that he is not beyond availing himself of the counsel of real friends. We have already expressed respect for the talent of this gentleman, but we deny it lies in the direction of artistic criticism. A little practice in Art is worth volumes of Art-philosophy; had Mr. Ruskin possessed any sound knowledge of Art, he had written less. It is easy to rhapsodise about surging billows and the ever-toiling sea—the hues of living nature, the waking of the spring, and the hush of the dreamy summer—it is easier to write about these than to paint them. Mr. Ruskin is quite safe in saying they are difficult to paint, and that some of them nobody can paint; but such propositions only show how much he himself requires instruction in the art to which he professes to dictate. He has studied, he says, sixteen years,—his criticism shows how unprofitably. Let him study two years profitably, and he will revise not only his "Modern Painters," but also these, for him, most unfortunate "Notes."

No doubt Mr. Ruskin has expected, as he has invited, criticism: as far at least as we are concerned we have dealt more gently with him than he has dealt with "Modern Painters." The measure he has meted to others has not been measured to him again.

\* "I am Sir Oracle,  
And when I open my mouth let no dog bark."

### THE ARCHITECTURAL MUSEUM, AND ART-WORKMEN.

THE collection at the Architectural Museum, in Canon Row, we are glad to find from recent inspection, is steadily accumulating, and already presents remarkable advantages to architects, Art-workmen, and indeed all classes of artists. By the published catalogue we see that there were lately 3,500 casts of complete works and details, 130 original specimens in stone, wood, and metal, besides 60 in stained glass, and 100 encaustic and other tiles, as well as 750 impressions of seals, 1,500 rubbings of brasses, 350 drawings and prints, 100 photographs, and some books and models. Lectures have been delivered; classes for workmen are in operation, premiums have been offered; and we believe that the advantages of the institution are gradually being felt by the body for whom mainly they were intended. A conversazione was held at the rooms a few evenings before our last number was published, but too late for notice; and during the last month a similar meeting has taken place,—more especially for the workmen. The last-mentioned proceeding, as tending to cultivate friendly feeling between those engaged in the direction of works and the class of artisans, has our cordial approval.

At the conversazione, the Earl de Grey presided, and addresses were delivered by the Rev. Mr. Maurice, Archdeacon Thorpe, the Sub-Dean of Salisbury, the Rev. Mr. Boutell, Mr. A. B. Hope, Mr. Godwin, Mr. S. C. Hall, Sir Walter James, and others; well-deserved thanks were voted to the Treasurer, the Hon. Secretary, Mr. Clutton, and the Curator, Mr. C. B. Allen. Amongst the contributions for the evening, there were a large number which tended to show that—whether through the agency of this institution or otherwise—improvement has already been effected in Art-work. We may specially allude to the metal-work of Messrs. Hart and Mr. Skidmore, and to the glass shown in designs or specimens, by Messrs. Powell, Mr. A. O'Connor, Mr. Oliphant, and Mr. Lavers; also to the glass mosaic of Mr. Stevens. Sir Charles Barry lent the model of the design for the Crystal Palace, with the additions proposed by him—which it is much to be regretted could not be carried out, as the domes would have supplied the culminating features now so much needed for the effective grouping of the whole. The report read by Mr. Scott, the Treasurer, dwelt upon a fact often insisted upon in these pages, that in the best days of Art—"whether under the civilisation of the ancient world, or in the days which heralded our own,"—painting and sculpture, in their highest branches, no less than all kinds of decorative and industrial Art, were departments of one general art,—Architecture. This art had the peculiarity, as distinguished from the other fine-arts, of requiring for its perfection, workmen and artists in nearly the whole range of Art. The connection referred to, however, had latterly been lost; the public appeared unaware of its having ever existed, and the humble artificers employed in decorative work had been allowed to go without any means for their improvement; and the report claimed for the institution the honour of being the first *public and systematic* step towards a better-ordered system.

We would express an earnest hope, that attention will continue to be directed to making the collection one of a general character. Hitherto, doubtless, there has been ample reason for the course through which the collection has assumed a prominent mediæval aspect,—casts of Gothic ornaments being most readily attainable, besides being part of the necessary provision of those records of national antiquities rapidly perishing, the importance of which has been repeatedly expressed. It will, however, we think, be felt that the exclusive study of any one style—and as in this case, one the modern practice of which has not been the medium of expressing much original thought—is not the only course that would be judicious with a view to that future in architecture and Ornamental Art to which many are hopefully looking. We have not the shadow of an imputation to make against

the able professional gentlemen of the committee: had no disclaimer of such views as we refer to been put forth, it would equally have been beyond our thought to do so. We deem it right, however, to say, that an erroneous impression is likely to be conveyed by the exhibition of an altar fitted up with elaborate furniture and lighted candles, according to the practice of one particular sect. Such exhibitions are liable to be connected with the names of the clergy who were present; and together with the interest taken by the Ecclesiological Society in the Museum, will lead the public to believe that the objects of the institution are different from what is represented, and from what they are. So far as we ourselves can have any apprehension of the influence of the clergy over an undertaking of this important character, it is confined to what would lead us to deprecate that which of late years has tended—if to the knowledge of mediæval architecture, and to the preservation of many of its examples—certainly as much in opposition to, as in favour of the progress of Art. In short narrow-mindedness has been the great obstacle to the infusion of Art into general architectural practice. Enlarged and liberal views on Art are, we believe, to be looked for from the *profession*, rather than from their patrons in church architecture: indeed, the too imitative character of the works of late years has, we believe, resulted from great deference to the dictation of a class amongst the clergy, who can hardly be said to have looked upon works with anything of the true artist-feeling. Therefore, to prevent misconception of every kind, we hope that in future years the names of a greater proportion of laymen—lovers of Art—will be found in the report of proceedings.

In our notice of the conversazione, last year, we took occasion to remark, that—admitting the want of artist-workmen—the great impediment, so far as the artisan was concerned, to the manifestation of good Art in buildings, was the difficulty of an architect's finding those who were competent in the simple manipulation of their trades. Whatever design or mechanical contrivance varied from ordinary routine (as it must necessarily do, if good in point of Art), there was intolerable difficulty in getting it executed. This arose partly from positive ignorance in the workman, of his professed handicraft—partly from the conceit and prejudice which always accompany such ignorance. We trusted that nothing which might be done by the promoters of this institution, would interfere with that sense of the principle of subordination which is so necessary to the execution of great works, beside those of architecture and decoration. We urged that the *Art-result* was the only proper consideration; and that not only would real ability willingly look to that, but that it would constantly have to undertake, in the mere earning of a livelihood, work which might appear to be of a very humble description.

We do not know whether the views that we expressed—formed from experience of the demeanor and abilities of artisans in work of simple and straightforward character—have been thought deserving of attention, or whether the committee have it in their power to amend the evils which they best know to exist; but we are pretty sure—whatever the advantages to us of the Architectural Museum—that the education of artisans will be defective in some of the chief essentials, unless such views are regarded, if, indeed, some degree of injury to Art, or to the class of artisans, do not result. Our original reason for dwelling upon the point arose from the tone of certain addresses to the workmen,—in whose welfare and social elevation we take this opportunity to repeat we feel deep interest.

The "evening" to which we have above alluded, as more especially devoted to the Art-workmen, was largely attended—there being certainly above 200 present. The meeting was addressed by the Rev. F. D. Maurice, Mr. Ruskin, Mr. S. C. Hall, the Rev. Mr. Bowtell—but it derived much interest from the remarks of several of the workmen, who having been invited to take share in the proceedings, did so with much judgment and good sense.

The value of this Institution is sufficiently obvious: to the Art-workmen it is a school of



immense worth: to the public also it is abundant in useful lessons: and beyond question out of its proper support must arise vast benefits to the profession generally. Other opportunities will occur of watching and reporting its progress.

### ART IN CONTINENTAL STATES.

PARIS.—The Cathedral of Notre Dame, for a long time under repairs, begins to look well. The gallery of the Kings of France, over the principal entrance, will contain 28 statues, each 11 feet high; five of them are already placed, and have a fine effect. When the approaches to the church shall have been finished, the whole will present a grand aspect.—Notwithstanding the immense number of houses already demolished in Paris, it is said that many more are destined to fall; a vast plan of "New Paris" in numerous streets, is now preparing, which will be sent to the various "Mairies," to be there examined by the parties interested.—Several new rooms have been opened in the Louvre, in the Greek and Egyptian department; a splendid frieze, representing the "Battle of the Amazons," several *thermæ*, and other antiquities, have been added; the antiquities found in Algeria are also numerous.—At Constantine, a chamber ornamented with paintings has been opened in the vault containing the tomb of Proculus; the paintings are in the best Etruscan style.—Death has taken M. Barre, chief engraver of the Mint. He was a man of considerable talent; at 17 he entered the Mint as a simple workman, and in 1842 was created "Graveur Général des Monnaies;" he died full of honours, and much respected.—The exhibition of English Art here has excited great surprise, and, generally, great admiration, although this last feeling is little expressed; French vanity always will predominate.—French artists, seduced by the agents of the New York Exhibition to contribute their works, are now in the lamentable case of expenses to pay, and damages, &c., to support.—The town of Versailles has just established an Art-Union; the annual subscription is 10*f.*—The Bank of Carrel lent, about 40 years ago, 200,000*f.* on paintings valued by Germain *cognoscenti* at 140,700*f.*; they have been offered by auction, and have realised 20,720*f.*, another of those frequent delusions of picture speculating.—M. Hope's pictures, recently sold, realised only small sums:—"The Siege of Saragossa," by H. Vernet, sold for 13,300*f.* (it was bought for 6000*f.* at Thevenin's sale); "The Field of Battle," by P. Delaroche, 6150*f.*; "The Sentinel," by Meinonier, 4550*f.*, to Mr. Van Cuyck; "The Green Grocer," by Van Schendel, 3300*f.* The most important painting was by Hobbema, and has given cause to a law-suit, having been claimed by M. Hubert Robert; it cannot, therefore, be offered for sale at present. The articles of *virtù* brought high prices, the porcelain of Sèvres particularly: a service of old Sèvres, of 105 pieces, blue ground, was sold for 20,500*f.* to a dealer, M. Beurdeley; a service, "pâte tendre," 118 pieces, 2600*f.*; two magnificent vases of Chinese porcelain, 2050*f.* The ancient Raphael ware, majolica, enamels, bronzes, also sold high; a porphyry vase, 4500*f.*, to M. Rutter; a fine vase, lapis lazuli, 3500*f.*, M. Fould; a small mirror, which cost M. Hope 600*f.*, was sold for 8050*f.*, to M. Manheim: it certainly is very beautiful, but sold ridiculously high. In the Limoges enamel, a coffer, in ebony, covered with enamel panels, 4500*f.*; a square snuff-box, gold and enamel, 1561*f.*; an equestrian statue of Gustavus Adolphus, in silver, 5000*f.*, to M. Rutter. Many other articles, curious and too numerous to enumerate, were also sold at high prices; the total amount of the sale was above a million francs, 40,000*f.*—The new church of St. Clotilde is nearly finished; it will add a remarkable feature to the architecture of Paris.—A painter of considerable talent is recently dead, M. P. F. Trezel, at the age of 73; pupil of Lemire and Prudhon, he was member of the Legion of Honour, and belonged to a school of which few remain.

VIENNA.—A Dusseldorf painter named Brewer has been for some time working here. He has acquired some reputation and proposes settling in Vienna; he has executed many portraits, and in his atelier are two historical pictures, the subject of one of which is from English history—"The Capture of Roger Mortimer, the Paramour of Isabella, Queen of Edward II."—Two artists have lately died here; one is Swarf the sculptor, and the other F. Högl, also a sculptor. The latter died on the 12th of May, aged 53 years. His reputation was founded on the excellence and great number of busts and portrait statues he had executed—among the latter of which were those of the Austrian generals Radetzky, Haynau, Clamm, &c.

### FAME.

FROM THE SCULPTURE BY C. RAUCH.

Of the modern sculptors of Germany, the three which hold the highest place in the estimation of their countrymen are C. Rauch, Schwanthaler, and Thorwaldsen: the Germans claim the last as their own, because he was of Teutonic descent, although Denmark had the honour of being his birthplace. Christian Rauch was born at Arolsen, in the department of Waldeck, in 1777, and was early placed with a sculptor of his native town, to carve the ornaments in wood and stone for frames, tombs, and other similar works. From Arolsen he went to Cassel, and engaged himself to the sculptor C. Ruhl, employing, however, all his leisure hours from his usual occupations in modelling after nature. In 1797, family affairs called him to Berlin, and here he was placed in circumstances altogether foreign to the profession he had chosen, yet being surrounded by Art and artists he did not lose such advantages as were within his reach: he made the acquaintance of many of the young men who were studying there, and also got introduced to several persons of eminence, and also to the King himself. Rauch made great progress now, and sculptured some bas-reliefs, from the designs of Schadow, for the Medical Institute of Berlin.

In 1804 he started for Italy in company, and at the expense, of Count Sandresky, travelling through the south of France and Geneva to Rome. Here, his enthusiasm for Art, his application, and his talents gained him universal respect and esteem. Thorwaldsen took especial interest in him, and there is little doubt but that the works of this sculptor had considerable influence on the style of the young German, though he was never professedly his pupil. Of the principal works executed by Rauch when at Rome, up to the year 1811, we may instance a bas-relief of "Phædrus and Hippolytus," "Mars and Venus wounded by Diomed," and several busts of distinguished persons.

Rome was at this time occupied by the French; Napoleon I. resolved upon an exposition of the fine arts in the capital, and a commission was appointed to decide upon the merits of the works sent in for exhibition. Rauch was nominated a member of this committee, and an article in the French official paper the *Moniteur*, which contained a list of names, attracting the notice of the King of Prussia, who was then at Memel, he made enquiries of his minister Humboldt, to ascertain whether this was the same Rauch whom he had known at Berlin in years past. Finding this to be the case, the King granted him an annual pension of four hundred crowns to enable him to pursue his studies in Rome.

In 1810 Rauch was commissioned by the King to apply to Canova for a monument to the Queen, then recently deceased; Canova returned for answer that he "considered Rauch quite competent to undertake any task of this nature, and that he would execute a work quite worthy of its destination." In the following year he was therefore summoned to Berlin to enter into competition with other German sculptors. His design was the successful one, and he returned to Italy, on account of ill-health, to execute it. It was completed in 1813, and in the following year Rauch superintended its erection at Charlottenberg: the King expressed his approbation by conferring on Rauch the professorship of sculpture in the Academy, and also nominated him a member of the Academical Senate.

His statue of "Fame," or "Victory," (for we believe the work is known in Germany by the latter title) in the possession of her Majesty, and standing in the principal drawing-room at Osborne, is, we believe, a small replica of a work executed for a public purpose in Berlin or Munich; Rauch modelled several statues of "Victory," of which six adorn the Wallhalla. Like all his works of this kind it exhibits a remarkable combination of vigorous conception and grace: a profile view of the figure is peculiarly elegant, but we considered the front view better adapted to our purpose.

### SCENERY OF THE STAGE.

A SECOND visit to the Princess' Theatre still more strongly confirms the opinion we expressed of the gorgeous yet elegant manner in which Mr. Kean has brought out "Henry VIII." It would be impossible, we should think, to surpass the magnificence and appropriateness of the costumes worn by the characters of the play, and the artistic manner in which the actors are grouped on the stage, whether in small numbers, or in masses, as in the "Banqueting" and "Christening" scenes. The whole of the scenery is admirably painted by Mr. Grieve and his assistants, and as the views are taken from the best authorities who have left us records of ancient London, their fidelity cannot be questioned. But the great triumph in connection with the scenic display is in "Katherine's Dream," where the angels appear to her: this is a wonderful piece of stage illusion, and yet it can scarcely be called "illusion," for the beautiful spirits are real flesh and blood. The picture they present is one that Guido or Correggio might have painted, and yet Art could never reach the loveliness of this scene: we would heartily recommend every artist to go and study it—its grouping, attitude, and action, light and shade. But to see it as it ought to be studied, the spectator should be on the *right* hand side of the house, as he enters it, otherwise he loses much of the powerful effect of the shadows on the faces, as the light falls on them from the left of the stage; the left, that is, with reference to the audience. The recollection of this "Dream" will long linger on the memory of those who have seen it. We find we unintentionally erred last month in connecting the name of Mr. Planché with the "getting up" of this play; this gentleman has had nothing whatever to do with it: the merit of the various illustrations is due to the historical knowledge and the taste of Mr. Kean himself, aided to some extent by the gentlemen whose names we mentioned—Col. Hamilton Smith, Sir Charles Young, Mr. H. Shaw, F.S.A., and Mr. G. Godwin, F.S.A.: to them Mr. Kean expresses his obligations in his preface to the play-bill. The public, too, are scarcely less indebted to those who bring their knowledge to bear upon matters which not only minister to our pleasures, but also are sources of instruction to us: for such representations as those of Henry VIII., and of the other dramas of Shakespeare which have been produced at the Princess' in a like spirit of magnificence and historical truth, ought not to be regarded as mere pageants of amusement; as showing—

"The very age and body of the times,  
Its form and fashion,"

they occupy a more important position; they at once carry the spectator back to the periods when these great historical events were transacted; the actors—princes, nobles, and people—pass before the eye as they looked, and walked, and talked; and a world which for centuries has been numbered with the dead, again lives, and moves, and acts, within the contracted limits of a theatrical stage. It is the "scrupulous adherence to historical truth in costume, architecture, and the multiplied details of action," which gives so much value to these dramatic representations, contrasting so forcibly with what we have heard our fathers talk about, when Garrick played Macbeth in a bag-wig and queue, snuff-coloured coat with steel buttons, and broad lappelled waistcoat of embroidered silk or satin; a burlesque on the character of Scotland's monarch. For some years past a desire after truthfulness and accuracy has actuated both theatrical managers and the public; neither could rest satisfied with the talent of the actor, however great, without the aid of the scene-painter and the costumier to endorse the illusion, as it were. The predecessors of Mr. Kean, in the various metropolitan theatres, have led the way in the work of reformation, but to him is due the merit of perfecting what others had well begun. Months of labour and anxiety must have been spent in producing "Henry VIII." as it is now presented to us.





FAME.

FROM THE SCULPTURE BY C. RAU IN THE GALLERY OF THE MUSEUM OF THE CITY OF PARIS.







## LOCAL MUSEUMS.

WE have frequently enforced the importance of local collections throughout England, and contrasted our want of such institutions with their abundance on the continent. In advocating their claim to public sympathy and support, we have done so on purely educational grounds. We are not of the class who regard museums merely in the light of innocent amusements, and still less do we belong to another class who consider them as collections of curiosities, only to be tolerated as lumber rooms. The truth is that we yet want a certain amount of popular education to enable the public in general properly to appreciate and use the collections freely thrown open to them. Half the interest of a thing frequently lies in its history, which, if not known, renders it of little or no value; and hundreds who visit our national museum look at what they do not understand and cannot appreciate; yet, we believe, there are none of these listless saunterers through the rooms who might not be converted into interested students, if any one would be at the trouble to prepare their minds for the due enjoyment of what they were about to see by a little preliminary teaching. It would therefore be a useful duty in schools and workshops to give familiar comments on the principal contents of museums before they were visited by the children or workmen, and in this way increase their gratification, and add to their general knowledge.

It is impossible to value too highly that education which reaches the mind through the eye. It is the first which willingly engages the attention of the infant, and the last which attracts the failing faculties of the aged. Local museums might therefore be made the agreeable and silent teachers of many who could not wade through books, or whose minds could only be reached by the curiosity they would inculcate. The most uncultivated mind would take some interest in the objects found in his own city or village, and the surprise one might feel at such things being valued by scholars, would naturally induce questioning as to the reason, and lead by imperceptible steps to a comprehension and knowledge of value to himself and others; because in the case of the exhumation of relics, such a person would be careful to preserve what he might otherwise destroy, presuming the discovery of no interest or use. Indeed science has been deprived by ignorance of much of this kind; and the record of discoveries as frequently are accompanied by notices of wanton destruction.

A local museum in a town is therefore a silent teacher, and in the hands of resident clergy, or the educated classes, might aid mechanics' institutes and lecture halls, as the repository of proofs in history and science, there enforced by the lecturer. We believe that the true uses of local museums have never yet been clearly and properly promulgated, and enjoyed. They are a large ingredient in the educational scheme, still unworked; lying like gold in its native bed, and wanting the refiner to make it more precious.

The new bill for the establishment of local museums will be of much value, and help in a great degree to do away with the reproach which our Gallic neighbours bring against us of caring nothing for our native history or antiquities. We trust to see a better history of ancient England yet compiled, by the aid of such collections, than the fragmentary contributions to its pages we hitherto possess.

The City of London singularly enough, as well as our so-called British Museum, have done little or nothing to aid these researches. Our museum is remarkable for abundance of everything *not* British, and the Guildhall has nothing to show but a few antiquities found beneath the Royal Exchange. As fast as antiquities have been discovered in the city, they have been destroyed, or secured by private persons. Lucky for science is it, that there are some individuals who care for what no one else values or protects. There is, however, an opportunity of removing the odium of the want which the City has of its early historic antiquities, as the extensive collections of Mr. Roach Smith are now to be secured. For twenty-five years has he assiduously

watched over and preserved the various relics of Roman, Saxon, and medieval antiquities exhumed within its boundary; and his collection is unrivalled as a local museum either at home or abroad. The unanimous voice of the press has stamped its value, and the numerous allusions made to it by writers on history and antiquity, testify to its general importance. The city at present possesses a mayor fully alive to the value and importance of Art, and we hope to see London take the lead in establishing a civic museum which should include Mr. Roach Smith's collection, and the many other rarities which would be drawn towards it.

## THE

## EXHIBITION OF PICTURES BY THE BROTHERS CHALON, R.A.,

## AT THE SOCIETY OF ARTS.

OUR remarks concerning the exhibition of the works of the late Mr. John J. Chalon, and Mr. Alfred E. Chalon, seem to have been wrongly understood by one or two correspondents, whose opinions are entitled to respect. Our protest against the demand of one shilling for admission, and sixpence for the catalogue, applied not to this particular exhibition, but to any exhibition which the society institutes at its rooms, as, for instance, their late exhibitions of the works of Etty and of Mulready. The society professes to be established for "the encouragement of Art;" its purpose is, or ought to be, to render Art as extensively as possible a source of enjoyment and instruction: it is, or ought to be, a teacher of the masses; and every inducement ought to be held out to "the many" to visit any collection of works gathered together there. We confess we ourselves paid eighteen-pence reluctantly; whether we received a sufficient return for the money is not the question. But it seems to us quite certain that so long as this large amount is demanded, so long will visitors to the Adelphi be few and far between. The demand is, in our view, utterly inexcusable—considered either as a point of duty or a matter of policy; and we do not doubt that a larger revenue would be derived to the society by a charge of half the "accustomed fees." We believe that even now, if this principle be adopted, a considerable number of persons will visit the collection furnished by the Brothers Chalon; and the visit will not be without its ample recompense. Among the landscapes of the deceased painter, there are many which possess some of the highest qualities of Art:—depth, tone, vigour, and character,—and which show an intense love and enthusiastic study of nature. Such works are to be examined apart from an abundance of first thoughts and crude studies by which they are surrounded: and more than enough will be found to show that the artist was a man of genius, whose error was one which at least demands respect—an indifference to or scorn of popularity: his was a love of Art for its own "exceeding great reward;" and a luxurious enjoyment of what is natural and truthful. His works, indeed, afford evidence of that character which all his friends and brother artists accord to him—exceeding amiability of disposition, and thorough goodness of heart. He has here his monument: we should approach it with respect and homage; and not pass it by with indifference or neglect. On these walls hang the produce of a life of conscientious labour; of earnest aspirations after excellence; of fervent hopes as well as resolute efforts to do all things well.

The collection consists of about one hundred and twenty pictures and sketches by the late J. J. Chalon; mingled with a large number of pictures and sketches by his brother, A. E. Chalon, who has been the fashionable painter of his age; and, *par excellence*, the artist of ladies for a long period. He has produced many works without labouring in fetters—such as the admirable portrait of Rachel in this exhibition: and these sustain his fame high among the best painters of the epoch. Mr. A. E. Chalon indeed achieved the popularity which his brother either disdained to seek or failed to obtain.

The exhibition is interesting chiefly as a tribute to the memory of Mr. J. J. Chalon. It is better than a written book: more instructive than a long-drawn epitaph: and the brother has done justly and rightly—in his natural and holy pride—to submit to public view these large results of an industrious and well-spent life on the part of one of whom it may be truly said in the words of the poet, Longfellow:—

"He is not dead: he's but departed,—  
For the artist never dies!"

## CORRESPONDENCE.

## FRAUDULENT "PROOFS" FROM WORN PLATES.

[THE following letter has been transmitted to us by Messrs. Day, the eminent copper-plate and lithographic printers. We do not hesitate to publish it; Messrs. Day have a right to speak for themselves. They will find but few to agree with them as to the conclusions they draw; it is against every principle of common sense and justice, to contend that he who assists another to commit a fraud does not participate in the crime. The only question to be determined is whether they did, or did not believe, the thing they printed was to be described and disposed of as the thing it was not—as purporting to be of greater value than what it actually was. Upon this principle the die-sinker who engraves and stamps an imitation of the sovereign, *to order*, subjects himself to no complaint on the part of him who takes a piece of brass in lieu of his twenty good shillings. We know nothing of the parties whom Messrs. Day name; we cannot say if they are guilty or innocent. But it is quite clear that of many worn-out plates, impressions have been taken, which have been sold as *artists' proofs*. Messrs. Day will not, we think, defend the practice of *selling*, however much they may be disposed to excuse that of *printing*, such plates under such circumstances!

No doubt, we shall be again and again called upon to notice this matter; for the present, we leave it where it is; having sufficiently cautioned the public to beware when they go into a saleroom or look into a suspicious shop, inasmuch as by prints as well as by pictures they may be taken in.

To the Editor of "THE ART-JOURNAL."

Sir,—I take the liberty of addressing you in reference to a paragraph that appeared in your last number, on the subject of the issue and sale of spurious proofs from important plates by Landseer and others. In the course of your remarks upon the subject, you blame the printers with being the cause of such impressions being distributed, and intimate that the printer should refuse to work such copies from the plates. You promise in a future number to give the names of those printers who do not do such work, and you remark that you would give the names of those who *do* such work, only that so doing might render you liable for action for libel. It is very desirous, first and foremost, to release you from all fear of being pursued for libel, by at once voluntarily publishing the fact that we do print India paper impressions from plates for publishers, and we beg most distinctly to deny that we should have any right to refuse to print such impression or impressions of any other quality that our customer the publisher might be pleased to order. It would be absurd, unbusiness-like, and totally uncalled-for, for us to dictate to the owner



of the property what style of impression he should be at liberty to print. And now, as to the cause of such impressions being allowed to get into circulation, I think, upon examination, you will find that the whole blame rests with those leading publishers who have sold some of their finest plates to those persons who are now issuing such cheap, and at the same time good, editions from them. As far as I am concerned, I only work for one firm engaged in the business of buying fine plates from the original publishers, in order to supply an enormous market at perhaps one-sixth of the original publication prices. I print very largely for Messrs. Somers & Isaacs, of Houndsditch, and I find the plates I hold for them bear the publication of, and were bought from, the following leading publishers:—Messrs. Henry Graves & Co., Hering & Remington, Thomas M'Leau, and E. Gambart & Co. Now I would most respectfully, but urgently, submit to you that if, as you say, "infamy" attaches to anyone at all for supplying the general public with very cheap India and other impressions of really fine plates, it must attach, I should say, to the original publisher of the plates, who, if he really desired to protect thoroughly and effectually his original supporters, would have destroyed the plates, or at all events have kept them in his own hands. But if the publisher sells his plates unconditionally, he surrenders thereby the protection he ought to afford his original subscribers; and I further presume that the man who pays a very large sum for a plate, presuming there is no condition to the contrary at the time of purchasing, is at perfect liberty to issue to the public any description of impression he may choose to have worked; and I would suggest that it is no more unfair to print an India proof and sell it at one-sixth of the original price. If injury is done to the holder of the original proofs, injury is done in exactly a proportionate degree to the holder of an original print. This fact seems to escape the notice of those who generally argue this question, but to my mind there is no doubt upon the point.

It will, I have no doubt, cause you very great astonishment to be told that in many cases much larger prices have been given for plates for the more extended market than the plates originally cost engraving. Nevertheless, those who pay these enormous prices for plates that have already had a large sale, sell the prints at from one-sixth to one-tenth the original publication price, and I pledge my word that the impressions thus sold are always as good as can be got from the plates, and that the paper also is of the best quality, and yet the trade is found profitable, for the public appreciate the boon and purchase enormously these first-rate works of Art, because they are placed before them at prices they are enabled to afford.

As it is very possible that the position you have taken in this matter may open up a wide field of discussion upon matters connected with Art-publication, much needing reform, I will await another opportunity of saying a little in relation to such matters.

WILLIAM DAY.

GATE STREET, LINCOLN'S INN FIELDS,  
July 13th.

## ART IN THE PROVINCES.

**WORCESTER.**—The committee of the Society of Arts, recently established in Worcester, propose to open their second exhibition in the present month: works of Art intended for the gallery will be received by Mr. J. Criswick up to the 4th inst., at No. 6, New Compton Street, Soho. We believe this to be a progressive institution, and well calculated to promote a love of Art in the locality, which is wealthy, and therefore offers a good "market" for pictures. Among the patrons and supporters of the society are to be found many influential names: Lords Northwick and Ward are included in the number, noblemen well known as picture buyers.

**NORWICH.**—The report of the last sessional year of the Norwich School of Design, which terminated in June, has reached us. This school, since it has been under the management of Mr. Claude Nursey, has made great progress both in numbers and in the acquisition of such knowledge as is taught there. The pupils of both sexes in the central school amounted during the last year to 196; those in the "out-door" schools to 915. The system of establishing scholarships has been found to give great stimulus to the exertions of the students; the first scholarship of 20*l.* given by Sir S. M. Peto, Bart., was awarded to Robert N. Havers, shawl designer; the second, of 20*l.*, given by Edward Warner Esq., M.P. to George Easter, wood-carver; the third, of 15*l.*, the gift of Sir S. Bignold, M.P., has been postponed until the reopening of the school.

## MINOR TOPICS OF THE MONTH.

**THE LORD MAYOR'S DINNER TO THE ROYAL ACADEMY.**—It is well known that Sir Francis Graham Moon, Bart., was for many years a publisher of engravings in the City, of which he is now chief magistrate: and that to his energy and enterprise the public are principally indebted for the many fine works of Art that have been issued during the latter quarter of the present century. If Alderman Boydell was the first of London citizens who made of Art a legitimate and honourable source of commerce, he was far surpassed by his successor, who has expended thousands where previously hundreds had sufficed to answer the expectations of the speculator, and to meet the requirements of the public: and it is certain that the merit of Alderman Moon's publications are in a like ratio as compared with those of Alderman Boydell. Perhaps indeed the former expended in the production of a single work—"The Holy Land"—as large an amount of capital as that employed by the latter during the whole of his career. It is to the honour of Sir Francis Moon, that although he quitted business comparatively early in life, and with a rightly earned fortune, he succeeded in obtaining the approval, and in very many cases the friendship, of the several artists who had co-operated with him, and to whose works he had given circulation. The list of his publications is not only very large: it contains the names of all the foremost painters and engravers of the age; and it is beyond question that the productions of his establishment in Threadneedle Street have been the main sources of honour which British Art receives from the other parts of the world. It was therefore to be expected that during his official year, as Lord Mayor of London, the artists, who owe him much and to whom he is indebted for much, would be his honoured guests at the Mansion House. An invitation having been issued to the whole of the Royal Academy, and the heads of the other Art-institutions, together with the representatives of the several learned bodies of the metropolis, the dinner took place in the Egyptian Hall, on Saturday the 7th of July. The guests numbered one hundred and ten: a few ladies were among them: the Lord Mayor and the Lady Mayoress being the hosts: and the entertainment was on a scale of exceeding liberality. The occasion indeed was marked by "all the honours," in the City sense of the term, where profusion and expenditure are usually on a scale needlessly too lavish. The President of the Royal Academy spoke for the artists, and was the only artist who did speak—a mistake, we humbly think—while other societies were represented, and the several branches of Art—sculpture, architecture, and engraving more especially—had their most distinguished professors there. The only toast, however, that demands particular comment was that of "the Patrons of Art" which called up Mr. Thomas Henry Hope, whom the Lord Mayor had previously lauded as one of those to whom Art was largely indebted. Mr. Hope, it is true, is a gentleman of great wealth, and of corresponding influence: he has built a superb mansion in Piccadilly, which as the work of a French architect takes not a single leaf from the laurel crown of the architects of England: and we believe his palace-house is full of rare and costly objects of Art, few or none of which are productions of British artists. We have no right to complain of this: but it seemed to us a bitter sarcasm to demand from him "a reply" when honours were asked for "the Patrons of Art" in the presence of Mr. Bicknell, Mr. Bashall, Mr. Arden, and some half-a-dozen others, to say nothing of Mr. George Godwin, who has been mainly the instrument by which nearly a quarter of a million of pounds sterling has been distributed among the painters and engravers of England. This "mistake" (as we humbly contend it to be) was not, however, so apparent as in any way to disturb the harmony of the evening. It will be long remembered by the assembled artists as a very gratifying honour and homage to their genius, on the part of one whose highest pride it is to acknowledge

that to them he is mainly indebted for the position he occupies as chief magistrate of the first city of the world.

**HER MAJESTY THE QUEEN** has given sittings to Mr. Joseph Durham, for a bust—or rather to enable him to complete a bust which he commenced some time ago, and which her Majesty thus enables him to finish. This very gracious act will give no little satisfaction to the profession, by whom the very great abilities of Mr. Durham have been long appreciated. He is a man of genius, and that of the highest order, to whom "patronage" has been slow in coming. Yet he is by no means unknown to the public; his sleeping statue (one of the children of Martin Tupper), now in the Exhibition, is among the most charming and beautiful productions of its class; and his bust of "Jenny Lind" has obtained for the sculptor a world-wide renown. It is exceedingly gratifying to be able to announce this gracious and graceful act on the part of Her Majesty. Those who are acquainted with the collections of pictures gathered by the Queen and Prince, are well aware how many comparatively "unknown" artists have obtained patronage and derived benefit from these true "patrons." Mr. Durham, even now not of the "unknown," will certainly obtain a larger popularity and a more extended fame from the execution of this bust; for of the issue we have not the remotest doubt. We feel assured it will be classed among the happiest productions of modern art.

**THE SERVICES OF MISS NIGHTINGALE.**—A circular has been issued by Mrs. S. C. Hall, addressed to a few ladies of weight and influence—the purpose of which is to ascertain the public feeling with reference to the services of Miss Nightingale, so far as relates to the practicability of recording the public estimation of them by establishing some institution which shall for ever associate her name with that of the education of women to perform duties such as those undertaken and discharged by her and the excellent women associated with her. We print a copy of this circular; and, for the present, leave the subject to find its way:—

"It is understood that the return of Miss Nightingale from her mission of love and mercy may be soon expected. It will no doubt occur to you that it is the especial duty of Englishwomen to record *their* sense of her services to the cause of her country and humanity.

"Would it not be well, therefore, to devise some mode by which this may be done effectually? Perhaps by establishing, to her honour and that of her associates, an institution in which women may be wisely educated, and properly qualified to undertake duties such as those which these admirable women have, so worthily, and at so much self-sacrifice, discharged.

"I am anxious to consult a few, by whose opinions I desire to be guided, as to the practicability of a movement having this object in view, and I venture to intreat your counsel and co-operation in reference to it. A. M. HALL."

"MRS. S. C. HALL,  
21, ASHLEY PLACE,  
VICTORIA STREET,  
BELGRAVIA."

At present we merely do what Mrs. Hall has done:—hint that it is unquestionably the duty of the women of England to honour the woman by whom they have been represented among the sick, the wounded, and the dying at the seat of war. Those who agree with Mrs. Hall, and desire to aid such a movement, will probably communicate with her. In all such cases, some one must begin: Mrs. Hall has, we are sure, no desire but this—that the work shall be done.

**THE SOIRÉE OF THE ROYAL ACADEMY** will take place, as heretofore, at the close of the exhibition: we believe the day fixed upon is the first of August. It is the only occasion of the year when artists generally are enabled to meet men of science and letters; and we trust proper steps will have been taken to invite many whose society may be considered useful as well as agreeable. We have always regretted that the President of the Royal Academy does not imitate the examples of several other heads of learned bodies, by giving "receptions" during the London season: the one however is



something gained, and we trust it will be entirely satisfactory to the hosts as well as to the guests.

**THE FORGED PICTURE OF E. M. WARD.**—This subject is about to be canvassed in a court of law—an action having been brought, in which Mr. Gambart (the publisher) is plaintiff, and Mr. Criswick (the frame-maker) is defendant. The plaintiff seeks to recover from the defendant the sum of 275*l.*; the claim arising under the following circumstances. Mr. Criswick, it appears, purchased the picture (which purported to be an original and a *replica* by Mr. E. M. Ward) from Mr. Melton, or Messrs. Melton and Clark (concerning their share in the transaction at its commencement it is needless here to remark); Mr. Criswick subsequently sold it to Mr. Gambart, for 125*l.*; who again sold it to Mr. Lloyd, for 150*l.*; who again sold it to Mr. Isaacs of Liverpool, for 200*l.*; who again sold it to a private gentleman for 275*l.* Upon the discovery of its being a copy, the owner claimed and received back 275*l.* from Mr. Isaacs, who claimed and received back 275*l.* from Mr. Lloyd, who claimed and received back 275*l.* from Mr. Gambart. Mr. Gambart demanded from Mr. Criswick the same sum—*i. e.*, 275*l.*, which Mr. Criswick refused to pay, offering to pay back the sum actually received by him—*i. e.*, 125*l.*, and no more. The case, therefore, is to go to a jury, and no doubt there will be some pleasant occupation for “gentlemen of the long robe,” a strong “bar” being retained on both sides. At present Mr. Melton escapes “scot free;” the onus of an action against that person will lie with Mr. Criswick—and Mr. Criswick must bring it in self-defence; for no doubt he rates his character as of more value than his money. We shall see!

Mr. CHADWICK, in a printed report concerning the Female Government School of Art, has the following passage:—“The females have been so far advanced in mental power and influence as to have been lost to the service by matrimonial engagements obtained with exceeding rapidity. To avoid these losses, plainer candidates were selected for training, but they, too, have obtained preference as wives to a perplexing extent.” This note has not the recommendation of good taste, and ought not to have appeared in a serious report. If pupils have been selected because they are ugly, and have been, on that account, preferred over those who are good looking, the selection is against propriety and justice. We can hardly believe that Mr. Chadwick means anything but a joke: it is a poor joke however and exceedingly unbecoming; it may have made, and certainly has made, a very “funny” paragraph for newspapers: but thus to point out the Female Government School of Design as a place where there is a premium on ugliness is neither seemly nor wise. We can see no great difference between assailing the characters and stigmatising the countenances of young ladies who are pupils of this school: and would at all events recommend Mr. Chadwick to abstain from visiting it until the present “plain candidates” have gone off somewhere—though not to husbands.

**THE ART-UNION OF LONDON.**—This society has issued a notice that it is their intention “that every member who shall have subscribed for ten consecutive years, ending with the year 1856, and shall not have gained a prize of any kind in that period, shall be entitled to one of the porcelain busts of Clytie.” This is perhaps wise. It will operate as a compensation to those—and they are many—who have been ten times disappointed. We hope it will not be the only “new law” of the society. It is quite clear that their larger prize-holders are almost invariably obliged to be content with inferior works, merely because all works of a better order have been “sold” previous to their obtaining the power of choice. Usually indeed, choice there is none, except “Hobson’s.” We can speak from personal experience. A few weeks ago, we were requested by a gentleman residing at a distance to select for him from the Royal Academy, a picture of the value of 150*l.*, to which he was entitled as one of the prize-gainers to that amount. We found it impossible to obtain any picture of merit, of that price or

near it: in the list we made of sixteen works we considered possibly unpurchased, fourteen had been acquired previously. We were therefore compelled to purchase one of the value of 100 guineas, allowing the 45*l.* to revert to the society. Surely, this is an evil for which there might be a remedy. We see no objection whatever, under such circumstance, to the prize-holder postponing his choice to the year ensuing. Such an arrangement might certainly lead to an evil; the prize-holder might make a job of his privilege, if the choice rested entirely with him: but the society itself should determine in such cases, and so afford proper protection to all parties.

**THE NATIONAL STATUES.**—It will cause a very general feeling of depression—amounting, indeed, almost to despair—to learn that the two great national statues about to be erected at Scutari and in St. Paul’s, the former in memory of our dead soldiers, the latter to that of the great soldier of the age, are to be executed by the Baron Marochetti. We have no thought of slighting the repute of that gentleman: his powers as an artist are unquestionably of a high order: but it is quite as certain that these powers are surpassed by those of several British sculptors—Baily, Macdowell, Foley, Calder Marshall, Bell, and, it may be, one or two more. There might be a question as to their capabilities to produce a grand equestrian statue, such as that famous production of the Baron’s which perhaps has not been excelled in modern Europe. Even this, however, is doubtful; for ability can never be tested without opportunity: and it yet remains to be seen whether the equestrian statue of Lord Hardinge, now in the studio of Mr. Foley, will not vie with the work referred to. But the contemplated statues are not of this order. Of that for Scutari we at present know nothing; but it is clear that the monument to the great duke for St. Paul’s must be of a kind especially suited to the genius of either of the British sculptors we have named—and few who have seen the three statues of Hampden, Clarendon, and Falkland, will hesitate to believe that the task might have been safely entrusted to either of the three artists who produced them. But while we unhesitatingly affirm—and believe that our opinion will be confirmed by all the artists of Europe—that several of our sculptors are superior to their rival, M. Marochetti, we respectfully contend, that, if the fact were otherwise, our NATIONAL boons to sculptors should not be given to a foreigner. Under circumstances of such heavy discouragement, how is it possible that the art can flourish in England? Occasions for its promotion are sadly too limited. It is but rarely a sculptor has “a chance” of producing a great work. We have so often commented upon this topic, that it is needless to revert to it now. The sculptor’s difficulties are many; his encouragements rare; and his successes, consequently, few. It is the duty of government to make them for him, and not to withhold them from him when they do occur. We know that patronage abundantly blesses the Baron Marochetti; and we know also that the sculptor of “Eve,” and a dozen other works that may be classed with the finest productions of the antique, is without a commission—except for busts; surely such things ought not to be.

**HER MAJESTY’S NEW YACHT, “THE VICTORIA AND ALBERT,”** is now finished, and will probably be first used for the conveyance of Her Majesty and his Royal Highness Prince Albert, the Prince of Wales, and the Princess Royal, to Boulogne; (or Ostend) *en route* for Paris, on a visit to the Emperor and Empress of the French. She is a roomy, light, and elegant vessel, and does infinite credit to the designers and builders; the quiet and neat elegance of her internal arrangements, and the good taste displayed in the decorations and fitting-up of this vessel, leave nothing to be wished for. Great credit and praise are due for the excellence and beauty of the maple-wood fittings and relievo leather decorations in the cornices, &c., for which we are indebted to the taste of the Hon. Capt. Denman, Mr. A. Walker, Messrs. Wakeling, and to Mr. F. Leake, who has made new designs and models for the cornices, &c., and produced them in their

beautiful relievo leathers, enriched with gilding. On their being submitted to Her Majesty and his Royal Highness the Prince, they expressed themselves especially pleased with the union of the emblems of England and France as a fitting decoration for their yacht on her first trip to France on the mission of union already ratified by the people, the navies, and armies of both countries,—and long may it continue.

**ORNITHOLOGY.**—We have had an opportunity of inspecting, at No. 57, Pall Mall, where it is exhibited, a unique collection of ornithological specimens, constituting a museum, containing almost every variety of birds, and consequently amounting in number to some thousands. All the birds are adults, and in the finest plumage; but what strikes the visitor beyond all else is the very superior manner in which they have been preserved. In not one instance can be seen the slightest blemish. The hues of the plumage are most brilliant, and the set of the wings perfectly natural. Of this collection we cannot speak too highly. It should be visited by all naturalists.

**VIEWS IN THE CRIMEA.**—There are now being exhibited, at Messrs. Day’s, Gate-street, Lincoln’s-Inn-Fields, a series of drawings, fifty-two in number, by Carlo Bassoli, an artist, who lived some time in the Crimea, under the immediate patronage of Prince Woronzoff, when Governor-General of New Russia, Bessarabia, and the Crimea. It may therefore be supposed that as the opportunities offered in such a position would be unusually favourable, that these views are strictly accurate. Among the most strikingly beautiful are “The Entrance to Sebastopol from the Sea,” “Fort St. Nicholas seen from Fort Alexander,” “General View of Sebastopol from the Tower d’Incendie, in the centre of the town,” “Remains of Genoese Forts at Inkerman,” “Prince Woronzoff’s Palace at Alupka,” &c. The drawings are executed in body colour, with great sweetness and delicacy. The series is intended for publication, and it will be very complete, as showing the Crimea before the commencement of the war.

**MADemoiselle ROSA BONHEUR.**—On the evening of the 17th of June, a select party of distinguished artists and amateurs, among whom were the Marchioness of Waterford, Earl Grey, the President, and several members, of the Royal Academy, assembled, by invitation of the committee of the French Exhibition, to meet Mademoiselle Rosa Bonheur at the gallery in Pall Mall, whither her great picture of “The Horse Fair” had preceded her a few days. Of the lady artist herself, who now deservedly takes her place among the very first painters of any age in her peculiar department, all that need be said in the way of her personal appearance is, that she is quite *petite* in size; her features are regular, very agreeable, and sparkling with intelligence. Her large picture would be a wonderful work for any painter; but as the production of a female it is marvellous in conception and execution: one has only to imagine a group of ten or a dozen powerful Flemish horses “trotted out” in every possible variety of action, some of them led by men as powerful and wild-looking as themselves, and he will then have some idea of the composition of this picture. The drawing of the horses and their action is admirable; one especially, to the left of the spectator, is foreshortened with extraordinary success. The colouring of the animals is rich and brilliant, and is managed so as to produce the most striking effect. Mademoiselle Bonheur’s stay in London was only for a few days; she left it, we understand, to start at once to seek new subjects for her pencil among the Pyrenees.

**TESTIMONIAL TO AN ARTIST.**—The committee of the Exeter Training College for Schoolmasters have just presented Mr. Gendall, of Exeter, with a handsome piece of plate, to mark their sense of his gratuitous services to the students of the college, Mr. Gendall having, during several months, given them instruction in various branches of drawing, &c., the result being that no fewer than sixteen prizes were awarded to his pupils by the examiners from the Department of Practical Art in London.

**THE NEWSPAPERS** of the past month announce the deaths of two well-known artists: one, Mr.



E. Williams, senior, the landscape-painter, who died at an advanced age at his residence, Castlenau Villas, Barnes, in the full possession of all his artistic powers, almost to the last, evidence of which is seen in the three pictures exhibited by him at the Royal Academy during the present season. Mr. Williams was the father of several clever artists, some of whom are known under their proper names, and others bear the *noms de guerre* respectively of Bodington, Sidney Perey, and, we believe, A. Gilbert, and Montague. Mr. C. Brocky is the other painter whose death, on the 8th ultimo, was recorded: his figure subjects were always of a pleasing character, and frequently they showed qualities of Art approaching to an elevated order.

THE SOCIETY OF NOVIOMAGUS.—This Society, which consists of a limited number of Fellows of the Society of Antiquaries, had their anniversary meeting at Guildford on the 30th of July. Its meetings are rather of a social than a philosophic character: nevertheless, upon all occasions of assemblage the members are bound to bear in mind that information may be derived from enjoyment, and that the truest pleasure is that of which knowledge is the fruit. The party visited the ancient houses of Sutton and Losely, the venerable remains of St. Catherine's Chapel, the Roman Camp on Farley Heath, and other places of local or general interest: among the guests was the venerable John Britton.

MR. CALDER MARSHALL, R.A., the distinguished sculptor, during a recent visit to his native city, Edinburgh, was entertained at dinner by his brother artists and his fellow citizens. They are, as they may rightly be, proud of the high reputation the sculptor has acquired, and of the honour he has thus conferred upon the country whence has issued so many great men.

LORD WARD'S fine collection of pictures by the old masters is now open to the view of the public, his lordship having, with a liberality most creditable to him, placed it in the Egyptian Hall, Piccadilly, for this purpose; the exhibition is perfectly free, nothing more being required from the visitor than to enter his name in a book when he enters.

THE STATUE OF THE LATE SIR ROBERT PEEL, by Mr. Behnes, has been erected in its place of destination, at the west end of Cheapside. It stands on a plain granite pedestal, and has an imposing effect.

THE LORD MAYOR'S VISIT TO PARIS is to be commemorated by Art. We learn from the *Literary Gazette* that "a French artist of repute has been requested by M. Delangle, in the name of the Municipal Commission of Paris, to paint a picture of the banquet offered on the 9th ult. to the Lord Mayor and the members of the corporation accompanying him. The scene of the occasion was the *Galerie des Fêtes*, the noblest banqueting-room, perhaps, in Europe."

MAPS OF THE WAR.—The activity of our geographers keeps pace with the important events that are daily taking place in the East. Mr. Wyld has just published a new edition of his large map of "Sevastopol, and positions of the Russian armies to Baktchi-Serai;" another of the country between Anapa and Caffa, including Kertch and Arabat; another of the Sea of Azov, with the surrounding shores; and a small one, from sketches by Lieut.-Col. Vaughan, of the Mamelon and new Russian defences, with the siege works of the allies. These maps should be well studied by those desirous of becoming acquainted with the positions held by the hostile parties; they are very clearly engraved. Mr. Stanford has also brought out new editions of his "Bird's-eye view of the Seat of War in the Crimea," a large map carefully coloured; one of "Sevastopol and the surrounding country," with the positions of the Allies and their opponents up to June; and one of the Sea of Azov, compiled from English, French, and Russian documents: these maps will also be found worthy of reference and study by all—and who is not?—desirous of tracing the course of the war.

THE FRENCH EXHIBITION CATALOGUE.—Mr. Pierce, of Jernyn Street, is the manufacturer of the Stove engraved in our last Part as the work of Mr. Pearce.

## REVIEWS.

ON SCHOOLS OF INDUSTRY. By CHEYNE BRADY, M.R.I.A. Published by HODGES & SMITH, Dublin.

This pamphlet contains the substance of a paper recently read before the Royal Dublin Society. Mr. Brady offers no new suggestions with reference to schools of industry, nor are such required; all that is wanted is to impress the public mind with the importance of carrying out the systems which have hitherto been promulgated, and found to work well when put into practice. In his lecture he reminds his audience of the course of instruction pursued in some of the continental schools, where the pupils attend classes in that particular branch of trade which they purpose to follow: and this seems to be the point to which he wishes especially to direct the attention of those concerned in the management of industrial schools. The manufactures of Ireland he admits to be at a very low ebb, and although the industrial schools recently established there are doing much to remedy the evils arising from centuries of neglect and indifference, and the schools instituted by the Board of Education are doing still more for the country by combining literary teaching with industrial training, it will require no ordinary effort on the part of the friends of Ireland to raise her to something like a level, in the manufacturing arts, with the sister kingdoms. What Ireland wants at present, to quote from one of his Irish correspondents, is "skilled labour of the ordinary kind; Ireland is not yet ready for talent in design." Mr. Brady in a few words sums up the whole matter as it regards his country:—"We possess abundance of natural means of progress, abundance of raw materials, and we are undeniably gifted with one raw material peculiarly characteristic of Ireland, and capable of unlimited development, and that is, intelligence."

"Now this abundance of raw material, and abundance of natural ability, want practical application. We require to be taught skilful industry in converting our resources into valuable productions; we lack instruction in directing our natural intelligence to a useful purpose."

"There is a baneful feeling permeating every rank in the social scale in this country, which fetters the exertions and undermines the foundations of industry; and that is—a dependence upon others, a seeking for extraneous assistance."

May not, we would ask, half the social evils and miseries of Ireland be traced to the absence of a self-relying feeling, and to a spirit which, instead of working out its own independence, is continually crying out, "Come over and help us?"

GLAUCUS; OR, THE WONDERS OF THE SHORE. By CHARLES KINGSLEY. Published by MACMILLAN & Co., Cambridge.

We cannot tell why Mr. Kingsley should omit the "Rev.," and announce himself as plain "Charles Kingsley," on the title-page of this book, for its contents would do honour to any churchman, and add, perhaps, the freshest leaf to the author's chaplet. We have never enjoyed a sea-side book so much: it has gone forth with us in the morning, and reposed beneath our pillow at night; we have read it to ourselves, silently, and to those we love, aloud; we have charmed away headaches, and caused even the heavy heartaches of this grief-laden season to be forgotten, by repeating the "bits" and "snatches" with which the little volume abounds—"bits" of nature and of knowledge—"snatches" of poetry and sunshine—that illumine page after page with the full-heartedness that Mr. Kingsley throws into his subjects. As to ourselves, we have determined on an "aquarium;" but during our visit to the sea-side this autumn, if we do tumble off the rocks while seeking the "actiniae," with which, "under the sea" (water), we mean to make ourselves a "living flower" garden, we must blame, even while we thank, the author of "The Wonders of the Shore."

A SABBATH AT HOME. Published by ARTHUR HALL, VIRTUE, & Co., London.

As the author has not placed her name on the title-page, we will not mention it, although it is undoubtedly the most sanctified of her works, and will long find its place where she desired it should be. We quote a few lines from the introduction, assuring our readers that we have never taken up a volume more richly fulfilling its intention.

"A short pious book, such as may lie on the coverlet of a sick man's bed, within reach of his weak hand; or on the window-seat, beside a decrepit woman's easy chair; or on the table, to be taken up and laid down by the daughter or wife who smooths the pillow, and watches the moment

for giving the cordial; or by the nurse, with her foot on the rocker of the cradle; or by the sole guardian of the lone dwelling, while all the other members of the family are in the Lord's house keeping holyday;—is what is here intended."

We anticipate a large circulation amongst the Christian public for this volume, and hope that soon it will come forth in a cheap form, so as to rest beside the Bible in every cottage through the QUEEN'S dominions.

THE SKYLARK. Written by JAMES HOGG. Composed by LADY COTTON SHEPPARD. Published by BOOSEY & SONS, London.

The object for which this song is published is, as none of our readers, we believe, will be inclined to deny, a sufficient apology for a departure from our usual course in noticing it. It is published "for the benefit of the Royal Asylum of St. Ann's Society, towards a special election of the children of officers who have fallen at Alma, Balaclava, and Inkerman, who may unfortunately become applicants." The Ettrick Shepherd's words are set to a very simple and pleasing melody, in a key and a compass of notes which any young lady's voice may command: it is an exceedingly pretty drawing-room song.

THE EMIGRANT'S LOST SON: OR, LIFE ALONE IN THE FOREST. Edited by G. H. WALL. Published by G. ROUTLEDGE & Co., London.

This tale relates the adventures of a young lad who, having accidentally separated himself from his family, a party of emigrants, in a vast forest of Guiana is left for several years to meet his fate as he best may. It is not a Robinson Crusoe kind of story, nor one of "hair-breadth escapes in flood and field," but rather an introduction to the natural history of the country: the narrative is interesting, and written in a sound, healthy spirit, calculated to improve the heart and the mind of the young reader. We half suspect Mr. Wall's labours have gone beyond the mere editing and a well-written introduction, but if not, he has done the work of preparation for the press most carefully and judiciously.

RECOLLECTIONS, POLITICAL, LITERARY, DRAMATIC AND MISCELLANEOUS OF THE LAST HALF CENTURY. By the REV. J. RICHARDSON, L.L.B. 2 Vols. Printed for the Author, by SAVILL & EDWARDS, London.

Mr. Richardson's career has not been altogether in unison with his sacred vocation, but this may have been the result of circumstances rather than choice. Connected for more than a quarter of a century with the "leading journal of Europe," and for a still longer period with some one or other of the public press, he may be said, to use his own expression, "to have been in contact with all sorts of men." His "experiences" of some of these gentlemen are certainly very curious; managers, actors and actresses, prize-fighters and coachmen, felons, and smugglers, peers and "parliament men," heads of colleges and college chums, editors and aeronauts, *cum multis aliis*, are the heroes of these pages, which will amuse, if they do not edify, a certain class of readers: our own estimate of the excellence and worth of human nature has not been increased by the perusal of these "recollections;" but a man who mixes much with the world—we do not mean the fashionable, but the world at large,—as Mr. Richardson has done, must necessarily be sometimes found in strange companionship.

HANDBOOK OF DORKING. With numerous Illustrations on Wood and Steel. Published by J. ROWE, Dorking; G. WILLIS, London.

Within a radius of one hundred miles from the metropolis, is scarcely to be found a prettier and more picturesque locality than the neighbourhood of Dorking: we would recommend some of our landscape-painters to run down this sketching season, with this guide-book in their hands, which will point out to them where they may meet with some of the most charming "bits" of scenery. There is here abundant material for the pencil.

QUINTUS HORATIUS FLACCUS. Published by BELL & DALDY, London.

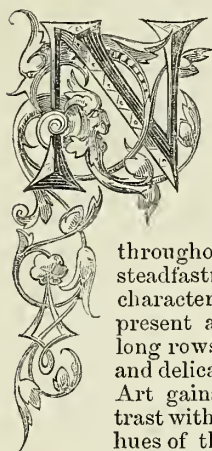
We would have given, years ago, even out of our limited supply of pocket-money, a round sum for this edition of Horace; he was always a great favourite of ours, though he occasionally gave us no little trouble to put him into decent English. This is the edition known as Maclean's, with numerous engravings from designs by Mr. T. D. Scott, illustrative of some of the images which Horace, like many ancient poets, drew from works of Art.



## THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1855.

THE  
SCULPTURE AT THE BEAUX ARTS.

or the least interesting feature in the display of modern Art in the Beaux Arts building in Paris is the fraternity there existing of sculpture and painting. The statues, arranged as many of them are, at architectural points throughout the interior, add a steadfastness and solidity to the character of the exhibition, and present a happy variety to the long rows of vigorous, glittering, and delicate pictures. The former Art gains in purity by the contrast with the gorgeous and varied hues of the latter, which, in turn, is enhanced in richness by the

other's monochrome unity. That this is the most advantageous mode of arranging sculpture, *per se*, we do not hold; but—short of a thoroughly studied arrangement of works of this Art, with every advantage of means, as regards ample space and precise adaptation of light and surrounding colour (of which we know not a perfect instance *anywhere*)—this intermingling of the two Arts is one of the best principles that can be acted on, and it would be well if our Royal Academy would turn its attention towards placing some of the lighter works of marble, in their annual exhibition, in the centre of the larger of their painting apartments, instead of dooming, year after year, in spite of out-door remonstrances and in-door convictions, the noble and enduring Art of sculpture to a dungeon which is a disgrace to the institution!

Much may be suggested to the lover of the decorative effects of sculpture by attention to its present display in the Beaux Arts, some beneficial results of which, we hope, may be brought to bear in this country. There is not much to be actually copied in regard to arrangement in the Beaux Arts, but there are the germs of much improvement. Perfection is not to be expected in a building improvised with almost the rapidity of a tent. The Fine Arts are little more than bivouacking at present in the Allée Montaigne.

A prominent feature of the present noble international Exhibition of Fine Arts in Paris, is the opportunity it affords to view, within short compass, the artistic merits of all countries; and this applies to sculpture, nearly as much as to the sister Art. As in special national exhibitions we are inclined to contrast the efforts of individual artists, the display of modern sculpture in the Beaux Arts is on so large a scale that comparison naturally takes a wider range, and regards the various national and other styles rather

than the separate works of individuals. This view presents itself to every observer as he roams in succession through the several apartments dedicated to French, Roman, Milanese, Prussian, German, Belgian, and British Art. The short space we have at present will naturally confine the brief observations we offer within these bounds, and will supersede allusion to individual artists, except in as far as they characterise a style or a nation. We would here remark that styles, though frequently national, and so to be characterised as the "Greek school," the "Roman school," are by no means thus perfectly expressed; that there are many exceptions, especially in modern times, in which every day increases the amount of intercourse and interchange of mind, feeling, and knowledge. Thus, in many cases, you may find the influence of an individual genius, or of a school, wandering far beyond its own country, and shooting up offsets as novelties in other spots where its novelty is only that of place, and not of fact, while in other cases national bias seems to have bent to her will a power of Art not originally of the phase it presents. All new lights as regards styles of Art are to be hailed as adding more to the common stock of reflected rays, for all are good that spring direct from Nature, which produce beauty, and do not abuse their powers by making "the worse appear the better part."

Something of the thought expressed by these last words cannot but arise when we contemplate many of modern French works of sculpture, more particularly of what may be called the school of Pradier. This remarkable artist has been removed by death since the Exhibition of 1851, in which he was but very inadequately represented by the works of his it contained. Being however considered the greatest of their sculptors, he on that account received one of the scantily-given Council Medals for sculpture at that time, instead of the author of the "Premier Berceau," or the group of "Eve and her Children," which has now deservedly achieved an European reputation, and was superior to any of the works of Pradier shown on that occasion.

Neither of the two great exhibitions, viz., that of 1851, or the present one in Paris, have thus adequately illustrated the genius of this artist, for the regulation that the works of *living* artists alone should be admissible into the present one in Paris, has debarred the lover of sculpture from the sight on this second occasion of a suitable collection of his statues. This is the more to be regretted as there appears to be no place in Paris where a full collection of his larger works is to be seen, although the shops of decorative formative Art teem with his statuettes. (We are here glad to be able to point to an individual Art-fact in our own country to set against the many in which we are at disadvantage in comparison with the French, in that better fortune has occurred to works of our revered Flaxman, which have found a home at the University of London.) As regards the larger works of Pradier, with the exception of two or three life-sized statues in the Louvre, a few in other collections, and several public statues, one would have to traverse the cities and public places throughout France to gain a suitable conception of the works of this most prolific artist, who appears to have had a facility with his modelling-tool and chisel equal to Rubens with his brush.

Perhaps there may be other points in which he resembled the great Peter Paul, for his imagination wandered more freely in the isles of Circe and Calypso than in purer regions; yet not the less (but, truth

to say, the more for this) were his works appreciated in gay France. A new statuette by Pradier was an attraction to crowds of the fashionable, and the fair Parisian dames would hang enraptured over a new Bacchante wreathing her lithe form under the united influence of coquetry and wine, with a delight that would hardly be expressed here, except for a new invention in the toilette! Pradier was the modern Anacreon, or Ovid, of sculpture, and, as respects originality, has greater claims, in the lighter moods of the Art, than Canova himself, who in some respects, especially of execution, was a kindred spirit. But Canova's Art, great as his powers were, was in some degree a weaker, more decorated, and somewhat affected version of a Greek original—a sort of Pope's Homer—while Pradier's works were more solely concocted between French nature and himself.

In French Sculpture (much as from time to time it has modified its character and changed its mode of execution) there has always been present an ornamental character, a looking at the human form in a decorative point of view, and this has ever been kept alive by the large public use made in Paris of statues and groups for this purpose. Contour of line is one of the first essentials for decorative works, and the various styles of architecture that have prevailed in Paris, having chiefly been of the florid kind, a similar character has been much impressed on the national sculpture, which has thus been turned towards many subjects that we deem (in our purism, mayhap) not suitably admissible in Art, as it cannot but be allowed that such yield with the most facility the more exquisite combinations of contours and lines. Etty's subjects were dictated by his love of colour. Pradier's, maybe, greatly by his love for beautiful and varied lines, and graceful convolutions.

But although the actual work of this sculptor's hands finds no place in the present exhibition, the stamp of his art is visible throughout a large portion of the French works there displayed; and it may be noticed, as usual in such cases, that, in studying and refashioning the elements of his type and idol, the neophyte has not unfrequently retained the coarser grains, while the finer have slipped through and escaped. Thus it cannot be gainsaid that a large portion of the works of modern French sculpture is not addressed to the higher emotions. As "strong expression" is said to be made by "strong impression" so you cannot help recognising what was the tone of the artist's thoughts when he was producing his work. Sculpture should never raise a blush,—and nothing is purer than a nude marble female statue if purely thought, but there are not a few of the modern French works of sculpture in the Beaux Arts to which you would more than hesitate to introduce a pure English girl. And this does much mischief to Art in our eyes, for inasmuch as such unattired statues (objectionable as regards feeling) exist—the really pure ones become undeservedly mixed up in the same category, merely because they are nude, although in truth as far removed, in essence, as light from darkness. Thus by far the most exquisite, and purest—we hold, *when purely treated*,—subject in Art, viz., the nude female figure, becomes, in some sort, to be tabooed, and sculpture is banished from her most refined region of executive excellence.

It has been said that "nothing is wrong in Paris but what is ungraceful," and on this saying, whether true or false, a large portion of the works of the school of Pradier are a commentary. The shops of *objets d'art*, in the Palais Royale, the passages,



and the Boulevards, swarm with little coquettish elves in bronze, porcelain, and plaster, that are anything but pure in sentiment, though it is impossible not to recognise their extreme beauty as works of imaginative grace, and executive skill. It is from this class of sculpture presenting itself at every turning in Paris that it thus unavoidably attracts observation as a national feature, and by no means from its being the only kind of sculpture in which our French friends excel. There exists in the present exhibition ample proof, among the beautiful and varied works contributed by French sculptors, that the purest taste can be wrought out by their minds and hands, and we could specify several works which cannot be exceeded for natural modesty and simple unaffected grace.

There is another class of Art yet in which the French modellers are very proficient, to which the name of "bravura" is well applied, which are chiefly martial and picturesque, and are associated with horses, dogs, &c., and make their appearance chiefly in bronze, either as small works for the decoration of apartments, or on a colossal scale, in the open air, for public places. Of the latter class we had several examples, chiefly of equestrian groups, in the Exhibition of 1851, from foreign artists, where, though they were good of their kind, they received far more estimation from the novelty of their scale and treatment than they were artistically entitled to, or than they obtain in Paris, where this class justly receives but its appropriate secondary place in public regard.

In regarding in contrast the several schools, there are no two that yield perhaps wider differences than the modern French and Roman schools: the former taking flight in every direction in the search of new and startling effects, and the latter chiefly resting its faith and hopes on the solid rock of ancient Art. Thus does the school of Rome assert its usual classicity in the Exhibition, and, with few exceptions, the works it contributes bear the stamp of having been created not far from the Vatican, of whatever nation may have been the adolescent or mature hand that has produced them; indeed, there is a power about ancient sculpture that seems to bend to its habit of thought any genius, however originally strong, that long resides amid its triumphs. We hardly know whether this be a subject for gratulation or the contrary. In some cases an original strong current of genius, powerful enough to work a new channel for itself through the Tempean vale of Poetry and Art, has been absorbed into an ancient bed, and failed to work out its peculiar mission: while in others, where no original genius of high order may have existed, by assiduous study in Rome and constant familiarity with the best ancient examples, the student has at last succeeded in producing works—somewhat partaking, it may be of the character of "rifaccimenti," but still beautiful—which he might not have effected under other conditions.

But Rome is a storehouse of beauty and excellence in Art, and the great Thorwaldson, whom the Germans claim as their own, as being of the Teutonic race (a Dane), was of her school, in as far as there receiving his education and perfecting his style. His best works are, however, of his own stamp. They are classic, almost Greek in their simplicity, but they have superadded ever somewhat of his own northern freshness. He was, as it were, a vigorous Teutonic graft on a Greek tree. His "Saviour and Apostles," his "Night and Morning," and his "Venus with the Apple," are, though

expressed by classic means, yet his own in spirit. He did not join in the thought expressed by Canova, "that he wished in his works to restore the gods to their pedestals!" Still he steered close by classic rules in forging his own ideas. The modification of this school on the antique, is perceptible in various of the contributions from Rome. No nobler model can be followed by the student of pure classic simple Christian Art. He is the Overbeck, Schnorr, and Cornelius of modern classic sculpture all in one.

From these we turn to the lighter works of the Milanese school, which are characterised by graceful fancifulness of thought, a Bernini-like ingenuity of treatment, and great craftiness of execution. Classic repose is rarely sought, and nature is followed more in her gayer and somewhat frivolous moods than in those which may be thought more adapted to the enduring character of the art. Still, however, the artists of this school keep close to nature, and in their execution go beyond almost all other works in the minuteness of their details. Their attention appears, however, to be more directed to create wonder and surprise, by new effects and attempts, than to abide by simplicity. Of this class of effects were the "veiled figures" which attracted so much attention in the Exhibition of 1851, and which were revivals of an old fanciful idea—of which two or three remarkable ancient examples exist at Naples. Such take their rank, in matured judgments, more with fanciful and pleasing ingenuities than among fine works of Art. The works contributed by this school are, however, some of them, much higher than to be thus characterised. Most, indeed, partake of qualities that are nearer akin to fanciful conceit than, perhaps, the productions of any other school. There is, however, much done and much promised in them.

The schools of Prussia and the various German states have much in common, and deserve a mention so extended that anything like justice is hopeless within so short a space as can be afforded here. We have, however, frequently from time to time done our best in this Journal to illustrate by engraving and letter-press the progress and triumphs of these schools, for which all lovers of pure Christian Art, dignified and simple, vigorous and self-sustained, delicate and full of feeling, must have especial regard. Without losing sight of Classic Art, they yet roam into the most remote and fairy-like regions of cloud-land and spiritual fancy, and anon they descend, and illustrate with the most exquisite simplicity, the humble charms of inner domestic and peasant life. Nothing is too large, too wide, too liberal, or too expanded for the German Art-soul; nothing too small for its microscopic attention. Of all the present schools of Art, as far as the varied fields of imagination are concerned, they take the widest range. There is much in their character most apt for English appreciation, by which our own bark of Art may be steered without greatly altering the helm.

In our hasty glance we next turn to Belgian Art, and find many merits both of conception and completion to admire. Its historic statues claim especially admiration, and more than one comes up to the *beau idéal* of this class of Art. The poetic examples of this school fall little behind the heroic in excellence, and in the execution of the graces of children they are especially happy.

In remarking thus on the works of the various schools, we feel the cursory notice our space will afford at present to be wholly inadequate to the subject; perhaps, however, after the distribution of the medals,

which we trust will illustrate truthfully the best points throughout the exhibition, we may recur again to the works of sculpture in the Beaux Arts more individually. We take, however, this opportunity of adding our adhesion to a general English feeling, that the distribution of medals internationally is a matter in itself almost impossible to carry out satisfactorily. In all cases such awards are embarrassing, even under the most simple circumstances, but where great diversity, as regards the national appreciation of such distinction exists, the subject is surrounded with increased difficulties. As regards our own national character, it is averse to decorations. Employment, and present and future appreciation, are what spur our artists. In scarcely any case are those decorations much appreciated which are so welcome on the continent, and we believe this feeling is increasing with us.

We next allude to our own works of sculpture, and we trust we shall be excused for utilising some of our remaining space, in drawing the attention of our readers to the very different state under which sculpture has its being, abroad and here.

The British school of sculpture has no reason to regret its forming part of the display in the Beaux Arts. It was necessarily small, as the sending of busts was not pressed, and the encouragement for the more poetic branches of this Art in England is lamentably limited. The works are also somewhat crowded. The French authorities having been little acquainted with what had been done in this country in the Art, but little space was expected by them to have been demanded for this purpose. Notwithstanding these disadvantages, our small collection for its extent, fully holds its ground with that of other nations. We were well aware of the good position which the United Kingdom held in this respect, long before the exhibition was contemplated. One of our grounds of satisfaction in the scheme was, that it would afford an improved field for comparison, and we are not disappointed. It is true the critical lover of Art and concentration might wish a third of even our small collection away (this however, applies equally, to the larger collections of other nations); but as regards the rest of our works, they will bear comparison, without disadvantage, with the best analogous works of other nations. In originality of conception, in mind, in choice of subject, and in intellectual beauty, the works of the United Kingdom are fully on a par with those with which they will be most readily compared—those of France. In general refinement of sentiment they are their superiors, and it is in decorative qualities and execution alone, and in numbers, in which our works are surpassed by our near neighbours. The French have themselves been heard to express, in reference to our female statues, "We model the bodies better than you, but we yield in the faces"—*mais les Anglaises, comme elles sont belles!*—gracefully qualifying their admission by flinging a chaplet at the feet of English beauty.

The French, as a school, appear to rely, in male works, most on martial and vigorous display of muscle and attitude, and in their female works on corporeal beauty of limb; while simple, powerful repose is more the character of English male statues, and delicacy and purity of sentiment of the English female ones. It was a saying of Chantrey, that "the English did not comprehend well corporeal beauty, but that it was through the *affections* that the public were to be reached;" and as regards the latter observation, no change can be desired.



The English works are in great degree responsive to this observation, and there are few of the English female statues that do not appear representations of beings good, and amiable, and virtuous, as well as beautiful. There is much, however, to be learned in the Beaux Arts by the English student of sculpture, especially perhaps from the French, German, and Belgian works, because he has had less opportunities of consulting these than the antique, or those works that bear especially the antique stamp, and we would especially remark this as regards drapery.

Doubtless nothing in Art is so high or so important as the human expression and form; all other matters of detail are but accessories, and the higher in character a work of Art is, the more all these are kept so. Yet as man was born to be a clothed animal, drapery of a simple character may in some sort be said to be his natural plumage. Statues exist, even with much drapery, in which the eye does not seem to lose any of the form it covers; and well-informed folds may even enhance and illustrate the action it is combined with. One quality it possesses may even stretch beyond that of the nude form itself, inasmuch as it informs the eye of the antecedent position of the figure or limbs, the change from which to the one portrayed has been the author of the precise folds and arrangement fixed in the marble. It thus makes a note of the immediate past, and may fancifully be said to answer one of the dilemmas of the ancient sophists,—that “there could be no such thing as motion, for a thing must be either where it is, or where it is not!” The ancients evidently had a great consideration for drapery, and the finest examples remaining demonstrate their extreme felicity in making its folds and light and shadow illustrative as well as secondary. When Praxiteles made two statues of Venus, one nude and the other draped, those to whom he gave the first choice selected the draped one, which we cannot suppose would have been the case had it not retained the most perfect appearance of vitality beneath its vestment.

That drapery is an arduous study is illustrated by the observation of one of the Carracci, that “the human figure could be learned by rule, for its elements were definite, but that drapery could never be wholly comprehended in study, as it was infinitely various.” Thus, there has ever been great variety in draperies. Even among the Greek works, we could point to several different styles; and in our own country what works of execution in Art can evince greater diversity than the draperies of Roubilliac and of Chantrey? The drapery of Roubilliac has, with beautiful execution, all the flutter of the Bernini school, and even Bacon in some degree followed in the same track. Chantrey took a wholly opposite course, and has the merit of having thought on this point wholly for himself, and this is no little praise of success. For busts, probably his drapery was the best that has ever been associated with such works; simple, natural,—giving a hint of the costume of the individual, and illustrating the turn of the head on the shoulders with just sufficient detail to be perfectly satisfactory without attracting attention from the features. Thus far was his drapery admirable, but his style lacked dignity and vigour when applied to statues. It was not conceived in a manner sufficiently masculine and comprehensive for this purpose, and we believe that his style in this respect has done harm to the English school, for his success caused him to be much imitated.

His was a drapery of masses, with little artful catches and touches introduced, and not a drapery of lines and contours. He was a keen student of nature in his especial walk, and of these little artful natural breaks and details he had a great store and variety, and the ease with which, with these, he could break up and enhance great masses, in themselves intrinsically awkward and ill-designed, induced him to leave his larger forms often incomplete and inartistic. The consequence is that in his bronze works, where the lesser touches and artifices are lost, and the grand contours alone are presented to the eye against the sky, as in the Pitt in Hanover Square, and the George IV. in front of the National Gallery, the effect is not satisfactory.

The truer style of drapery, and that now gradually and chiefly followed by the best artists abroad, but not widely enough, as yet perhaps, regarded in England, is that of Raphael and Thorwaldsen, these two great men resembling each other in this respect as far as their different Arts allow. The latter is the greatest modern master of sculptural drapery. His folds depend on no little artifices and touches for their perfection, and his science of arrangement is equally effective at a distance, as close in one material as in another; and it will be observed that his is a drapery essentially of lines and contours, of simplicity not of artifice, of knowledge and not of wavering, of boldness and not of timidity. The German and Belgian schools also afford some excellent examples of their acquaintance with the true science of fine draperies, and of their capability to work them out. In historic figures they do not hesitate to present honestly and boldly the long pipe-like folds from shoulder to heel, line after line, which our artists are too inclined to break up artificially, and they appear to pay more attention to the gracefulness of the transverse section of their folds, without which drapery can never be thoroughly good; that is, supposing a draped figure were cut across in any part, its outside edge should present graceful and precise lines.

As a school, the German and Belgian draperies of a full and large character have the pre-eminence among the northern schools, while in their lighter ones the French are at least their equals. We are certainly deficient in these respects, and especially in the smaller detailed draperies used in ancient times, as well as now, to contrast with the smooth surface of the naked form; we lack much of the lightness, variety, and detail of the school of France.

We have laid so much stress on this branch of Art—drapery—because it will occur, on a sufficient intimacy with the national schools exemplified in the Beaux Arts, that it is the sole point on which short-coming to any extent is evidenced on our part. Indeed, taking the various schools in their totalities, we deem it perfectly marvellous that the British works of epic and imaginative character stand their ground so honourably as they do, considering the vast comparative disadvantages under which the followers of the higher branches of sculpture labour in this country.

A few sentences will be sufficient to illustrate this, as regards the constitution of encouragement of this Art in France, to which we will in preference allude, inasmuch as those who visit Paris on the occasion of this exposition, and take interest in this subject (to which effect we have seen a suggestion from the highest quarter to the Society of Arts) will have full opportunities of verifying our words on this grave question, and we trust of urging the result to a practical effect.

Without adverting to the advantages for general high Art-study in Paris, or the additional means which the government affords for prosecuting such in Rome, we would confine ourselves to the superior advantages held out to the artist who has prosecuted his studies so far (the artist never ceases to study) as to produce a fine work in plaster. Such, if really remarkable, is sure of being ordered by government, or the artist has, not tardily, other sculptural work, wanted at the time, given him to execute. In the case of the figure itself being commissioned, which is most probable and usual, government supplies the artist at once with marble and an atelier to work it in, relieving him not only from the risk of the block, which is no trifling affair, but also giving him such an apartment, with fitting rooms and appliances, as could not be obtained here for 50% or 60% a-year. What would not some of our young sculptors of genius give for such a chance?

The British public knows little of the difficulties which the aspiring sculptor has to contend with here. His position in this Art is far different from that of the neophyte in the sister Art of painting, who, with his canvas and colours, can set to work at once in his art of production: but every operation of the sculptor is attended with considerable expense. The difficulty of obtaining a ground floor, requisite on account of the weight of his materials, with a proper light, a suitable wide access for his marble, for unfortunately a plaster statue, however good, attracts little attention here; the expense of his marble, which for a seven-foot figure costs but little short of 200%, and more, perhaps, if the risk of its turning out badly, and to be rejected, be taken into account; the cost of scale-stones, and instruments for pointing, even if he carves it all himself; and even short of this, the mere turnabout pedestal for modelling his figure on in the first place, and other appliances, such as its necessary supports, and the casting it in plaster before it be referred to marble, are no trifling items of expenditure. Then, whenever he has to move his marble, in which he has to deal with tons of weight even in a life-sized statue, and for which he must have assistance and lifting machines, expense is entailed on him at every move. These are trifling matters to a large builder, but to the commencing sculptor they present difficulties which, in many cases, are insurmountable, and stay on the threshold of their entrance into the temple of fame perhaps not a few “mute inglorious” Flaxmans. If the sculptor has no patron, and we cannot bring to our recollection one at the present time for sculpture who is at all analogous to the late Lord Egremont, he subsides probably after a few struggles into a lower branch of Art, or feels it his duty to quit it altogether.

A fortunate and prompt chance, or funds of his own, which are rarely at the disposal of the young sculptor, to enable to wait the result of continued and repeated efforts, by which at last he may force himself on a tardily responsive public, are thus more the elements of success in this Art in England than mere genius. Government does nothing for him; it employs no one who has not forced himself into a position; it makes no opportunities; and we regret deeply to have to say, that when these do occur, which they do rarely in the course of events, it does not always make a righteous use of them. Nevertheless, we hold it to be not only its duty to make use of such occasions when they occur, so as best to foster native talent, but to search out new means of doing so; to discover the deserving



in their seclusion; and to cherish the bud of genius, not waiting till it be in full bloom before it bestows its favouring dew.

Now, how is it in Paris? We repeat, that when the artist produces a remarkable work, that government does not consider such a manifestation beneath their notice, and that a commission promptly follows, with marble for his chisel, and an atelier free of expense for his accommodation, and a good sum in addition for his work. Thus, differently is the aspirant in sculpture treated in a city we can now reach from London in twelve hours!

We agree that the current cry now cannot be too much repeated, "Go to Paris to benefit in Art." We repeat the cry,—but to whom would we address it? To the artist? No. For it is not he who stands most in need of such enlightenment. It is, firstly, to the public we would address the words; it is, secondly, to those men who have in their resources power to do in the way of encouragement what the government is not sufficiently considerate to do; and thirdly, and by far the most strongly, to the members of government, who have the power to supply and dispense commissions in proper places, but who are not awake to their duty.—We would address these words also to the members of the press generally, who might, more than they do, give a helping hand to an Art sister to that of literature. We entreat our readers then who have power and influence, of whatever nature, in such matters, and who visit Paris on this or any early occasion, to give a little attention to the comparative facilities afforded in that city, to the encouragement and furtherance of the Art of sculpture. Let them with this acquirement return to the Beaux Arts Exhibition, and regard attentively the works of the contrasted schools, and we are much mistaken if their impression will not be the same as our own, viz., marvel—that with all the vast difference in public support and encouragement, ours should stand its ground so well.

We subjoin a few particulars which bear directly on this subject. Firstly, as regards advanced study. The French government sends out every year a sculptor to Rome, where he is lodged and boarded for five years of study free of expense. The mode of selection is thus conducted. Each year it is open to all students of the "École des Beaux Arts" who wish to compete, to do so with models from the life. Sixteen are first chosen, who have again to enter into a competition among themselves, with the sketch of a given subject. Eight are selected from these, who have again to compete for the final choice. They have eight ateliers devoted to them individually, into which no person is admitted, save their models, for this their final competition of original compositions; the selected one of which, *after public exhibition*, gives its author the advantages of five years in Rome, with every assistance for that period. This is done every year; and thus there are always five young sculptors studying in Rome, their expenses wholly defrayed by government. Here government does nothing of the sort; and the only thing analogous that takes place here, is one that is an honour to the Royal Academy, inasmuch as this body out of its private funds, sends a sculptor to Rome for study every nine years, but this for a period only of three years.

So much for the bud, now for the blossom! What awaits the French sculptor on his return from such study in Rome, or equally any one of his companions who may not have been so fortunate, as to gain such advantages for study, if either manifest,

by a fine figure in plaster, power in his Art? In London we know pretty well what would be the fate of his first good work. After having been we will not say "exhibited," in the most miserable of public rooms for this purpose in Europe (in the Royal Academy), on its escape thence to the author's little cramped apartment, which has probably been its birthplace, it is either broken up from want of space, or the bloom being off it, the author perhaps deems its want of public regard the proof of its want of merit, and it never sees the light again! "Look on this picture and on that."

In a city not so large, not so rich by far, and not three hundred miles away, how different, we repeat, is the fate awaiting the artist and his work? In Paris the result of the same effort would be the having at once all facilities given him for rendering it an enduring work in the poetic material in which the triumphs of ancient Greece were stamped, and if the marble is only equal to the plaster model (and we know the material enables the artist always to make it much superior), the work is purchased at a remunerative price by government—it is placed in some public situation for the world to see—and the artist has his place in the history of Art; and his work is there, in public, to suggest and justify future employment.

That this is no individual case, a very little acquaintance with the conditions of Art in France illustrates. There are at present many excellent studios provided by the French government constantly occupied by government work: we have not one! These are never vacant, but consecutively in use for the production of sculptural works by various rising and matured artists, and this on a scale of which we have little idea in this country. That occupied at present by Klesinger for the production of equestrian works now in progress, is 90 feet square by 60 feet high, with windows all round the top, any portion of which may be shut out, so as to enable the artist to have any direction of light on his work without turning it. It has capabilities for taking the sides down so as to see the work at any distance as in the open air, and it has two stables for horses to serve as models to the artist. It was in this studio that the very spirited Bravura Equestrian statue of François I. was modelled by this artist, a cast of which is among the latest additions to the Crystal Palace collection. This studio is situated Rue de l'Université, No. 182; where also there are eleven other ateliers all occupied on the same terms by sculptors, i.e., free of expense. These are, with one exception, each from 30 to 40 feet square and from 15 to 20 high.

Besides these there are other ateliers provided at the Institute of France, where alone there are ten for sculptors, also always in use, and living apartments in addition, for those occupants who are members of the establishment. These form by no means the whole of the ateliers offering similar advantages to sculpture. Others in addition exist elsewhere in Paris, besides those which are erected temporarily for the decoration of architectural works in progress, which are usually built close to the works themselves.

These particulars, which speak for themselves, and are but a portion of the facts that illustrate this question, may be verified by inquiries at the Institut de France, opposite the Pont des Beaux Arts, on the Saint Germain side of the Seine, or of M. de Nieuwerkerke, at the Musée du Louvre, or of M. de Merci, who has the direction of the Beaux Arts.

## THE ROYAL PICTURES.

### THE DOGANA: VENICE.

A. Canaletti, Painter. J. B. Allen, Engraver.  
Size of the Picture, 2 ft. 6½ in. by 1 ft. 5½ in.

It has been remarked by some writer on the picture galleries of England, that there is no collection in the country—good, bad, or indifferent—that aspires to the rank of a collection, which has not its "pair of Canalettis." We may go even further than this, and observe, that there is scarcely a house occupied by one of the middle classes, whose tenant hangs up a few "furniture pictures," as they are called, on the walls of his dining-room, as something more to look at than the paintwork or pattern-paper, which does not boast of its *pseudo* Canaletti. In fact, the works of no foreign painter are so well known here as those of this truthful delineator of Venetian scenery, who, had he lived a second time his threescore years and ten, could scarcely have produced all the pictures which, in England alone, pass under his name. But the truth is, the popularity of this artist has created a demand for his productions which the importations from Italy could very inadequately supply; it was necessary, however, that the dealers in works of the old painters should respond to the call of their patrons; and this was done by creating a multiplicity of copies, so that in due time the wants of all were satisfied, and the country was overrun with imitations and facsimiles. There is a house still standing at Richmond, which, scarcely twenty years ago, was known to us and to many more as the "Canaletti Manufactory:" scores, we may almost say hundreds, of copies were circulated from its workshops; some of which re-appear even now in the auction-rooms of the metropolis and of the provinces, where counterfeits are as "valued" as genuine pictures.

Antonio Canal, usually called Canaletti, or Canaletto, was born at Venice in 1697: he was the son of a scene-painter, descended, it is said, from one of the noble families of his native city: for some time he followed the profession of his father, to which circumstance, perhaps, may be attributed the boldness and vigour of his oil easel pictures, and the reality of his effects. In support of such an assertion, we have heard more than one distinguished landscape painter of our own time acknowledge that they owe much of any excellence they may have reached, to their early practice in scene-painting. About the year 1719, Antonio, disgusted, it is said, with the frivolities and petty annoyances of the theatre, quitted it and Venice together, and departed for Rome, where he resided some time, employing himself in studying the noble architectural ruins there, and in the neighbourhood. On his return to Venice he applied himself assiduously to painting views of this "city of palaces." In the latter part of his life he came to England; Walpole remarks, "By persuasion of his countryman Amiconi, and encouraged by the multitude of pictures he had sold, or sent over to, the English. He was then in good circumstances, and, it was said, came to invest his money in our stocks. I think he did not stay here above two years. I have a perspective by him of the inside of King's College Chapel." We do not believe Canaletti painted much during his residence in England: at any rate, his pictures of English subjects are extremely rare. His finest English picture is the "Gateway at Whitehall, with the Horse Guards, &c.," belonging to the Duke of Buccleuch. He died in 1768.

His picture of that portion of the Grand Canal of Venice in which the *Dogana di Mare*, the ancient custom house, forms a principal feature, is one of several in the Royal Collection at Windsor, which are among the best examples of the master's pencil. It is rather cold in colour, but bright and truthful, we may almost say, as a painted daguerreotype. The handling is bold, yet delicate, and the figures are well disposed. Behind the semi-rustic edifice of the *Dogana* are seen the noble cupolas of the churches *Il Reten-tore* and *San Giorgio Maggiore*, erected by Palladio, the former about 1576, and the latter between 1556 and 1579: the canal of the *Gir-decca* runs on this side of the block of buildings, the Grand Canal on the other.





J. B. ALLEN, SCULPT.

CARAIETTI. PINZ.

THE DOGANA, VENICE.  
FROM THE PICTURE IN THE ROYAL COLLECTION

LONDON, PUBLISHED FOR THE PROPRIETORS







### IRON REMOVABLE STUDIOS FOR ARTISTS.

It may be remembered that one of our late numbers contained a letter from a correspondent relative to the feasibility of iron removable buildings for artists' studios. In consequence of the insertion of this letter, we received various applications and inquiries on the subject, and we are now enabled, through the kindness of Messrs. Bellhouse & Co., of the Eagle Foundry, Manchester, to place before our readers three plans and elevations of such structures, together with estimates for their construction and completion. These designs are, however, presented more as specimens of what can be done in this way, and as suggestions, than as studied plans, affording every requirement that the artist may desire: for it would be probable that each artist requiring to build would have his own ideas as to the scale and details of what he wished to erect, and his own views would be modified by the aspect, situation, and nature of the space destined for his study. In the most favourable

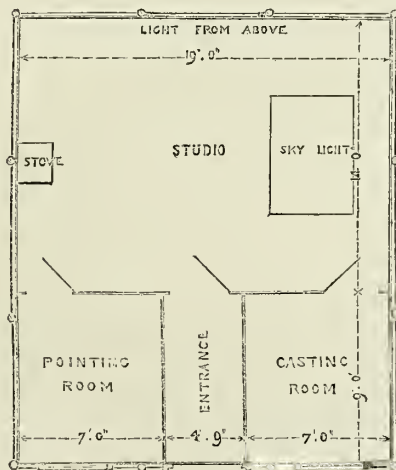
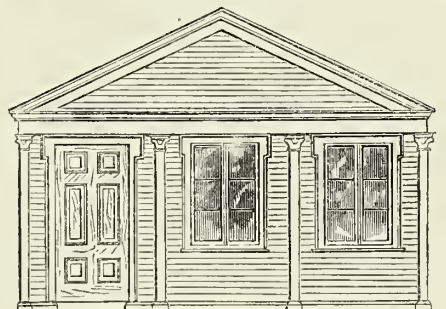
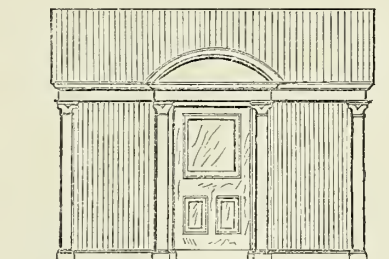
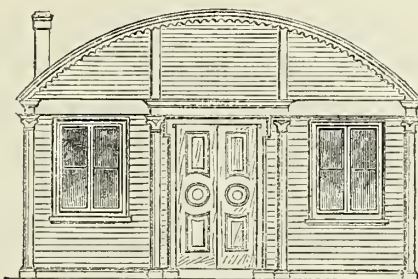
circumstances, some time would elapse before the "beau idéal" of a studio might be effected, such as most artists would be enabled to adopt.

Were there, indeed, constant government encouragement in this country, as in France, for large works of Art, and did our government in consequence accommodate the artists employed with ample ateliers for the purpose of executing such works as are done there, we might hope to see a set of studios of perfect and similar plan arise in iron, in which case, from their similarity, they might probably be produced at a cheaper rate than where the plans are individual and various. But as things are at present, each artist probably builds a different studio, and unless there were an association of artists for the purpose of obtaining rooms of public and private study collectively, which idea, indeed, offers great advantages on some points, and is a plan more than once nearly realised in England, it may not be probable that any special *model studio* would be generally adopted, although we must ourselves confess that we see no reason why such a notion may not eventually be realised. Had it occurred to

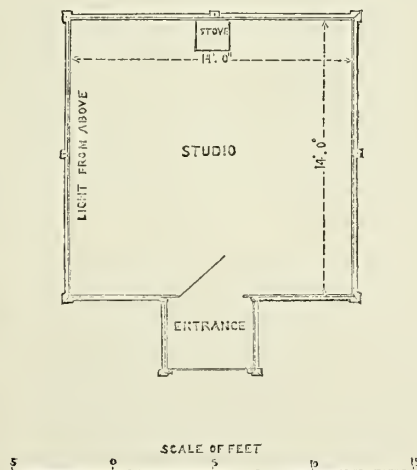
the firm that have supplied us with the above drawings to exhibit in the present Paris Exhibition a completed *artist's studio in iron*, with all the principal conveniences that are required for that purpose, it would have doubtless attracted special attention, even amid that extensive display.

The use of iron building arose from its utility, and its ready applicability to its purpose is one of the many new things that railroads have widely demonstrated to us; but it does not follow that because it is directly useful that it should not also be ornamental. Some of the structures erected by Messrs. Bellhouse possess both these qualities, and a large custom-house, manufactured by them at Manchester, and now erected in South America, of which we have seen an engraving, is a good example of the pleasing effect to be obtained, even on a large scale, by the structural use of corrugated iron.

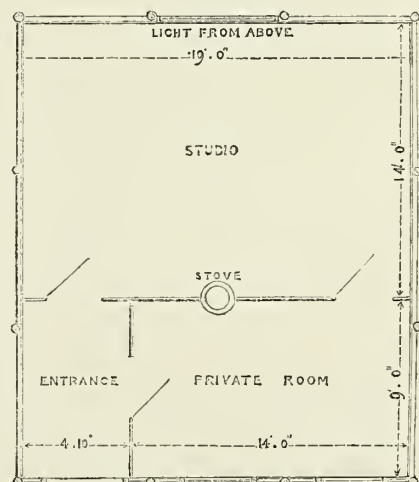
In the last May number of the *Art-Journal*, our correspondent supplies many suggestions as to the convenience and applicability of iron buildings for studios, which our readers will excuse us if we save our space by referring to



SCULPTOR'S STUDIO.



PAINTER'S STUDIO, No. 1.



PAINTER'S STUDIO, No. 2.

rather than repeating. He there lays especial stress upon the facility of removing these buildings, and on their not being fixtures, as is the case with "bricks and mortar." This is, doubtless, a point of much importance, and the greater facilities that can be given in this respect in the manufacture and fitting and fixing of the several parts of such structures, the more a most advantageous quality in them will be enhanced. With these few remarks we place before our readers the three plans and elevations which we have received for artists' studios, with the estimates of Messrs. Bellhouse for constructing them.

The following applies equally to all descriptions of these buildings, varying somewhat according to size and situation.

The frame is composed of cast-iron uprights, bolted to a strong wooden base plate, the gutter answering also as a tie to these uprights; the roof is supported by light wrought-iron principals, the whole covered with corrugated iron sheets; the floor rests on sleeper-joists, and the walls and ceilings are lined with wood, leaving a space of about two inches between the linings and the corrugated sheets, which air-chamber

tends considerably to the warmth of the building. The prices also include stove, papering, painting, &c. :-

Sculptor's Studio, erected in Manchester	£130	0	0
Do. do. erected in London	145	0	0
Artist's Studio, with porch (No. 1), erected in Manchester	55	0	0
Do. do. erected in London	60	10	0
Artist's Studio (No. 2), erected in Manchester	125	10	0
Do. do. erected in London	150	0	0

Every facility that our pages can afford are due to the furtherance of Art, and it is feeling this that we (not specially architectural) have given space to the presentation of iron studios to our readers. That the idea will work itself out, we doubt not, and we shall be very happy at any time to be the medium of suggestion on this subject of iron structures, in immediate connection with any facilities it may give to Art.

We say any facilities advisedly, for we think that the lightness, cheapness, freedom of danger from fire, and, moreover, the removability of iron structures, especially adapts itself not only to the studios of artists, but to private show-rooms, and public exhibition-rooms of objects

of Art generally. One of the requisites for an exhibition-room for works of Art is that it should be in a prominent central place in a town, especially in a large town; and this fact is one that militates directly against the erection of anything permanent in such situations for this purpose. The more a town expands, the more naturally are the authorities desirous of reserving, in central situations, ample breathing-holes and lungs for the increasing population. They are naturally and properly averse to blocking up such spaces, so requisite to the health of the community, with *permanent* buildings, even for the instructive and ennobling purposes of Art. But in many cases the same reasons would not militate against the *temporary* erection of a building for Art-exhibition purposes, which, after its two or three months of special use, might be packed up and removed to some other spot with almost equal facility with a tent or booth. We know more than one great town in which such a use of an ample iron removable structure would be at once subservient to the public desire in the fitting and convenient temporary housing and exhibition of works of Art. We need not dilate on the convenience of the



kind of building proposed for the obtaining of requisite special light, for there are evidently no architectural precedents in iron structures, such as in structures of more weight and pretension so frequently and *fatally* interfere with the proper lighting and exhibition of works of Art: we could give several lamentable modern instances of this. A building of iron for a temporary exhibition room would be an exhibition room and nothing else; its express purpose would not be sacrificed to any foregone rules arising from other requisitions, and none the less for this might it be beautiful, while the pictures especially might be always as well lighted as they were in the Dublin Crystal Palace, which gave especial satisfaction in this particular. Further, we are quite, also, of the opinion that this idea is a practical one in a remunerative sense, either by individual enterprise, or by means of shares.

Such a building would also be applicable to the exhibition in the provinces of the travelling collection of examples of decorative Art from Marlborough House.

With respect to the show-rooms of manufacturers, it has also the advantage that such a building might be erected where only a short lease is obtainable, and where the manufacturer would be averse naturally to go to the expense of a substantial building, which after a short term of years he could not remove, and would cease to be his own.

To the use of iron removable buildings for the purpose of provincial and other exhibition saloons for Art, we shall have again to refer; in the mean time our pages are open to any communication or suggestion as regards places of study for Art.

#### FRENCH CRITICISM ON BRITISH ART.

IN our last number, we presented our readers and artistic friends with some rather piquant samples of the criticism with which the British contributors to the *Palais des Beaux Arts* were cheered by the Parisian periodicals. We shall now sum up a fitting sequence in some of their detailed notices of individual artists, in which, while a similar ungenial element will be found to exist, it will be very considerably neutralised by its obvious inconsistency,—the willing to wound and the erring flight of the barbed weapon being equally apparent.

In one point, all the French critics have concurred, and that is the singular and wonderful originality of the English school, which came upon them like some new comet in the western hemisphere, ominous with an abnormal number of tails. They reassure themselves, however, by their impression, that the thing was, at once, as ludicrous and imbecile as a dragon amongst the phantasms of a Chinese lantern. The *Union* was the most uncompromising in its indulgence in this vein. Amongst many other similar facetiae it gave vent, as our readers may recollect, to the following. "England is eminently national, and she is *too proud to imitate* others; make her the subject of stricture, or of praise—but, of this be assured, that, if you find her ugly, her ugliness is all her own." Having seen a little further and thought a little more, a change came over our friend's mood in some degree, of which the following affords amusing evidence. In a "*feuilleton*" of June 6th he thus writes:—

"Now that the general characteristic features of the Universal Exhibition have been ascertained, we can turn to a detailed examination of individual works. I will commence with England. What most interests one in the foreign schools is, not so much their approach to, as their repulsion from our own methods—and, in this point of view, the English school is rich without a rival. At the same time, I am not unconscious of the existence in its works of *many* canvases sagely composed and skilfully realised. Such are the 'Svegliarina' and 'François Carrara' of Mr. Eastlake—the 'Morning and Evening of a Summer's Day,' by Mr. Chalon—the

battles of Stanfield, &c. &c. But Mr. Eastlake recalls too much in his colour M. Eugene Delacroix (?); Mr. Chalon, Isabey, in the grouping of his figures; Mr. Stanfield, Bellangé, in the disposition and tone of his military groups. Even the 'Battle of Meeanee,' although but representing an English theme, is treated after models of French priority. It is easy to perceive that Mr. Armitage has been a pupil of M. Paul Delaroche, and that it is but recently he has quitted the atelier of his master. These are educated artists—they know what they are about—but they have not escaped a French influence. In a word, they are imitators, they are not wholly English."

Thus then, after all England is not "*too proud to imitate others*" she has cast an eye upon one great model school—it is that of France—she has, therefore, something in her reasonable and redeeming. Delaroche has inoculated her with the historic; Stanfield has learned to do the warlike (and St. Luke can bear witness, that it is the dullest lesson to which his original vigour has ever condescended) from Monsieur Bellangé; while, forsooth, the refused, the scrupulously finished pencil of Sir C. Eastlake is to be caught from the matchlessly daring, ambitious hand of which it might well be said, that, it "grasped the lightning's pinion." Each of these "gentlemen of England" will surely have reason to rejoice, that a scintilla of immortality has fallen on him from the great French "heaven of invention," and that he may confidently exclaim

"Non omnis moriar!"

With regard to the President of the Royal Academy, it will, however, be seen, that the *Patrie* does not quite agree with *L'Union*—but assigns to him an older and much gentler inspiration. The *Patrie*, it will be recollected, was not more moderate than any of its brethren in its ejaculations at the general monstrosity of the newly discovered British school—"men whose hands do grow beneath their shoulders." We concluded our last with a lively passage from it to that purport, which it is well worth repeating in the original—"L'étrangé de l'Ecole Anglaise, son originalité piquante l'ont déjà rendu la favorite du public." How quickly it had occasion to change its opinions in this matter—at least partially—will be seen in the following notice of Sir Charles Eastlake, with which it opens its notice of individual British Artists.

"Sir Charles Eastlake is an Englishman by birth—a Venetian by artistic education. He has acquired the grace, the poetic feeling, the vigorous tone of colour, and the transparent demitints of the illustrious island-city's old masters. It is, above all, to the imitation of Giorgione, that he appears to owe the high place which he now holds in his profession. Nevertheless the largest of the pictures exhibited by him, on this occasion, proves that the President of the Royal Academy has made two different experiments in his studies—that he has had two epochs in his career—two, as they are called, manners in his style. Spartan 'Isidas repelling the Thebans' brings us into the *penetralia* of the school of David. The hero naked—unarmed except with the sword in his hand,—who rushes upon the Thebans and is about to strike a prostrate foe, seems to us to be almost a repetition of Romulus in the 'Rape of the Sabines.' And here we must compliment a characteristic, which we frequently look for in vain in the English painters—unity of action. It is the want of this essential quality which condemns the mass of English artists to an inevitable inferiority, whenever they attempt the high historic range. \* \* \*

"But we have hastened to the notice of the smaller pictures of the President of the Royal Academy, which bear witness to his patient study of Venetian colouring. They are three in number, and each deserves to be noticed, inasmuch as singly and separately they might well be made the medium of a salutary lesson to the majority of English painters.

"The 'Escape of Francesco di Ferrara &c.' is unquestionably one of the most remarkable pictures in the gallery devoted to the works of our neighbours. We find in it a warmth and

body of colour—tones vivid and discreetly selected—all so happily harmonised as to prove that many of the English artists, could they but make up their minds to study foreign masters, would produce things very different from glaring extravagancies.

"'Pilgrims arriving in sight of Rome' is not inferior in attractions. This charming composition has also a harmony and variety of bright tints, which invite the eye to dwell upon it and retain it under delicious impressions."

Having minutely described the action of the scene depicted, the critic continues. "On this canvas, bathed, as it were, in light softly subdued by vapour, the distinct and contrasted costumes separate distinctly and yet mingle harmoniously—the attitudes are, for the most part, natural—there is movement, fervour, and enthusiasm in all the dramatis personæ—in a word, we have here such a troop of pilgrims, as a simple faith led, in the olden times, to the tomb of St. Peter."

"We shall be content with one stricture on this most agreeable picture. It seems to us that it would have gained in unity of impression and in depth, if the artist, instead of ranging all his pilgrims in the foreground, up to the very corner of the canvas, had grouped them apart and in progressive distance from each other. Then, instead of being a processional line they would have been massed perspectively, and one would not be compelled to look along from left to right in order to dwell upon the significance of each figure."

The critic finally throws the wreath of all his approval upon Sir Charles Eastlake's "Svegliarina," and closes with the following remarks half savage, half soft. "We will meet other English painters, they are rarely gifted with the same qualities as the President of the Royal Academy—we shall, however, encounter a much greater number characterised by contrasted defects; but if we must refuse to the latter a just and harmonious palette, in revenge they can claim a distinctive merit, in which Sir Charles may not participate—the merit of a defined originality: they are English, he, by force of imitation, Venetian."

We shall take an opportunity to show how absurdly inconsistent the *Patrie* has been in its general reflections upon the British school: for the present, we shall be content with giving two extracts from subsequent critiques from the same pen, to show that Sir C. Eastlake was not isolated in his study of and resemblance to the old masters.

In its next succeeding notice of the British exhibition, the *Patrie* thus speaks of Mr. Dyce:—

"Mr. Dyce is exclusively biblical and religious in the three pictures which he has sent to the Exhibition. 'The Virgin and Infant Jesus' is a very remarkable work, inasmuch as it presents to us an artist in a protestant country (peradventure he is a catholic) trying to make all his own the manner of fervidly religious catholic painters who had lived before the Renaissance. His Virgin recalls Perugino and that pious *Fra Angelico di Fiesole*, who never painted, except on his knees and with his cheeks bathed in tears, the mother of the Saviour. A severe purity of linear composition, an appropriate solid tint of colour, and a profound feeling of piety, characterise Mr. Dyce's Virgin."

In another number when dealing with Mr. Mulready, the *Patrie*, in eulogising his picture of "The Wolf and the Lamb," says, "The colour of this *chef-d'œuvre* is excellent. Perhaps we might take exception to the middle distance, as being a little too dark, but, on the whole, we cannot too strongly urge upon English painters to imitate this substantial, vigorous and harmonious tone, which Mr. Mulready seems to have borrowed from the old Dutch masters."

Strange as it may seem, the *Moniteur*, while concurring in the general views of its compeers of the utter oddity of English Art, assists *L'Union* in directing the eye of the *Patrie* to still more of those singular exceptions to the rule, who after all, *had* drunk, and deeply, at these wells so undefiled, where true old Art is alone to be imbibed. Thus it speaks of more than one of the anomalous islanders—and first it confirms what has been said of Mr. Dyce.



"Mr. Dyce in his 'Virgin and Child' has emulated the style of the old Italian masters, such as John Bellini, Cima di Conegliano and Perugino—and, has filled up a contour of gothic sharpness with tints happily attenuated. This quaint *pasticcio* is skilfully enough made out. 'The Meeting of Jacob and Rachael' has not the biblical simplicity which the subject required, but the head of Rachael is not without its charm. We admire much less 'King Joash Shooting the Arrow of Deliverance'—the melodramatic pose—the rigidity of contour and the metallic tone of colour in the Joash are the reverse of agreeable. Still Mr. Dyce is entitled to praise, inasmuch as he has aimed at style, which is rare enough amongst British artists.

"Mr. Dobson's 'Tobias and the Angel,' and the 'Charity of Dorcas,' also display a laudable study of the severer qualities of Art, and for these alone deserve to be favourably mentioned.

"Mr. Brocky has treated the classic subject of 'Venus and Phaon,' which is well adapted for the canvas, with an obvious foregone allegiance to the blonde and roseate model of Rubens—whom we again recognise in the Psyche. Faithless to the delicate graces of England he has imitated the rich plumpness and *embonpoint* of the great Antwerp models."

"Mr. Pyne," he says, "makes us feel both the air and the liquid element in his 'Derwent Water'—a large lake in full sunshine doubling its banks in its clear mirror, without the contrast of strong foreground—without individual objects to enhance aerial effect—indeed of all mechanical artifice! Here indeed is a ray from the sun of Claude Lorraine!"

Next comes Mr. Linnell. "Mr. Linnell," says the official journal, "sees nature through Hobbima and Ruysdael—and they are not bad glasses! 'The Forest Road,' 'The Timber Waggon,' 'The Barley Harvest' might appropriately take their place in a gallery of the old masters. They have upon them the true antique tint with a slight seeming of smoke."

Speaking of Mr. Roberts's "View on the Grand Canal of Venice," the *Moniteur* says—"How often has not this view been taken of Venice with its Zecca—its library of San Sovino, its two columns of African porphyry, its Ducal Palace, its Moorish trefoil—its Bridge of Sighs, its Slavonian Quay—and how often again will it not be taken? Mr. Roberts was well entitled to give it on his canvas even after Canaletto—after Joyant, after Wyld, after Ziam."

Without going further at present, we shall introduce one group more of singular exceptions to the British singularity, which had no exception. It is that of the pre-Raphaelite schismatics, touching whom the *Athenaeum Français* holds forth.

"Could Reynolds and Hogarth, those fathers of the English school of painting, but thrust aside their tombstones, and come forth again to shed influence over Royal Academicians, they assuredly would visit with their strictures the style introduced by the leaders of a new school, whose works, bearing the name of Schaw (Shaw), Millais, and Hunt, are honoured by the attention of the crowd at the Palais de l'Exposition. Messrs. Schaw, Millais and Hunt represent the matter-of-fact school, such as it is understood to be by our allies beyond Boulogne; and as they are exceptions to the rule—singularities—amongst the British exhibitors, it seems to us that we should open our notice of the latter by an examination of them. They have, on other grounds, something of a right to this forecast, inasmuch as they have been to us, as it were, a revelation—they have assuredly excited our wonder, beguiled us into a scrutiny, and, to say the truth, after a pause of momentary disdain, led us away captive.

"Before the Palais des Beaux Arts was opened, we were perfectly ignorant of the existence of Messrs. Schaw, Millais and Hunt—the whole English school was to us bounded by the studios of Mulready and Landseer, two great minds familiarised to us by engravings.

"We owe then a reparation to these realists; we recognise in them an imaginative power which looks upon nature through no trivial lens,—which would not degrade into a vulgar simplicity the representation of heaven's handi-

work, while rescuing it from the wayward fancies of Art.

"Schaw, Millais and Hunt are not the representatives of British precursors. They are not the children of Reynolds nor of Hogarth; they have no kindred with Benjamin West; as little have they been disciples of Sir Thomas Lawrence. Wilkie has not been their model, nor have their dreams been bewildered by the pictorial nightmares of John Martin. Thus, in the British school, these three painters may be taken for three students of nature illumined, at a certain epoch of their existence, by a new aspect, under which she revealed herself, freeing them from the common and low precepts of the studio, as well as from those by which the artists of the United Kingdom have been bound in allegiance to Sir Joshua Reynolds, one of the greatest portrait-painters of modern times, as well as one of the most powerful of recognised colourists.

"But must we then look upon them as pure innovators, or trace them to some affiliation—discover a master, whom they have followed, even in England herself? This last surmise will, if we mistake not, lead us upon the truth, and we shall therefore take it up.

"There happens to be in London and in Trafalgar Square, a building of very indifferent architectural pretensions, which bears inscribed upon the lintel of its doorway the words, 'National Gallery.' We have visited this National Gallery, and amongst some few works which we admired in it, carried off more especially the remembrance of two. One of these was a noble portrait of a man—it had the name of Reynolds attached to it—we have no occasion at present to dwell upon it; the others, placed unfortunately under glass, and in a saloon but ill-lighted, has given birth to the English school of realists. This painting, justly attributed to Hubert Van Eyck, is like all the works of this Flemish master, of marvellous peculiarity. Greatness and simplicity are combined in his productions, with minuteness of adherence to nature. All the world know his two pictures in the square saloon of the Louvre, 'L'Agneau Mystique de Gand,' and 'La Vierge au Donateur,' which have been ever admired for their unaffected grace of expression, scrupulousness of manner, and prodigious pervading finish.

"Mr. Millais and Mr. Schaw spring straight from the great artist of the fifteenth century; Mr. Hunt may claim the same honour, but less directly. We shall, however, analyse the works of the three artists, and place them in their due rank as the ultimate pupils of Van Eyck, the fellow students of Pieter Christophsen, one of the first initiated into a style which was rather brought to perfection than invented by the painter of Bruges. Mr. Millais, the first of the three modern scholars of Van Eyck, is like the attendants of 'The Sleeping Beauty in the Wood,' who, awakening after an hundred years' sleep, found themselves living and moving with the language and ideas of the epoch when they had fallen asleep; certainly he must have been profoundly astonished on the day when he, who had sunk into slumber in the palace of Duc Philip le Bon, found himself a living man at South Cottage, Kingston-upon-Thames. He cast his eyes around, men and things were not those he had known; he sought his brothers in Art, but he found that they understood nature differently from that in which it had been interpreted by his beloved master. Therefore he dissociated himself from these modern schools, and he paints the life of the nineteenth century with the pencil which the artist of the fifteenth had at his death bequeathed to him.

"It would be difficult to say what is Mr. Millais' method of painting—what is the secret of his strength of colour; whether his vehicle be oil or albumen, or his touch that of the oil or the miniature-painter; the plate-glass, which protects his canvases, forbids all close scrutiny on this head; at the same time be it remembered that these questions of manner are of little importance in the appreciation of a work of Art. The three pictures of Mr. Millais, 'The Order,' 'The Return of the Dove to the Ark,' and 'Ophelia,' have that within, which seizes upon the connoisseur, compels him to pause and ponder, and gives birth to discussions on the

possible and the impossible in an effort of Art, to enter into a contest with Nature herself. We give the preference to 'The Order.' The wounded prisoner, to whom his wife and infant are the messengers of liberty, and the soldier gaoler who receives his order for dismissal, are one and all designed, and painted with great vigour—an astonishing impress of truth—a something of the very silliness of *naïveté*, which attains the force of the dramatic without seeming to search for it. Each part in the group is correct in its action; the soldier, whose figure is half concealed by the prison door, which he holds cautiously open, and whose profile alone is given; the prisoner, a Scotch highlander in his national costume, overcome with emotion at the restoration to freedom conveyed to him by his affectionate wife and his child,—the wife lit up with the joy of saving him whom she loves. All this is truth itself; all well felt and well presented, without any trace of the trivial or commonplace. The child, which is sleeping on that side of the wife's bosom next the husband's head, which bends on it in deep emotion, is 'd'une adorable gentillesse;' its little naked limbs are drawn with the purest correctness, and tinted in happiest accord with nature.

"But the dramatic force—the leading action of the group—is centered in the soldier and the wife. There is ideal beauty in their truthfulness of expression. This soldier is no truculent gaoler: nothing in his aspect, attitude, or dress, indicates such to be his nature. He shakes no heavy bundle of keys, but he examines scrupulously the order of liberation, which the young woman holds over to him across the shoulder of her husband: he has, as yet, but half released his prisoner. This man personifies law, rule, and obedience; he is calm and immovable. The woman concentrates in herself all the touching feeling of our nature. She is the wife in the sublimest *morale* of that being; her maternal love; her glow of heart; her flashing exultation of success; for, in the name of all the affections to which she is devoted, she has combatted and has vanquished; she has beat the judge, the magistrate; and she comes to bid the prison gates give up her husband."

After this very liberal eulogium, the critic proceeds to visit the pupil of Van Eyck with a due portion of set-off.

"Mr. Millais," he says, "zealously seeks, like his model, the perfection of detail; he studies each part of his picture with impartial equality of attention: man, or animal, or the blade of grass, are favoured by his pencil with indiscriminate attention. He surely has read and retained the line of Lamartine,—

*'L'insecte vaut au monde, il ont autant coûté.'*

This equality of treatment, this scrupulous study not to give living nature any preeminence over still life, the human being to the decorative accessories, injures not a little the works of the English artist. The dress of the prisoner, the red coat of the soldier in the 'Order of Release,' are so perfectly executed, that they withdraw the spectator's attention from the parties themselves; the latter fade in contiguity with tissues so intense in tone,—of such substantial reality. In 'The Return of the Dove to the Ark,' the plumage of the dove and the hay of its nest quickly secure the eyes of the spectators; and in the early days of the exhibition, before the name of Mr. Millais was familiarly known, visitors might be heard ask each other, 'Have you seen the English artist's hay?' The hay thus became the action of the tale—its prominent interest; and it would have been necessary to re-christen the picture, and name it 'The Happiness of Hay on the Return of the Dove.'

After having enlarged upon the higher judgment of Van Eyck in this particular, more especially as instanced in his celebrated Louvre picture, 'La Vierge au Donateur,' where, amid an infinite elaboration of detail, the prominent interest is concentrated in La Vierge, the critic proceeds:—"Mr. Millais cannot make up his mind to sacrifice a single detail, be it ever so devoid of interest, much less can he subserve an ill-timed intensity of tone.

"That red coat of the English soldier must be substantial scarlet broad-cloth, as the Scotch-



man's tartan is to the eye so thoroughly the plushy woollen stuff that one must needs handle it. These miracles of imitation in setting forth the inanimate, have the effect of impoverishing the animate of its prominence—of impress of vitality.

"Mr. Millais would be superlatively perfect: divide his pictures into parts, and each one will be worthy of all praise; reunite them, and they forthwith injure each other by the level of their perfection, and make one wish that here and there had been a *faux pas* of the pencil; the result, mayhap, of an eye or a hand wearied with minute elaboration.

"We have a reproach, however, still more grave, to visit withal this artist so skilful and so over-scrupulous,—it is the use of so opaque a brown in his backgrounds, as to deprive them of both air and light. The groups in 'The Order of Release,' and 'The Return of the Dove,' are as sharply cut as silhouettes on a ground of paper jet; behind them there is, as stated, neither air nor light, and, consequently, no middle distance nor depth of background. Here again Mr. Millais overlooks the precepts of Van Eyck."

The critic proceeds in like manner to animadvert on the transcendental accessories of the Ophelia, in which, however, he but retreads the ground already worn to a dead level by his precursors of the London press, and thus concludes with a potent salve for much of his severities:—

"We have lingered long in the work of analysing Mr. Millais's pictures, because we recognise in him an artist of no ordinary talent, and foresee the influence which his success in the '55 exhibition will exercise not alone on the English school, but on the schools of the Continent. Our Meissonier has been followed by a shoal of small fry, who have vainly endeavoured to imitate the quality of his genius. Before a year is over, Mr. Millais will have an awkward squad of imitators exaggerating all his defects, but unembarrassed by a particle of his power." To Mr. Shaw,\* who, if we are not much mistaken, is wholly innocent of any petty larceny imitation of Van Eyck, or of any privy with pre-Raphaelite cliques—but who had won for himself an honoured name before the latter came into entity, and were so christened—by his devotion to mediæval pictorial research, and the publication of exquisite copies of mediæval illuminations and quaint gems of Art, it is but due to give this glowing tribute of the Frenchman's admiration:—

"M. Schaw" he says, "whose water-colour drawings are ranged in the gallery above amongst designs by English architects, is, in simple truth, a painter of the inanimate, who surpasses, in delicacy of pencil, not only Van Eyck and the Memlings, but all the miniature painters of the Duke of Burgundy—all those of the famous Abbey of St. Gall—nay, even the Saxon artistic decorations of the famed Gospels in the British Museum. Never were objectives, really represented with more precision, and, let us add, with more art, than in his picture of 'The Funeral Pall belonging to the Fishmongers' Company of London.' This drapery, the date of which is obviously of the fifteenth century, glows with golden ornaments and figures embroidered in brilliant colours. M. Schaw has painted this pall, thread for thread, with an art so perfect as to make even a German Don despair, notwithstanding his tapestry in the picture of 'La Femme Hydropique.'"

"We cite," continues the critic, "M. Schaw after M. Millais, because they both proceed, although in different lines, from the same master, and because there is not merely a wondrous patient elaboration in the German vase and in the funeral pall, but because they indicate a most delicate sensitiveness in regard to colour and a very striking artistic intelligence."

All this time many of our readers, moderately familiar with our native men of rank in the walks of Art, may be lost in perplexity as to the identity of this new leader of the pre-Raphaelites—this *Monsr. Schaw*: we confess to have ourselves been for some time in the same predicament, until, having visited the pall and the beaker, and eliminated the Teutonic c from the name,

we found a most estimable artist, Mr. Shaw, known, as we have just intimated, to the literary as well as the artistic world, before young England had learned to lisp the names of Van Eyck, or, Perugino, as a most skilful archaeologist—a retrospective reviewer of the old monkish illuminations; some of the choicest of which he gave with a singularly faithful pencil to the public, and who little dreamt that he was becoming the apostle of the new and true school of painting while making fac-similes of those quaint curiosities, wherein the infant struggles of Art are so conspicuous, and in which the suggestions of perspective both of line and tint are so unceremoniously dealt withal. Mr. Shaw will probably be as much surprised as any of us at the paragraph commencing in the Parisian periodical with the words "*M. Schaw, Millais et Hunt represent l'école de réalisme.*" While however he may repudiate the precise kind of honour intended for him by the French critic, he may with a safe conscience, receive, in its fullest metre, the eulogium passed upon the exquisite delicacy and finesse of his pencil, the microscopic minutiae of which might raise up from the vasty deep the spirits of Van Eyck—the Memlings and Gerard Dow.

Mr. Hunt is not quite so fortunate in the hands of the critic as his companions.

"M. Hunt, a devotee, like M. Millais, to the manner of the painters of the fifteenth century, has not attained an equally potent grasp of realities. Even more than Millais, he has become bewildered in an infinitude of detail, and his pictures sin in giving the same exaggerated importance to their accessories. The Christ seeking for a believer who slept not, and entitled 'The Light of the World,' has in it traits of imagination and expression worthy of applause, but minuteness of tint is carried to such a degree in its elaboration, that even *Johann Van Kessel* can scarcely compete with it. The drops of dew, which moisten the bottom of the robes of Christ are painted one by one, with their separate reflections and transparent shadows: the grass gives forth its each particular blade, the bushes every briar, and if the eye could but trace detail within detail, it doubtless would discover the insects that dwell in all these brambles, or nestle within the tufts of herbage. \* \* \* The mission of Art is not to reproduce all that exists, but to substitute for the animation of life an harmonious ensemble, to convey the impression of reality rather by its general characters than by details—minute exactitude leads Art from the truth and produces but false results of aspect most ungenial.

"The picture of 'Wandering Sheep' affords the best proof of our correctness—on it M. Hunt has exhausted much talent and much time, to, so to say, a perfect loss of both. As a painting, it totally wants harmony; it is harshly crude, and yet never did artist of any epoch study more scrupulously his models. The fleece of the sheep, if closely examined, is found subdivided into small patches of wool; the grass gives the individuality of each blade, each with its own light, its reflection and its shadow—each part astonishes by the truthfulness of its reproduction, and nevertheless the whole wants truth, and wholly fails to recall nature."

With these extracts we shall for the present conclude, having illustrated by them how inconsiderately, according to their own showing, the French combined in the ejaculation at the utter singularity of the English school of painters—in which no sympathy was discernible either with modern excellence, their own schools, or with the models of the olden time—how, in fact, England was in this regarded but as a Lilliput to the Broddingnag across the Channel.

[Our correspondent has, in this and his former article, presented us with the opinions, generally, of the French press on our School of Painting; and, considering how novel the works of our artists must appear to the majority of the writers, and, as a necessary consequence, how easily they may have been misunderstood, our countrymen ought not to be dissatisfied with the verdict pronounced upon them. But we know that by the greatest and best painters of France, the English School is estimated at its true value, and that a very high one.—Ed. A.V.]

## ART IN THE PROVINCES.

BIRMINGHAM.—Mr. Thomas Underwood, printer and lithographer, of this town, who has already done much towards popularising Art by copying some of the best works in chromo-lithography, and publishing them at a very small charge, has liberally determined upon a plan calculated still more to facilitate the progress of Art in his native town. Having lately erected extensive premises in Castle Street, he purposes appropriating the whole of the upper part of his late establishment in Union Passage to the use of students, particularly those who, having availed themselves of all the educational advantages connected with the Government School of Design, are anxious to pursue their studies, and perfect themselves in some branch of high or ornamental Art. With this view he will provide all the materials necessary to complete so desirable an object. These will comprise high class drawings by Cox, De Wint, Fielding, Prout, &c., a library of works on Art and costumes, models, busts, casts, &c., and (if required) occasional lectures by Ruskin and others. He also contemplates offering to the children of the poorer classes every inducement to the study of drawing, the cultivation of which is becoming so essential to the manufacturing prosperity of the town, by lending out to the humblest applicant simple outlines, &c., calculated for young beginners in this interesting field of study, at a mere nominal charge. Such is the idea it has long been the ambition of Mr. U. to carry out; of course new features will develop themselves as it progresses towards practical realisation. It is hoped that every encouragement will be given, and every success attend so generous an enterprise, and that we shall speedily have to record some of the good results to the local community for whose benefit it was undertaken.

BRIGHTON.—A society has lately been formed at Brighton for the promotion of the Fine Arts, and has obtained the sanction of many of the leading nobility and gentry of the county of Sussex; the municipality of Brighton, too, have not been backward in the cause, for they have unanimously voted the appropriation of a portion of the Pavilion for holding the exhibitions of the society, and have engaged to make such alterations as shall thoroughly adapt it for the purpose. A working committee has been appointed of gentlemen who are determined to carry out the objects of the society with the utmost zeal, and their first step has been to make preparations for holding an exhibition of the paintings of living artists in the ensuing months of September, October, and November. They do not doubt that their efforts will be well supported by many of our most celebrated artists, who will enable them to present to the world visiting this queen of watering-places an exhibition second to none in the provinces.

MANCHESTER.—The bronze statue of Dr. Dalton, by Theed, has been erected and inaugurated here. It stands on a pedestal in the parapet wall which separates the public esplanade from the Infirmary: the cost of the statue is about 900*l*.

DUNFERMLINE.—Our contemporary, the *Builder*, says,—"A Tourist," writing us from Dunfermline, informs us that a very successful endeavour has at length been made to establish a school of Science and Art in that city. The classes, he remarks, are already self-supporting, although the school has not been established more than eighteen months,—a fact which speaks well for the master, Mr. Leonard Baker, who, it appears, is in connection with the government department of science and Art. The inhabitants have expressed their approbation of his exertions, by erecting, at considerable expense, a commodious school building, which, notwithstanding a little disproportion, our correspondent remarks, does credit to the town, and to the subscribers to its erection. The black board system of teaching at the public schools, which has done much toward the generalisation of taste, appears not to be carried out as it ought to be at Dunfermline. Out of a much greater number of schools, there are only three, our correspondent is informed, receiving this instruction."

NEWBURY.—The pleasant little town of Newbury, in Berkshire, surrounded by an affluent neighbourhood, has determined, through the members of the Literary and Scientific Institution, presided over by the Earl of Carnarvon, to have a "Fine Arts Exhibition," and artists are invited to contribute any works which will enable them to carry out their object. We have received a circular to this effect, but it gives no information as to dates, &c., nor to whom pictures, &c., may be sent. A note, addressed to Mr. F. S. Adams, the Hon. Sec. of the institution, will, we have no doubt, procure for the writer any information he may wish for.

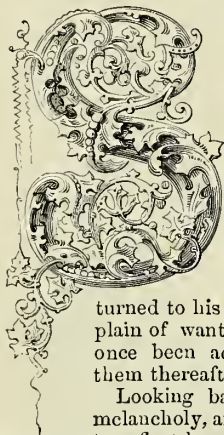
\* Mr. Henry Shaw, F.S.A., author of "*Mediæval Costumes*," &c., &c.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. VIII.—WILLIAM HILTON, R.A.



OMEWHERE we remember to have read of an artist who, finding little or no patronage for his works, had recourse to an ingenious expedient to get rid of the accumulated contents of his studio: he retired into a distant part of the country, giving instructions to some friend, whom he had let into the secret, to close his house within a reasonable time after his departure, to say that he had died suddenly, and to sell off his pictures by auction. The stratagem succeeded perfectly; the artist neglected while living was duly honoured when supposed to be dead, and the pictures sold well. When the matter was finally settled, the painter returned to his house, and never again found occasion to complain of want of patronage; the merits of his works having once been acknowledged, there was no excuse for rejecting them thereafter.

Looking back upon the history of men of genius, it is melancholy, and, moreover, humiliating to our common nature, to reflect how many have gone through life, if not absolutely neglected, at least without having full justice rendered to them till they had passed from the scene of their labours, and were beyond the reach of praise or censure. This undoubtedly is less the case now than it was even twenty years back; there is at the present time much to encourage merit, and few individuals of superior talent have to complain that their talents are not in some degree appreciated and rewarded. In the Fine Arts such appreciation is undeniable, except in the department of sculpture and in the highest branch of historical painting; here the artist has

still to lament over the absence of public and state patronage, and is almost dependent for a living upon the lowest grade of his Art respectively, busts and portraiture. We rarely think of the state of historical painting in England without a sigh of regret over the neglect and disappointment experienced by Barry and Hilton, two of the greatest names with which the English school is identified. Barry was almost shunned as an outcast by his brother artists, and received, while living, little of the homage due to his extraordinary genius, so that he was barely enabled to procure for himself the common necessities of life; and yet, as it has been remarked, "in death the proudest of England's aristocracy contested to bear his pall to the grave;" and Hilton would probably have succumbed under the chilling blast of penury if he had not received an appointment in the Royal Academy which helped to maintain him. These, as we before said, are humiliating reflections to us as a nation. More than fifteen years ago, immediately after Hilton's death, we thus wrote upon this topic:—"Hilton has been producing immortal works for upwards of thirty-six years: during that period he may have received half a score of 'commissions,' while men immeasurably his inferiors have had as many hundreds, and the nobility and gentry of England have expended fortunes upon importations from the Continent, which enabled the dealers in them to thrive. The nation has indeed been very liberal to the dead, but for the living it has done nothing. The exchequer has been largely drawn upon to extend the glory of the old masters; but to the worthies of Great Britain it has doled out a step-mother's meed of fame. Now that Hilton can paint no more—now that nature has made him deaf to the voice of the charmer, praise and patronage will fall upon him like the summer shower on a blighted tree; the pictures that remain to his executor will be eagerly coveted." And so they were and are; whoever attempts to purchase a specimen of his pencil—and the opportunities for so doing are rare indeed—must be prepared to pay most liberally for it.

William Hilton was born at Lincoln in 1786. In the catalogue of the Royal Academy for the year 1778 appears "A Portrait of a Gentleman," by William Hilton, 399, Strand; but the name does not occur afterwards. This William Hilton is presumed to be the father of the historical painter; he was a native of Newark; to the church of that town the son, when in the zenith of his fame, presented a picture, "The Raising of Lazarus," as



Engraved by]

SIR CALPINE RESCUING SERENA.

[T. Williams.

a mark of filial respect. The younger Hilton manifested a taste for the Arts at an early age; and his father, considering perhaps that engraving was a more lucrative profession than painting, placed him, in the year 1800, with his friend John Raphael Smith, the eminent mezzotinto engraver; Mr. P. Dewint, the well-known water-colour painter, was his fellow pupil, and subsequently married young Hilton's sister. How long Hilton remained with Smith we do not exactly know, but he certainly soon entered the Royal Academy as a student, and must have made good use of his time at this early stage, for in 1803 he exhibited a picture entitled "Banditti," at once adopting history as his theme, and from it he never departed under the most discouraging circumstances. Had he

chosen to associate portraiture with this noble but then most unprofitable branch of Art, Hilton might have died a rich man. But fame was dearer to him than riches—the glory of his profession a greater stimulus than heaping up wealth—the praises of the discriminating and appreciating few a more welcome recompense than the applause of those who delight in the daintiness of court beauties, or the affectations of costumed *beaux*. "When England," writes a critic of Hilton's works while he was living and neglected, "shall be numbered among the nations passed away in the dark efflux of time, how degrading and humiliating will her refinement and civilisation appear to future ages, when they find that, while the enthusiastic votary of historic Art languished unheeded in his deserted



studio, and the many noble creations of his soaring mind hung mouldering on his walls, the painting-room of the fashionable portrait-painter was greeted with an assemblage of the wealth, rank, and beauty of the land." These remarks must not be understood as conveying, even by implication, any unworthy estimate of portrait-painting: an art which Titian and Velasquez, Rembrandt, Rubens, and Vandyke, Reynolds and Lawrence, and many others, wrought out with so much success, ought never to be spoken of in terms of disparagement: it is only when compared with historic painting that it becomes a secondary art, or to be condemned when practised by those whom nature has endowed with gifts capable of being turned to a higher account, merely because it may yield to them a larger revenue. It is really sad to witness genius wasting its powers on a lace ruff, or a satin dress, or labouring to give grace and dignity to the inauties of fashionable life, when it might be storing up a harvest of immortality by dealing with the most instructive and the noblest of human actions. "I lately beheld," said Northcote one day to a friend, "a majestic eagle painted by Titian, and if Heaven would give me the power to achieve such a work, I would then be content to die." Here was the enthusiasm of a great mind striving after the grand; the ambition of the veteran artist would not have been satisfied with representing the

beautiful plumage of the humming-bird—it mounted to the solitary rock on which stood the noblest tenant of the air, instinct with energy, action, and expression: a less sublime object would not content him.

Hilton pursued his career with unequivocal success (so far at least as the excellence of his works is an indication of success), exhibiting annually at the Academy one or two pictures till the year 1814, when he was elected "Associate." As our space will not permit a critical notice of the majority of his pictures, we prefer to give here a list of the most important:—"Nature blowing Bubbles;" "Una entering the Cave of Corecea," engraved some years back by the Art-Union of London; "Jacob separating from Benjamin," "The Graces teaching Cupid to play on the Lyre," "Cupid sailing on his Quiver," "The Triumphal Entry of the Duke of Wellington into Madrid," "The Rape of Europa," "Comus," "The Angel releasing Peter from Prison," "Rebecca at the Well," "Edith and the Monks discovering the dead Body of Harold," "Sir Calpeine rescuing Serena," "Venus seeking Cupid at the Bath of Diana," "The Infant Warrior," "The Stolen Bow," "The Murder of the Innocents," "Mary Magdalen washing the Feet of Christ," "The Crucifixion," "The Crowning with Thorns," "Una and the Satyrs," "Amphitrite."

In 1820 Hilton was elected Royal Academician, and, on the death of



Engraved by]

EUROPA.

[J. &amp; G. P. Nicholls.

Fuseli seven years afterwards, was chosen to succeed him as "Keeper" of the Academy, an office the chief duties of which are to direct and superintend the studies of the pupils. In the fulfilment of these duties his labours were unwearied; he was always at hand to be consulted, ever ready with his advice and with words of encouragement. He had the happy art of endearing to him those he taught, and their attachment to the person of their teacher became as strong as their respect for his talents. Out of his classes proceeded not a few of those artists who are now the living ornaments of our school. But while he was thus laying the foundation of future fame and prosperity for others, his own gentle and too sensitive spirit laboured with oppressive cares, aggravated by much physical weakness and constitutional delicacy. Perhaps had his genius found a suitable recompense, the mind might ultimately have triumphed over its feeble tenement, so that his strength would have been renewed in proportion to the success that followed his efforts: the sickness arising from hope deferred is more painful, more exhausting, more beyond the physician's art, than any bodily ailment. There were few gleams of sunshine to cheer the last years of Hilton's life, few green spots to which his memory could revert as pleasant resting-places on his dreary journey. His fine intellectual countenance was ever

"Sicklied o'er with the pale cast of thought,"

and his step seemed heavy with the weight of unproductive labour. Thus while nobles and *cognoscenti* were spending their thousands in the purchase of questionable "old masters," and the refuse of continental galleries east adrift by their foreign owners as worthless, Hilton, without a doubt the most accomplished painter of his day, found his studio comparatively deserted by the *patrons* of Art, and his works, with now and then a solitary exception, returned upon his hands from the exhibition-rooms. Often might he be seen, when officially engaged at the Academy, pacing silently and sadly up and down the rooms as if occupied with thoughts too painful for utterance. In December, 1838, he caught a severe cold, from which he never entirely rallied, and after trying various changes of residence, for the benefit of the air, without any satisfactory result, he took up his abode at the house of Mr. Dewint, in Upper Gower Street, where he expired on the 30th of December, 1839, at the age of fifty-three.

Such is a brief outline of the history of William Hilton, whose career may be summed up in a few words—a diligent and faithful use of the great talents committed to him, and unpardonable neglect on the part of those who, having the power, should have encouraged him: it remains now for us to notice some of his most important works. We shall take the "EUROPA," charmingly engraved on this page, first, as it is one of his comparatively early pictures; it was painted in 1818, and formed part of



the collection of the late Lord De Tabley, and when this collection was dispersed, it came into the possession of the Earl of Egremont. The picture was painted soon after Hilton's return from Rome, which he had visited, accompanied by T. Phillips, R.A., the distinguished portrait-painter: in conception it is highly poetical and original, most vigorous in drawing, fresh and rich in colour, with an impressive *chiar-oscuro*; no subsequent work of the artist surpasses it in these qualities; his mind had not yet experienced the deadening influences of the world's neglect.

Another of his most inviting compositions is "SIR CALEPINE RESCUING SERENA," a picture which, with shame be it spoken, remained in the painter's studio till after his death: when this event happened, a number of his brother artists, rightly considering it a national disgrace that the first historical painter of his time should not be represented in the National Gallery, bought this work by subscription, and presented it to the country. Hilton's knowledge of composition, it has been remarked by an able anonymous critic, was never better displayed than in this piece. The picture is full of exquisite contrasts, which powerfully explain the poet's tale, and blend admirably into vigorous expression as a whole. The beauty of the bound and suffering Serena is contrasted with the demoniac and diabolical actions and looks of her tormentors; they again are in opposition to the noble and manly figure of the Knight. The colouring of this picture is rich, warm, and full of harmony.

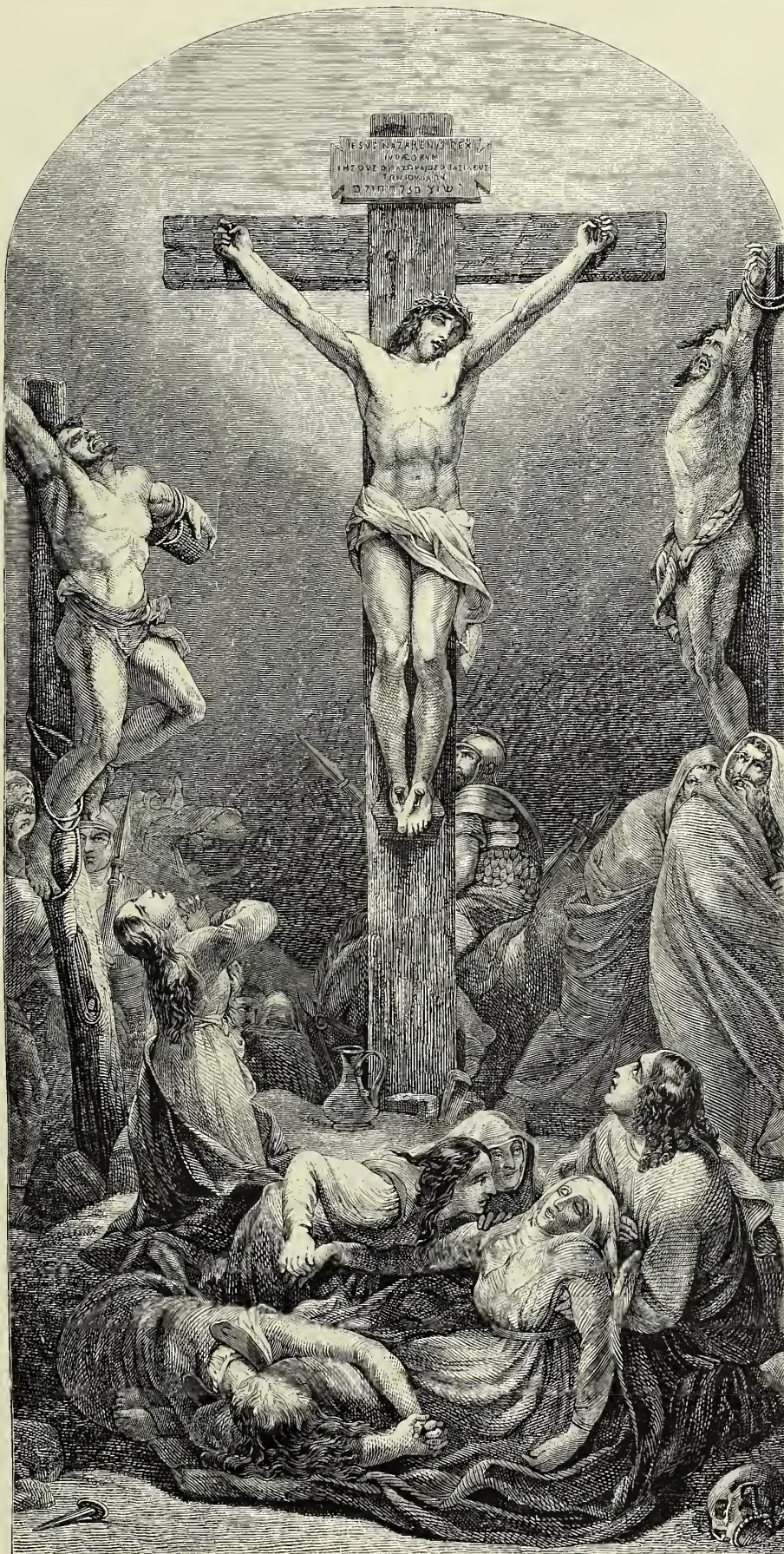
As an example of Hilton's large compositions, we have engraved the centre of the three portions into which he divided his picture of the "CRUCIFIXION;" it contains the principal group. We are not quite certain whether this picture was or was not a commission from the Mayor and Corporation of Liverpool; we believe it was, but at all events it is an honour to them to have purchased it under any circumstances. When the "Art-Union of London" published their engraving from it, by the late W. Finden, we noticed the picture at some length; it is, therefore, unnecessary to enlarge upon it. This work was painted in 1827; for pathos and true devotional feeling it may challenge comparison with any representation of the same subject, either ancient or modern; and it manifests, in a high degree, Hilton's high feeling and devotion to historic Art of the noblest class.

To another "gallery" picture, "Edith finding the dead Body of Harold," engraved in the *Art-Journal* last year, we need not again refer; but his "Angel releasing Peter," that now constitutes the altar-piece of a church

at Manchester, a large-sized picture also, must not be passed over without a few words of comment. It was the last of Hilton's large pictures, was purchased of the executors after his death, and was painted in 1831; we remember seeing it when exhibited in the Royal Academy, still our recollection is not sufficiently vivid to hazard an opinion of its merits, although the grandeur of the composition struck us forcibly. But the writer to whom we have already referred speaks of it, in 1833, thus:—"The 'Angel releasing Peter' failed in the character of the angel. It carried too much of the heaviness and corporeal solidity of a human being, and was deficient in lightness of carriage and angelic expression of countenance. The figure of Peter was well drawn; the attitude and expression being elevated and appropriate. The groups of sleeping guards scattered in the foreground display the painter's fine and masterly power in drawing, and no less deep knowledge of harmony and colour." In St. Peter's church, Pimlico, is also an altar-picture by Hilton, the "Crowning of Thorns;" we can offer no opinion on this work, as we have never seen it.

"Nature blowing Bubbles for her Children," painted in 1821, and in the possession of Sir John Swinburne, is generally regarded as the *chef d'œuvre* of Hilton's smaller pictures. The principal figure is reclining on the ground, surrounded by about a dozen of nude juveniles, admirably grouped in an infinite variety of attitudes, striving to catch the bubbles which "Nature" throws from her hand. The drawing and expression of these figures are most graceful and delicate, and the colouring of the flesh-tints is fresh and living.

"Jacob parting from Benjamin," a companion picture to the "Rebekah at the Well," in the Vernon Gallery, has always been one of our favourite pictures from the hand of this master. It is in the collection of Mr. Wells, of Redleaf, and was exhibited with many of the painter's works, after his death, at the British Institution: in speaking of it at that



Engraved by]

THE CRUCIFIXION.

[J. &amp; G. P. Nicholls.

time, in the *Art-Journal*, it was remarked,—“were we to say who, among the ancient masters, it reminds us most of, we should say, it combines the grace and elegance of Raffaello with the classic feeling of N. Poussin.”



## CAMPBELL'S "PLEASURES OF HOPE." \*

THE names of Foster, Gilbert, Thomas, and Weir, with those of a few other artists, some of whom are "dead and gone," as Turner, Stothard, and the elder Corbould, must henceforth go down to posterity associated with the works, if not participating in the honours, of the poets whose



writings they have so charmingly illustrated: for who that can afford to spend a few extra shillings on such editions of Cowper, Byron, Scott, Crabbe, Rogers, Campbell, &c., as have appeared within the last few years, adorned with exquisite woodcuts from the pencils of those artists, would choose to purchase any other? But though no leaf can be, or ought to be, plucked from the chaplet of the poet to decorate the artist, the latter adds to it not a few sweet and bright flowers, when he enlists



another sense in the work of appreciation by revealing to the eye what the verse has addressed to the understanding and the heart. Then we see as well as feel, so that poet and painter have almost kindred claims on our regard, and the genius of the one becomes identified with the

\* THE PLEASURES OF HOPE. By THOMAS CAMPBELL. Illustrated by BIRKET FOSTER, GEORGE THOMAS, and HARRISON WEIR. Published by SAMPSON LOW & CO., London.

genius of the other. This edition of Campbell's fine poem must take its place beside those volumes of which we have just spoken; the woodcuts, twenty-five in number, are equal, with two or three exceptions which we do not care to particularise, to any that have preceded them in grace and fancy of design, and are very delicately engraved: by the courtesy



of the publishers we are enabled to offer a few examples. The first engraving is from the pencil of Thomas; it represents a simple domestic scene suggested by the line, "Some pleasing page shall charm the solemn



hour." The next, by Birket Foster, presents a view of a genuine English cottage subject, from the line, "Leans on its humble gate, and thinks the while." In Harrison Weir's pastoral, the line "There shall the flocks on thymy pasture stray," is most picturesquely rendered; while the parting of the convict from his child, by Thomas, tells its story very naturally.



## THE ART-UNION OF LONDON.

THE Exhibition of the selected prizes for the present year, is open, according to annual custom, in the rooms of the Society of British Artists. The works numbered in the catalogue amount to one hundred and eighty-seven, of which thirty-four are in water-colour. There is not a single instance of the selection of a piece of sculpture. We have observed this in former years, but we are not much surprised at it, as in sculpture there is little or nothing to select from; our artists, unlike those of other countries, do not produce cabinet sculptures. The highest prize is of the value of 250*l.*; it is No. 4, 'The Fortune Teller,' by SANT. The next is of the value of 200*l.*, 'Relenting,' T. BROOKS. Of 150*l.* each, there are two—No. 26, 'Autumn in the Highlands,' S. PERCY, and No. 48, 'Skaters—a scene on Duddingstone Loch, near Edinburgh,' C. LEES. Of 100*l.* each, five—No. 32, 'Autumnal Morning,' A. W. WILLIAMS; No. 51, 'Dante Begging his Bread,' F. Y. HURSTONE; No. 72, 'Evening—Lights and Shadows on the Conway,' H. B. WILLIS; No. 104, 'Summer Hill—Time of Charles II.,' J. D. WINGFIELD; and No. 122, 'In Betchworth Park,' W. F. WITHERINGTON, R.A. And the eight prizes, of the value of 75*l.* each, are respectively by A. W. WILLIAMS, J. BELL, F. WYBURD, S. R. PERCY, G. W. HORLOR, J. ABSOLON, E. G. WARREN, and W. BENNETT. In looking round at this collection, although it contains many productions of a very high degree of excellence, it might be thought that with respect to many others, that better selections might have been made. But it is only those who as prizeholders exercise the right, or those to whom the power of selection is delegated, who know anything of the difficulty of selecting a good picture of a certain value when all the good pictures of that value have been already disposed of. The prizes are allotted every year to different individuals, and to the great bulk of these the selection of a picture is their first essay in the exercise of taste. To induce them to add a few pounds to the prize-sum for the acquisition of a really good work is too often hopeless, and not less so is it to induce them to take a good picture at forty-five pounds in preference to a very bad one at sixty—it is difficult to teach them that the price of a picture is one thing—the value of the same work another. There are nevertheless some examples worthy of honourable mention, wherein a considerable augmentation has been made to the prize-sum in order to obtain a good work of Art—at least as the sums stand in the catalogue we can only suppose that such augmentation has been made. No. 171, H. WARREN, entitled 'Ye hae tellt me that afore, Jemmy,' was valued by the artist at 105*l.*, but the prize drawn was 60*l.*, therefore we suppose that a difference of 45*l.* was paid by the prizeholder Mr. Fahey. Another remarkable example occurs in respect of No. 48, 'The Skaters,' C. LEES, the price of which was 105*l.*, and this picture was selected by a prizeholder who had drawn 150*l.* The picture was not seen to advantage in the Architectural Room of the Exhibition: it is a work of very considerable merit, and reflects credit on the school of Edinburgh, of which the excellent artist is a member. We cannot help feeling some surprise that such a picture as SANT's 'Fortune Teller' should have fallen to a prizeholder—not that a prizeholder is not entitled to the very best picture that the amount of his allotment will purchase, but that such a picture seldom remains unsold after the private view. This picture is going to Boston in America. In its present position we have a better opportunity of examining it than we had in the Royal Academy. The artist seems to have changed his manner of working, and the change is very obvious in those faces which are finished with a very wet glaze—under which the painting does not appear to be so solid as he has been accustomed to work. It is however a charming work. In the figures there is nothing common-place, and yet they are not removed from our own time. Other works in

this part of the room, some of which we have already noticed in their respective exhibitions, are—'A Walk by the Conway,' F. W. HULME, and a 'Foot Bridge' by the same artist, both remarkable for originality of treatment and refinement of description; No. 7, 'Scenery in Knowle Park,' E. J. COBBETT. No. 10, 'The Head of the Drewy on Dartmoor,' J. GENDALL. No. 12, 'Free Sittings,' F. UNDERHILL. No. 17, 'Winter,' G. A. WILLIAMS, the price of which stands at 95*l.* and the amount of prize 25*l.*; if this be not a misprint, we cannot sufficiently admire the magnanimity of the prize-holder. No. 18, 'Cuddie Headrigg and Jenny Dennison,' D. W. DEANE, is an unmistakable version of the incident in 'Old Mortality.' No. 21 is 'A Lane near Tyn-groes,' A. W. WILLIAMS. No. 23, 'Market Morning,' J. TENNANT, and No. 24, 'The Brides of Venice,' F. COWIE, the better points of which make us regret that the subject were not less threadbare. No. 26, 'Autumn in the Highlands,' S. PERCY, we see here with less satisfaction than we saw it in the rooms of the National Institution, because it appears to us under a less favourable light; the foreground manipulation is most masterly, but we cannot yet persuade ourselves that the general tone of the picture has not too much verdure for autumn. No. 32, also a large picture, is a similar subject, but with more of the mellow tone of the season. No. 33, 'Near Ceuta, in Morocco—evening,' W. MELBY, is a scene from a region new to us as a source of subject-matter; the work is the production of an artist well qualified to deal with such material, but we think that near home there is more interesting matter. No. 35, 'Hamlet and Ophelia,' A. F. PATTEN, does not improve on a renewal of our acquaintance with it. No. 36, 'The Shades of Evening,' A. GILBERT, is a piece of river scenery with the tops of the trees lighted by the rays of the setting sun: it is imbued with the most refined sentiment; the artist has frequently of late painted similar subjects with like treatment. No. 31, 'The Truant,' G. SMITH, is seen here, we think, to greater advantage than in the Royal Academy; it is very highly finished, and so judiciously, that the nice manipulation is everywhere felt in its full value. No. 39, 'Cymon and Iphigenia,' A. J. WOOLMER, is an example of very masterly sketching. In looking at the leger-de-main with which this artist brings forward his works, we speculate upon what he might be, were he to consult nature in his composition, but we fear that he has now neglected her so long as to be afraid again to look her in the face. No. 42 is 'A Rest by the way,' BELL SMITH. No. 43, 'A Woodland Scene,' H. JUTSUM. No. 46, 'Reading a Chapter,' No. 49, 'A Golden Morning—North Wales,' H. BODDINGTON. No. 50, 'Returning from Market—Autumnal Evening,' G. A. WILLIAMS. No. 51, 'Dante Begging his Bread,' F. Y. HURSTONE. We remember to have seen this subject treated by a foreign artist, who spiritualised the material fact by instituting an analogy between that and Dante's aspiration to Beatrice; the delicacy, however, of this conception wins upon us the more we consider it. No. 60, 'The Mountain Ramblers,' J. THOMPSON; this in any position is a work of value that would arrest the eye. No. 61, 'Sunday in the Highlands,' J. A. HOUSTON, is an open scene brilliant in colour, presenting a group of cottagers reading the scriptures. No. 63, 'Lalla Rookh,' F. WYBURD, affords an example of a surface rich in everything; but the more we look at instances of this kind, when the power and the will to finish are so manifest, the eye craves the relief of the concealment of a portion of this wealth. No. 69, 'The Smithy,' J. BOWLES, has much the appearance of having been painted from a photograph. We should not consider this a demerit, were it not that in the shaded portions all detail is lost, and hence the impression comes with the greater force. No. 78, 'The Simplon, from Naters—Canton Valais,' G. C. STANFIELD, is executed with so much firmness and substance that it could not fail to be an effective picture wherever it could be seen; and the same observation applies to No. 90, by the same artist, 'San Giulio, Lago d'Orta, North Italy.' No. 83, 'Relenting,' T. BROOKS, shows a landlord execut-

ing a distress for rent in the humble abode of a poor widow, who calls his attention to her infant sleeping in its cradle; on looking at which he shows signs of "relenting." The landlord looks scarcely truculent enough to distract upon the widow; even in his hat and gaiters there is a degree of respectable benevolence. No. 87, 'L'Innamorata,' H. O'NEIL, has been selected from a desire to possess the picture, the amount of the prize being 20*l.*, the price of the picture 50 guineas. No. 91, 'Brockham, Surrey,' J. STARK. No. 99, 'Feeding Rabbits,' E. G. COBBETT, is one of those works of which we have already spoken in terms of high commendation. No. 102, 'Charcoal Burners,' W. S. ROSE; No. 104, 'Summer Hill—Time of Charles II.,' J. D. WINGFIELD, the best we think of the artist's open air *conversazioni*,—supports all the best impressions that it communicated in the Royal Academy. Of No. 108, 'In the Fields near Hampstead,' N. E. GREEN, we have already spoken most favourably in our notice of the National Institution; it evidences skill and knowledge in every part, and affords another instance, if that were wanting, that it is not necessary to go far from London for picturesque subject-matter. No. 110, 'Haymaking,' G. E. HICKS, is a brilliant little picture, that attracted much attention in the Royal Academy. In the South-East and Water-Colour rooms are many excellent works which we regret not being able to describe at length, as No. 116, 'On the Lake of Como,' G. E. HERING; No. 121, 'Glen Scene, Linton, Devon,' J. TENNANT; No. 122, 'In Betchworth Park,' W. F. WITHERINGTON, R.A.; No. 132, 'Salmon Trap on the Llugwy,' F. W. HULME; No. 135, 'Family at Saraginesco,' R. BUCKNER; No. 143, 'At Souning, on the Thames,' G. C. STANFIELD; and others by J. DANBY, A. F. ROLFE, J. W. WHYMPER, C. DAVIDSON, J. ABSOLON, W. BENNETT, S. P. JACKSON, &c. &c. The plate for the current year is engraved by J. T. Willmore, A.R.A., from the picture entitled 'Harvest in the Highlands,' by SIR EDWIN LANDSEER, R.A., and SIR AUGUSTUS CALLCOTT, R.A. The picture is a remarkable work, distinguished as to the landscape by all the smooth elaboration of Calcott contrasting with the clean and sharp handling of Landseer, as it appears in a near group composed of figures and animals. The nearer parts of the composition are distributed over a gentle slope falling to a level plain, the whole shut in by distant mountains draped in clouds. A proof of the engraving is exhibited; it is executed in line, and everywhere is the feeling of the picture most successfully met. The delicacy of the gradations is beyond all praise, and the various incidental textures are described with perfect truth. The statuette of 'Satan Dismayed,' by H. ARMSTEAD, we had not seen before. It is equal to the best and most elegantly finished statuette of its class.

"So having said, awhile he stood, expecting  
Their universal shout and high applause  
To fill his ears, when contrary he hears  
On all sides from innumerable tongues  
A dismal universal hiss, the sound  
Of public scorn."

The archfiend has just concluded his address, describing the success of his mission, when he is confounded by the hissing of serpents instead of being elated by the applause which he expected. The figure is upright upon a block pedestal, round which are entwined the serpent limbs of Sin. The action expresses alarm and confusion; the arms are thrown up, one foot is thrown back, and the muscular development of the advanced limb, as well as the features, declares intense agitation. This is not only one of the best prize works of the society, but one of the best pieces of cabinet sculpture we have ever seen. The continued popularity of the Art-Union is sufficiently evidenced by those passages of the report which speak of the well-sustained amount of the subscriptions.

We have said, and say again, that some latitude should be given to the committee of the Art-Union in regard to the selection of prizes: under existing circumstances a really good exhibition never can be obtained, while selections are made only after all the best pictures are sold.



## BRITISH INDUSTRIES.

No. IV.—MANUFACTURE OF BRITISH  
SERPENTINE.

To the home-returning wanderer of the deep blue ocean, the ever welcome headland, the Lizard, is well known. Its two lights streaming far o'er the western waves, always offer a kindly welcome to the tempest-tost and the stranger. To the tourist, however, this remarkable promontory, which

"is prest  
All arrow-like in ocean's breast,"

is comparatively little known; yet, within the limits of a day's ramble are to be found some of Nature's wonders. The tourist, seeking for the picturesque, will find coast scenery of unequalled beauty, and of singular wildness; the botanist will here discover plants indigenous, which are unknown in any other part of our island; here, in full perfection, will he find that graceful heath the *Erica vagans*—and on the Asparagus Island, in Kynance Cove, still flourishes the plant in its native wildness from which it derives its name. To the geologist and the mineralogist, the serpentine, the steatite, the diallage, together with the hornblende slate and rock, and numerous rare minerals of the Lizard district presents an interesting and important field. To the economist, the manufacture of the serpentine rocks into numerous articles of use and ornament, with various other branches of industry, the wild region of England's most southern point will not prove barren.

This district should be visited by those who desire to know their native land. Cornwall has been placed by some recent writers as a place beyond civilisation, so suddenly have we brought ourselves to look upon railways as a necessity, and an iron road is not yet completed through Cornwall, although one is in process of construction.

The traveller arriving at Plymouth by railway has then to make his choice between two fast mail-coaches, one stage-coach, a four-horsed omnibus, and a succession of steam vessels which pass between Plymouth and Falmouth at least four times during the week. The coaches pass through a varied, beautiful, and romantic country. At one time a richly cultivated agricultural country will be spread out around the tourist, with fine rivers winding amidst fertile hills, and in many places assuming the aspect of lakes; then he will pass through deep valleys, the hills on either hand wooded from the base to the summit; the "land of brown heath and shaggy moor" will next attract by its wildness—and here the evidences of "tin-streaming" and mining, with the characteristic scenes around the "China clay" works, will at once show the peculiar industries of the county. Such scenes as these alternate, and after a pleasant ride of about eight hours' duration, the town of Falmouth, with its noble roadstead and its fine but neglected harbour, forms a splendid finish to a peculiar, and in every respect interesting, panorama.

The sea voyage is made between Plymouth and Falmouth in about five or six hours. A fine iron-bound coast is passed, and the well-known headlands of the Rame Head and the Deadman, with the bay of Whitesand and of St. Austle:—and, away far amidst the waters of the English Channel, will be seen rising that splendid monument of a fine humanity and of engineering skill—the Eddystone lighthouse.

"But," says the reader, "we have only reached Falmouth, and where is the serpentine and the Lizard?"

The land stretching far south, which is seen on entering Falmouth harbour, or that which is seen from the hills above the town, is the point hiding the Lizard from view—the dangerous reef of rocks known as the Manacles, near which so recently occurred the sad catastrophe of the ship "John," with her unfortunate emigrants. From Falmouth a vehicle can be obtained with which the Lizard can be reached by either of two routes. By one, the Druidic rock of Constantine, called the *Mén*, or Maiu rock, or the *Tolmen* may be seen. On the surface of this huge mass of granite are a number of remarkable hollows, or basins, which are regarded by antiquaries, as rock-basins, at one time held sacred for Druidic rites. By the other route the town of Helston, formerly Ellas' town, a name which appears to denote a Saxon origin, will be passed through.

Arriving at Lizard Town, the tourist will find a respectable inn, and from it as a centre he must now pursue his researches.

There are but few spots in which the serpentine formations are seen to more advantage than in the romantic Cove of Kynance. Passing over a barren moor, and advancing towards the sea, which appears spread out without a bound; dark rocks are eventually seen beyond the cliffs, and towering above them, remarkable for their sombre character, and their bold outlines, as seen with a sky only for a background. These are presently found to be insular groups of rocks, a portion of the group known as the Asparagus Island, from the circumstance of that plant growing in considerable luxuriance upon them.

The disturbance which originally produced these beautiful rocks, has thrown them into a series of irregular undulations, and the access to Kynance Cove is down and along the hollow of one of these waves, forming rather a ravine than a valley, through which in the winter rushes a torrent, which is, however, reduced to a small stream scarcely visible amidst the boulders crowded along its bed.

A large water-wheel, at the bottom of the valley, forms an exceedingly picturesque object, and shows that some human industry is active, even in this retired spot.

This water-wheel is employed to turn the rude machinery by which some works in the serpentine are effected, but these are on a small scale. The people occupying some small cottages employ themselves in collecting choice specimens of serpentine and steatite, forming them into pedestals, tazzi, candlesticks, brooches, bracelets, and numerous other ornamental articles, which are sold to the strangers who visit this remarkable spot.

If the visit is made at the time of low water, a series of wave-worn arches and deep caverns can be inspected. The rocks all around, especially if still moist with the sea, shining brilliantly in their deep green colour, veined with the finest reds. The polished surface, and the rich colour of these cliffs of serpentine, give a peculiar beauty to the Cove of Kynance, such as will scarcely be again met with in this country; and in contrast with the pure white sand of the beach, and the remarkably transparent waters which lave it, it is singularly striking. Many great natural curiosities, amongst others, the Devil's Bellows, and the Devil's Mouth, will command the attention of the stranger; but we have not to deal with these on the present occasion. The serpentine formations of Cornwall are geologically not a little remarkable. At one or two spots in Cornwall besides the Lizard small patches of serpentine are

found. At Clicker Tor, on the south of Liskeard, we find serpentine among slates, and near Vryan it is associated with diallage rock. No connection can, however, be traced between those and the serpentine of the Lizard district. The best account of these rocks is found in Dr. Boase's "Primary Geology," to which book we are mainly indebted for the following facts.

The serpentine of Cornwall is proved to be a compound of diallage and felspar, or perhaps, rather of compact felspar, with frequent transitions into diallage. The serpentine belongs to the magnesian rocks, which may be grouped into three genera—diallage rock or euphotide, serpentine and talc-schist. The euphotide consists of felspar and diallage, both of which are often very crystalline, and when so very distinct, putting on the forms of granite in which the crystals are aggregated together, and penetrate each other. The felspar of the serpentine, however, differs from the felspar of the granite in its containing magnesia. The serpentine rock exhibits a great many varieties, some of which are hard, whilst others are so soft as to yield to the nail. This difference appears to depend on the felspar base, which undergoes several modifications, between a crystalline compact, and granular state, as seen in the precious steatitic, common, and ollareous serpentines, in the same manner as the rocks of the porphyritic group assume various aspects, according to the composition of the compact felspar base; with this difference, however, that in these, the proportion of the silica modifies the compound, whereas in serpentine the changes are attributable to the relative quantity of magnesia. The accessory mineral diallage, also, imparts characters to the serpentine, according as it is intimately combined with the base, or is disposed of in distinct forms.

Sir Henry de la Beche in his "Geological Observer," speaking of the serpentine says, "The position of the Lizard serpentine, and the diallage rock found with it, seems much the same with these minor portions of serpentine more eastward (at Clicker Tor and Vryan). It occupies a somewhat comparatively large area, reposing upon hornblende slates and rock, which appear little else than the ordinary volcanic ash-beds. There is often an apparent passage from the diallage rocks into the serpentine, while also there seems an intrusion of serpentine amid the former, as between Dranna Point and Porthalla. Whatever the cause of this apparent passage may have been, it is very readily seen at Mullion Cove, at Pradanach Cove, at the coast west of the Lizard Town, and at several places on the east coast between Landewednack and Kennick Cove, more particularly under the Balk, near Landewednack, and at the remarkable cavern and open cavity named the Frying Pan near Cadgwith. It is generally to be found that at this apparent passage of one rock into the other there is calcareous matter, and a tendency to a more red colour in the serpentine near its base than elsewhere."

These conditions are shown in an interesting manner at the quarries and works of the Lizard Serpentine Company.

The chemical composition of these serpentine rocks varies considerably, but a careful chemical examination of some large pilasters of the serpentinous rock, in the Museum of Practical Geology, London, proves it to be a mixture of silicate of magnesia and carbonate of lime, with minor quantities of oxide of iron, and alumina. Water is also a marked ingredient, and it must not be forgotten, in selecting serpentine for works



of art, that some varieties are far more durable, containing less water than others. It may be instructive to state the differences in varieties of serpentinous rock.

*Precious or Noble Serpentine* is translucent and massive with a rich oil-green colour of pale or dark shades. This occurs in Sweden, and some good specimens are obtained in the Isle of Man, and in Aberdeenshire. Its composition is

Silica . . . . .	43.07
Magnesia . . . . .	40.37
Iron . . . . .	1.17
Water . . . . .	12.45
Alumina . . . . .	0.25
Lime . . . . .	0.50

*Common Serpentine*, as found at the Lizard and other places, is found to be

Silica . . . . .	43.93
Magnesia . . . . .	28.00
Iron and Chromium . . . . .	13.26
Manganese . . . . .	.35
Lime . . . . .	2.60
Alumina . . . . .	1.28
Water . . . . .	12.42

*Picrolite* is a fibrous variety of serpentine somewhat resembling asbestos, but of a dark green colour.

*Marmolite* is of a pale green colour, sometimes nearly white, and

*Retinalite* has a resinous appearance, a colour varying from honey-yellow to oil-green, and is translucent. Mr. T. S. Hunt, of the Canada Geological Survey, has analysed a greenish white sub-translucent variety, in which occurs chromic iron ore; it afforded—

Silica . . . . .	43.4
Magnesia . . . . .	40.0
Alumina and Iron . . . . .	3.6
Water . . . . .	13.0

It will be seen, therefore, that serpentine is really a silicate of magnesia and water, the other constituents being unimportant, except the iron and chromium, to which it owes its colour.

It is only within the past few years that any manufacture of serpentine has been carried on in this country. At Löblitz, in Saxony, and in Franconia, several hundred persons have been for a long period engaged in working it. Until the Penzance Serpentine Company opened quarries at the Lizard, and established works at Penzance, but little had been done towards applying this material to either use or ornament. A few gentlemen resident in Cornwall had employed this beautiful material for ornamental purposes in their houses, but beyond this, the manufacture was confined to small ornaments which were sold at the Lizard to visitors.

The beautiful collection of specimens which were exhibited in Hyde Park, in 1851, by Mr. Organ, for the Penzance Company, and by Mr. Pearse of Truro, first called public attention to it. Since that time its manufacture has largely increased. The Penzance Company have erected extensive works, in which steam-power is employed to turn and polish the serpentine stone; while the Lizard Serpentine Company have opened extensive quarries near Poltesco and fixed their works on the spot. As far back as 1839 the late Sir Henry de la Beche wrote as follows, amidst other passages on the economic geology of Cornwall—

"Much of the serpentine of the Lizard, though hitherto most strangely neglected, is extremely beautiful, particularly where veins of red traverse the olive-green ground, mixed with lighter tints. This variety chiefly occurs in the lowest parts of the rock, adjoining the hornblende slate and rock, both of which may also be cut and polished to advantage. The best place for obtaining the red striped varieties which

we have seen occur at the Balk, near Landewednack; at the Signal Staff Hill, near Cadgwith; at Kennack Cove; and on Goonhilly Downs, on the N.W. of Roscowgie. A variety, with an olive-green base, striped with greenish blue steatite veins, is found at the commencement of the serpentine near Treloarwarren, close to the high road from Helstone to Goonhilly Downs. As to variety of tint it is almost endless. We must not, however, neglect to notice a very hard and beautiful variety, having a reddish base studded with crystals of diallage, which, when cut through and polished, shine beautifully of a metallic green tint, in the reddish base."

All these varieties can be seen in the manufactured articles at the show-rooms of the Lizard Serpentine Company, 20, Surrey Street, Strand, and at the works of the Penzance Company. The authority already quoted, in continuation of the above says:—"It has been supposed that blocks of fair size could not be obtained from the Lizard serpentine. This we are inclined to consider a somewhat hasty opinion, inasmuch as quarries to ascertain the fact have not been opened in those places where the hard-weathered fragments, chiefly now employed in the few ornamental works executed in this material, would lead us to suppose that the rock might be sufficiently solid beneath to afford serpentine in large solid blocks. It is to be regretted that such situations as the Cadgwith Signal Hill have not been fairly worked. Blocks of fair dimensions, from which chimney-pieces have been cut, have already been obtained of the reddish-brown serpentine containing crystals of disseminated diallage—a rock which occurs in large quantities both near the Black Head on the east, and north-west from Lizard Town on the west."

The attention of architects and others has recently been much directed to the Serpentine stone obtained from this district, and the public have now an opportunity of inspecting the manufactures produced during the present year by the Lizard Serpentine Company.

Although this stone has for many years past attracted occasional notice, it is but recently that commercial enterprise has been energetically directed to the development of the district in which it is principally found. The failure of many, indeed of all the attempts, formerly made to introduce the material into general use produced as a natural consequence a prejudice of which the result has been that an ornamental stone of very great elegance has been condemned as altogether useless, or adapted only for exceptional application. The brittleness and unsoundness of the stone found on the surface and the varying results of numerous chemical analyses such as we have given, induced geologists as well as practical men to conclude that these defects and a want of equal consolidation of component parts were inherent in the material. We have shown that the late Sir Henry de la Beche suggested that these disadvantages would in all probability be overcome if quarries were opened to some considerable depth, and stone obtained which had not like that hitherto manufactured been subject for ages to the influences of air and water.

The justice of this opinion has been fully proved, and the quarries of the Lizard Serpentine Company having during the last twelve months been opened by powerful Derrick cranes to a depth of from forty to fifty feet, and the superincumbent mass of loose and unsound stone having been thrown over the cliffs, the Company have come upon extensive beds of consolidated

rock which are worked in the same manner as quarries of granite. The size of the blocks raised formerly varied from two to ten feet, but the masses have increased to so great an extent with the depth, that it is now frequently found necessary to break the blocks up before they can be removed. In proof of the greater consolidation of the material we are assured that this process of division is accomplished by "splitting and tearing" in the same manner as in the case of granite, and there is now no difficulty in obtaining sound blocks of nine, ten, or twelve feet in length.

The same prejudice which led many to form a hasty conclusion as to the want of size and soundness in the blocks to be obtained, also operated in condemning the stone in reference to its working capabilities.

The Lizard Serpentine Company, it appears, did not in the first instance intend to manufacture, but they found it necessary to change their plan in order to introduce the stone into general use, and they have erected a factory with powerful machinery in the immediate neighbourhood of their quarries.

The stone was formerly supposed to be not only brittle in the extreme, but equally hard with granite, and it was considered that the expense of manufacturing would far exceed that of working the marbles used in this country. Experience has again proved these forebodings to be incorrect. The stone obtained from the lower beds of the quarries loses its brittleness, and is found to be equal in its working quality to any of the coloured marbles so extensively manufactured. The process of sawing, manufacturing, and polishing are very nearly the same, and the companies say they are not more expensive than in the case of marbles; but a little experience of the peculiarities of the stone is of course essential to success. The prices at which manufactured goods can be brought into the market are nearly on a par with the coloured marbles, to which in point of beauty and variety the stone is very far superior.

Architects have long been acquainted with the extreme beauty of the material. The Lizard serpentine is distinguished from that obtained in other parts of the world by the variety and vividness of its colours, and the interesting white lines caused by veins of steatite. This steatite or soapstone is a source of weakness, and although admired by many, should be avoided in chimney-pieces, as on parting with its water, the veins of the steatite are liable to crack. The Lizard promontory is composed of serpentine, and in proof of the durability of the material, it is sufficient to refer to the circumstance of its having been placed by nature on so exposed a part of our coast, where it has resisted for ages the fury of the Atlantic Ocean. But although the serpentine formation is so extensive, the stone applicable for manufacture forms but a very small portion of the whole. The coloured and serviceable stone runs in beds varying from four to forty feet in width, and the blocks are of the irregular form in which statuary marble is found.

The prevailing shades are red, black, green, white, and yellow, blended in endless combinations and varieties, and mingled with sparkling crystals of diallage. The red, unlike any similar shade found in other stone, is bright and blood-like, sometimes giving the effect of a gem, and in all cases imparting a warmth of tone which cannot be obtained in any species of marble.

For chimney-pieces and other works of domestic architecture, the serpentine possesses



a great recommendation in being proof against the action of the ordinary acids so prejudicial to marble. For church architecture it is peculiarly fitted, as possessing not only the warmth of tone above adverted to, but great elegance and lightness of appearance in some of the varieties, while others are distinguished by a grand and massive character. For ornamental application, it is also very well adapted, and the Penzance and Lizard Companies have already manufactured some magnificent vases and tazzas, in addition to chimney-pieces, columns, and fountains. That the stone will now be brought into general use will not be doubted by any, after an inspection of the productions manufactured by these companies; which while they exhibit a marked improvement in the character of the material, are still distinguished by those peculiar beauties which have long been known to attach to the stone, but which it is difficult, if not impossible, to describe in adequate terms. The steatite which is found in connection with the serpentine was formerly used in porcelain manufacture, but we believe it is not now so employed; and the serpentine itself was once employed in the manufacture of magnesia and of Epsom salts; since it contains nearly forty per cent of this earth. The dolomite rarely containing so much as this, is extensively used at Newcastle for this purpose.

ROBERT HUNT.

#### ASSOCIATION FOR

#### THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

THE annual general meeting of this society was held on the 21st of July, in the Queen Street Hall, Edinburgh, to receive the report, and to distribute the prizes. Mr. J. A. Bell, honorary secretary of the association read the report, from which we are pleased to learn that notwithstanding the many drawbacks in the way of encouraging luxuries which have existed during the past and present years, the funds of this society have progressed rather than declined, its income having reached 4264*l.* for the year just ended. In dealing with this fund the committee selected from the late exhibition of the Royal Scottish Academy, forty-four works of Art, at a cost of 1687*l.*, being more by 479*l.* than was expended by the association in the exhibition of the Academy in the previous year. The principal pictures bought were 'The Porteous Mob,' by J. DRUMMOND, R.S.A., for 400*l.*; 'Dunstan's Sunset,' by D. O. HILL, R.S.A., 130*l.*; 'Market Boats—the Meuse, near Dort,' by E. T. CRAWFORD, R.S.A., 135*l.*; 'Gabbarts and Iron Ship-yard, Dumbarton,' by S. BOUGH, 100*l.*; 'The Night-Mail,' by G. HARVEY, R.S.A., 120*l.*; 'The Thorn in the Foot,' by R. T. ROSS, 80*l.* Among the other prizes allotted to subscribers, were several copies in water-colours, by J. A. HOUSTON, R.S.A., of pictures by the old masters, and statuettes of Scott, executed in alabaster porcelain, at the establishment of Mr. Alderman Copeland, from the original marble by J. STEEL, R.S.A. The engraving, or rather engravings, to which each subscriber of the year is entitled, is a series of illustrations of 'Tam O' Shanter,' from drawings by JOHN FAED, R.S.A., and engraved by LUMB STOCKS, A.R.A., W. MILLER, and J. STEPHENSON; the cost of issuing this series will not be less than 1500*l.* With respect to the future, Mr. W. H. Egleton has in hand a plate from the large picture of 'Christ teaching Humility,' by Scott Lauder, R.S.A.; this engraving the committee propose to present to each subscriber of five consecutive years from and after 1854, in addition to the prizes and other works of Art which will be distributed annually as usual. Mr. T. Faed has also been commissioned to make a series of designs illustrative of Allan Ramsay's poem of 'The Gentle Shepherd' for the purpose of engraving. The last

matter to which the report alludes is, that in conformity with the regulation of the Board of Trade, a per-centage of two and a half upon the amount of the annual fund has been set aside on account of the Scottish National Gallery, towards the acquisition of some high class-work of Art, to be permanently deposited in the Gallery.

This association has now attained its majority; it is twenty-one years old, and from the success which has attended its last year's efforts, it is clear that if it has not reached the full vigour of manhood it is rapidly progressing that way.

#### PHOTOGRAPHS IN NATURAL COLOURS.

A PARAGRAPH has been going the round of the papers to the effect that M. Testud de Beauregard has succeeded in obtaining coloured photographs by the agency of light. This has naturally enough excited considerable attention, although, if it is eventually proved, that M. de Beauregard has discovered such a process as will enable him to fix images in colours, it must not be forgotten that M. E. Becquerel and M. Nièpce de St. Victor and some others have done the same thing before him. The facts of the case are these; M. Durien, on June, 15, at a meeting of the *Société Française de Photographie* exhibited a number of coloured prints, which had been produced by photographic action. The *bulletin* of the society says, "The prints form a series of coloured images, some uniformly blue, yellow, or rose." These were nothing more than examples of the *cyano-type* of Sir John Herschel, the process of Mr. Mungo Ponton in which the bi-chromate of potash is employed and the chromotype of Mr. Robert Hunt. Then comes a statement far more remarkable: "Others were exhibited professing the different tints in relation to natural colours upon the same sheet of paper. Among the latter, one represents the head of a woman draped with a transparent veil, and bearing a basket of foliage. The flesh is of the natural colour, the veil violet, and the foliage green. Another is a portrait of a woman, whose face and hands are flesh-coloured, the eyes blue, the hair light brown, the dress green and the collar and sleeves white. Lastly, a portrait of a child, which, besides the flesh-colour of the face, hands, and legs, presents a dress striped with green and yellow, black boots, white linen, and a couch of black wood with chamois cushion." This statement is clear enough. The process by which all these effects are obtained is given—M. Durien says—

"The process by which he obtained these varied colours, which he has succeeded in producing, on the same paper, by a single exposure to light in the *printing frame*, consists (and here we copy literally the words of M. de Beauregard) in impregnating paper with two mixtures successively, taking care to dry the paper after the employment of each mixture. The first mixture is formed by a solution of permanganate of potash with the addition of tincture of tannin. The second mixture is formed of ferrocyanide of potassium acidulated with sulphuric acid. The paper thus prepared must lastly be subjected to a bath of nitrate of silver. After the impression has been obtained, the paper is first washed in pure water, then immersed in a weak bath of hyposulphite of soda; finally, after a fresh washing, the colours are brought out vividly in a bath of neutral gallate of ammonia." M. Durien oddly enough says, "We leave to M. de Beauregard the responsibility as well as the honour of the processes of which we have faithfully reported the description."

We are told by M. Durien that he saw "prints obtained on papers prepared in our presence, developed with their colours in the printing frame, *behind collodion negatives*." That is a *colourless* negative produces a *coloured* positive. We have given the statement of this presumed discovery as we find it. To us, however, it appears in the highest degree problematical. We shall watch this matter with some curiosity, and should anything of interest arise, we shall at once communicate it to our readers.

#### THE LAMP OF THE GANGES.

FROM THE STATUE BY H. TIMBRELL, IN THE POSSESSION OF THE QUEEN.

It has often appeared to us somewhat strange that sculptors should so frequently have recourse to ancient fables when there are such various and suitable subjects for their Art to be found in the real and breathing world: these subjects only require thinking about and looking after; they may readily be met with, and with such alterations as would naturally suggest themselves to a poetical and experienced mind so as to bring them within the legitimate scope of sculpture, would unquestionably prove as attractive as the noblest conception of any classic author.

We have one such example in the elegant life-sized statue of an Hindoo Girl, by the late H. Timbrell, which was, we believe, a commission from her Majesty to the sculptor; which, as we have heard, the Queen was pleased to give him at the suggestion of Mr. Gibson, R.A., who knew Timbrell at Rome, appreciated the genius of the artist, and desired to introduce him to the notice of their sovereign. Most persons who have been up the Ganges, or the Nile where the same custom prevails, must have at one time or another witnessed the incident which he has made the subject of the work, though it is probable Timbrell borrowed it from Moore's "Lalla Rookh," where, in one of the interludes between the poem of "The Veiled Prophet of Khorassan," he thus describes this ancient eastern custom.

"As they" (Lalla Rookh and her attendants) "passed along a sequestered river after sunset, they saw a young Hindoo girl upon the bank whose employment seemed so strange that they stopped their palanquins to observe her. She had lighted a small lamp, filled with the oil of cocoa, and placing it in an earthen dish adorned with a wreath of flowers, had committed it with a trembling hand to the stream, and was now watching its progress down the current, heedless of the gay cavalcade that had drawn up beside her. Lalla Rookh was all curiosity, when one of her attendants, who had lived upon the banks of the Ganges, (where this ceremony is so frequent that often, in the dusk of the evening the river is seen glittering all over with lights, like the Oton-tala or Sea of Stars), informed the princess that it was the usual way in which the friends of those who had gone on dangerous voyages offered up vows for their safe return. If the lamp sunk immediately the omen was disastrous; but if it went shining down the river, and continued to burn till entirely out of sight, the return of the loved object was considered as certain."

Henry Timbrell was born in Dublin in 1806; at the age of seventeen he entered the studio of the late John Smith, of that city: in 1831 he came to London, and was engaged as an assistant by Mr. Baily, R.A., in whose atelier he worked many years; during this period he studied also in the Royal Academy. In 1837 he obtained the gold medal of the Academy for the best group in sculpture, "Mezentius tying the Living to the Dead." He first appeared as an exhibitor at the Academy in 1841, when he contributed a "Bust of a Gentleman;" in the following year he sent a "Bust of a Child," and a small statue of "Psyche," and in 1843, a group, "Hercules throwing Lycas into the Sea;" for this work he was elected travelling student. He soon after set out for Rome, and took up his abode there: in the second year of his residence he executed a group of a mother and her two children, entitled "Instruction," and shipped it for exhibition here, but the vessel was unhappily wrecked, and the work greatly damaged.

This sculptor died at Rome in 1849; at the time of his death he was engaged on two figures for the Houses of Parliament, as well as on other commissions: he was just then starting into reputation, and, had his life been spared, would have been an honour to his profession.

The statue of the "Lamp of the Ganges" is in marble; it stands in the drawing-room at Osborne.





LIBERTY AND JUSTICE

DESIGNED BY MRS. J. H. B. AND ENGRAVED BY J. H. B.







THE  
PARIS UNIVERSAL EXHIBITION.

At length it may be said, that this great exhibition has attained its completion—that it is, in the familiar French phrase, “*un fait accompli*.” Additions and emendations may be carried on even up to the day of its close; but in all its great departments, for the purpose of competition, it can no more. In fact, those uncompromising people, the jurors, have been quietly but effectively afoot; pursuing amid the unconscious crowds of ordinary visitants, their difficult process of examination—holding their animated discussions either before the objects in hand, or, in the retirement of their bureaux, and for the most part, coming to their primary adjudications. Need we inform our readers that the whole of this vast display of the produce of educated industry is divided into classes, and that each class has a subdivision of sections? To each class, a certain number of jurors has been assigned, and these jurors have subdivided themselves into sectional examiners. Again, the seven-and-twenty classes under which the industrial exhibition is ranged, has a subdivision of seven groups—each group consisting of those classes that have an affinity to each other: as for instance, machinery for transport, for working manufacturing tools, and for the process of weaving. Again, metal-work, including steel, the general employment of the ruder metals, and the precious metals. With these are associated, from their also being subjected to a fiery ordeal, glass and pottery. The sectional jurors work apart, in detailed scrutiny, and report their conclusions to their special class, where all ordinary adjudications in respect to merits and the dispensations of bronze medals are finally adjusted. In the higher decisions, to which the silver medal is attached, the decisions of classes are subject to the revision of the groups, and finally, the judgments of the same lesser tribunal in awarding that maximum of honour—the gold medal—are ultimately subjected to a *veto* from a conclave of the presidents of all the classes.

At the present moment, it may be considered that all, or all but all, the group adjudications have taken place; and we may, therefore, conclude, that as far as competition for distinction from their verdict is concerned, the exhibition is unequivocally complete. We shall therefore ask our readers to accompany us, not lingeringly, but with a discriminative glance, along the tracks of the patient jurors, and endeavour to arrive at proximate general conclusions, where they may be found hereafter by exhibitors to have been more precise and minutely correct.

The eye of the visitant of the Palais de l'Industrie will be much gratified by a range of noble orange-trees, which, having recently been transported down the river, from the conservatories at Fontainebleau, are now, in their brilliant and most lovely greenery, ranged at each side of the chief entry. Having past these and a redundant muster of all sorts of soldier and semi-soldier guardians of the place, the palace is entered with probable anticipations, which will not be disappointed. The brilliant nave within at once invites you forward, and there is nothing in the stalls of pottery and ceramics on either side of the short passage to it to arrest your footsteps. Leave, if possible, behind you all reminiscences of the Hyde Park erection of 1851, with its broad transept and wings, which seemed to carry the eye into infinitude of space, and meet fairly the aspect of this vast and gorgeous hall, with its spanning crystal roof, from whence numberless bright coloured pennons are suspended—the large glass semicircular bounds of this roof at each end, on which groups of allegorical figures are brilliantly tinted. Dwell, for a moment, on the central fountain, into which from an upper basin, many musical and refreshing streamlets fall, then leisurely cast your eye over the *chefs d'œuvres* of ornamental art and manufacture with which the nave is replete. Mark generally the contents of those stalls, which, at each side, occupy an advanced line and which are filled with much of the more brilliant elegancies of the exhibition. Observe those light erections in the gallery, which is

carried round the whole structure, where carpets of select merit are skilfully suspended, and not a little of our Nottingham curtain-lace hangs in decorative folds, and cold hypercriticism alone, we apprehend, will warp the judgment into any other conclusion than that the place in its completeness is not unworthy of the great occasion. As we purpose going over each part distinctively, we shall not now ask our fellow visitor to pause here, but pass on to the Panorama, and here, also, for a moment, admire in the central hall the profuse display of the finest Sèvres on its tables, with the carpets and pictorial tissues of Anbusson and Beauvais on its walls. Neither shall we permit the gorgeous display of the imperial diamonds to arrest us in more orderly onward course. We cross the long bridge connecting the circle we have left with the Annexe, each side of which has been ingeniously appropriated by a legion of minor exhibitors—chiefly watch and fancy clock-makers—and find reason to admire the effects which the different buildings, with their contrasted aspect and totally different contents, are well calculated to produce. There can surely be no second opinion as to the superiority of this varied arrangement to that of having the whole contents of this great commercial fête monotonised under the one roof and receptacle.

We have now arrived at the quarter where the arrangement of the Classes commences, and shall endeavour to pass from one to the other as lightly as we may.

In walking along the densely-furnished range of the Annexe, evidences will impress themselves on all sides, of the emulation which animates the more energetic quarters of Europe in dealing with that potent agent of commerce and civilisation, Iron. France is seemingly pre-eminent in this effort; and her vast display of iron in sheet and in bar, wrought and cast, is well calculated to impress deeply the attentive spectator. Germany, and more especially Prussia, has done her work well also in this quarter, and Belgium has sustained the honour of her mines and industry; rather, however, by choice specimens, than extensive contributions. Sweden has not forgotten that her iron holds the first place in all our forges, and it is admirably represented. Nor is England at fault where she should be first of class the first. The collection of mineral and metal specimens, with which she has occupied the west end of the Annexe is, to the discerning eye, of elegant import. After having passed those massive and imposing piles, to which we have alluded, some disappointment might be experienced at seeing the comparative diminutiveness of the contributions of our great workers in mines and minerals. Upon examination, however, it will be found that a choice selection has been made to represent both the one and the other; 264 solid square pieces of coal are nicely arranged on tables, as though they were in our Geological Museum, and invite the closest inspection. The specimens of iron, more especially Brunel and Barlow rails of unexampled mould, are also of the best kind. The Board of Trade has been actively instrumental in seeing that this important department of English produce was not left vacant, in consequence of the obvious difficulties which might naturally have discouraged exhibitors. The coke and anthracite here displayed have not been the least interesting objects to the eye of the foreign workers in iron.

In marbles, which come under this class, France is again conspicuous. From Algiers and Corsica she gives some of her finest specimens, more especially some splendid single pieces in columns from the latter, both in grey and a fine tinted green. Spain and Piedmont have also some interesting specimens, while Greece sends, from the neighbourhood of Sparta, some choice pieces of *rosso antico*, and of her white quarries. England gives a few worked examples of that Cornish serpentine which excited so much attention in Hyde Park in 1851, and which is so richly ornamented in its deep tints and brilliant polish. The Irish marbles are but meagrely represented by a specimen of the Connemara green, which compels one to inquire what the *Law Life* have been doing towards developing this interesting source of wealth to themselves,

and employment to their tenantry on their vast property in the far west.

In the second class, the specimens of native wood sent by the British colonies, have, conjointly with the less important Algerian novelties of France, been objects of extreme interest. Canada, more particularly, has been fortunate, in the hands of judicious agents, to erect a bold and tasteful pile, or trophy, on which fine planks of her most useful as well as ornamental woods are well displayed. Jamaica, Guyana, and South Australia also, in their abundant and well-arranged cuttings, indicate how British commerce is finding, in their aboriginal forests, sources of new operations and industrial activity. Whether contemplated as novel agents to meet any decline in supply of oak, or for the embellishments of upholstery, it will be found that these woods are well worth a more than momentary lingering notice. The collection of woods from Algiers is rendered peculiarly interesting by their specimens of one of a most precious kind, famed, in the old luxurious days of Rome, for its immense value. It is named the *Callistria quadrivalvis*, or *Thaya articulata*. Its classic name was the Citri: it is knotty, and marked with tints at once most delicate, brilliant, and enduring.

In conjunction with this portion of the Exhibition will be found another, with which no little interest will be associated by the intelligent observers—the cereals—which comprise admirably prepared and scientifically arranged specimens of the agricultural produce of Algiers, Australia, Canada, France, England, Austria, Belgium, Turkey, and Greece. The French colony takes pre-eminence in this, and vindicates her old title, the “Granary of Italy.” In fullness of quantity in the field, and for size and richness of quality, when gathered in, such golden grain as is here represented, it is not too much to affirm, is unequalled in Europe. The whole of this African department, with its tastefully arranged collection of vegetable, mineral, and native manufacturing specimens, is one of the most attractive in the line of the Annexe. New South Wales and Canada, on our part, maintain a spirited emulation with it in the vegetable department.

In respect to New South Wales, we may here add, that in one product, it seems calculated to give the go-by to the country of Abdel Kader and the Prophet, viz., wine. Amongst its contributions to this Exposition, are some samples of the juice of the grape. They have been gathered from settings long since made on the Arthur property, and were put through a complete test, from whence they have come forth with a highly favourable stamp, a portion being honoured with a Tokay flavour, and the remainder is that of good Rhenish. It is to be apprehended that, to the crowd of visitors to the Palais d'Industrie, this will be altogether a tantalising item in the catalogue. These ranges of well-filled Australian bottles seem to appeal to the general palate, not merely to the general eye; and yet to the said palate they must be an utterly imaginative entity, and no more.

Amongst the abundant cereal contributions which the inquiring eye will find in this quarter, the Bavarian hops will be found remarkable, and Hungarian and Styrian maize.

Especial care has been taken of the credit of England in this department, under, if we are not mistaken, the direction of the Board of Trade. An ample and well-selected collection has been made by Professor Wilson of Edinburgh, of specimens of British agricultural produce; presenting in its detailed arrangement the result of that system of scientific farming, of which our countrymen, on both sides of the Tweed, have been so proud. A series of pictures of our finest breed of cattle have been added to this, and suspended in an attractive line in the gallery of the Annexe and at its west end. In fact, here is a complete agricultural museum, which in itself might well engross an hour's attention, even amid all the varied attraction by which it is surrounded.

The French have a somewhat similar scientific display of cereals, which has been arranged by the well-known house of Vilmorin. In a word,



there is here, in this most important department, a development in all quarters to which nothing of the kind in 1851 was in any degree comparable.

In this class will also be found an abundant well-arranged exhibition of wools—by France, Germany, Spain, England, and South Australia. For the most part the fleeces are neatly packed in boxes and under glass, subject to the *open sesame* of the examining jury. Between England and Germany the most energetic contest will be here found exemplified—the former of the two doing much more with her native wools. The great advance in the finest quality of South Australian wool presents a significant fact illustrative of our increased independence of continental aid for the manufacture of our finest cloths. The depreciated value of the Spanish merino is a melancholy evidence of the inauspicious course through which the fortunes of that unhappy country have been so long misled.

The collection of English agricultural implements in the Annexe is admirable for its fine finish, yet strength and completeness of construction. The houses of Crosskill, of Yorkshire, Garret, of Suffolk, and Ransome, of Ipswich, are its most successful contributors. The French are our chief competitors—for the quantity and variety of implements arranged by them in one of the separate and outer quarters attached to the Palais d'Industrie, and which indicate a considerable advance by them in this important auxiliary branch of industry. It is however quite obvious that their works proceed from ruder hands than ours—in fact, they have not as yet established any such factories for their produce as those in which the most expert workmen have been for a considerable period educated in England. Their village wheelwrights are their agricultural implement makers, and the result is palpable. In the competition for superiority in that great harvesting engine, the steam reaping-machine, we found a formidable antagonist from across the Atlantic; and on the great field day when these stalwart operatives were ranged in trial of effectiveness, we had to admit unequivocal defeat by the engine of Macormack. Our farming societies are, however, familiar with the rivalries of that latest offspring of the new iron age,—more golden than that of gold,—which seems to promise mankind an ample reparation for all the woes for which, in days gone by, it has been held responsible, and is alike to give respite from the hand-toil of the sickle and the plough.

*"Robustus quoque jam tauris juga solvet arator."*

Classes 4, 5, 6, and 7, lead us into familiarity with those especial occupants of the Annexe, steam-engines and machines of every class, from those more strictly locomotive, to those dedicated to mechanical operation and to various requirements of weaving. These wondrous agents, the offspring of no rude ingenuity, but of the human mind, in its most subtle enlightenment, are here mustered in every size, from the largest railway propeller, down to that curiously delicate and complex creature—it might almost be called—which so feebly folds up and seals those pieces of wood which represent squares of chocolate. Never since the days of Tubal Cain was there such a spectacle as this presented to the eye of man for the gaze of awestruck ignorance, or the considerate admiration of science. By far the majority of these machines are French; so that if one were to judge from the aspect of things here, France would appear to be the great leading spirit in their creation and management. England has comparatively but few. These, however, are a true example of the *non multa, sed multum*. Few of the few are common-places; from the hydraulic-press of Dunn, Hallersley & Co., for testing the strength of iron in cable or most ponderous bar, to Appold's pump, singular for its voluminous ejective power; from the locomotives of Stephenson and Fairbairn, to the novelties of Siemens and Walker, and those other first-class works, to which the names of Penn, Whitworth, Birch, Buckton, Johnson, Wood, and Combe are attached. A special note should also be taken of Burch's masterly machine for painting the pattern on carpets, and that of

Cripps for engraving upon cylinders for cotton-printing. The spinning-jennies of the Messrs. Platt may, probably, be considered the perfection of that inestimable invention. The French machines, and, indeed, all those sent by Prussia, Austria, Belgium, and some of the minor Germanic states, have been constructed with great care. They gleam throughout with the highest finish, and give unequivocal indication of the high-pressure zeal that animates all those countries which have within them a spring of energetic action, unenfeebled by the misery of domestic discords.

To descend from great things to small, in the same class with railway locomotives, we find the section of the true horse-power, two and four-wheeled vehicles. It is not one of the best departments of the Exhibition. France has a considerable collection of carriages, in which a taste for glaring ornament is too conspicuous, which is the more remarkable from the circumstance that the purest British style of equipage was never more popular or predominant in the Champs Elysées than at present. Among a set of military vehicles, it is, however, impossible not to be struck with admiration for a most comfortable ambulance, which, in these times, is unhappily but too deserving of close attention. Our great London carriage-makers have not made their appearance here on this occasion; and a branch of manufactures, in which we pride ourselves on taking the lead, has not been represented as well and as amply as it ought to have been. Nevertheless, it is remarkable how much the promenaders in the west-end of the Annexe pause to dwell upon, and, it may be added, to admire some of the few English vehicles arranged in that quarter. Mr. Heath, who makes those Bath chairs which have been found so convenient by circumnavigators in the Sydenham Crystal Palace, nevertheless, fully sustains the credit of that minor branch of the trade.

There are few well-informed Frenchmen, we believe, who will not at once acknowledge that, in the working of metal for great industrial purposes, and, apart from the Fine Arts, England has been long and far ahead of their countrymen. Our great forges and foundries they consider to have been rendered complete by every accessory that steam and various mechanical agencies could supply. They have, accordingly, looked forward to this Exhibition rather as one in this particular for the acquisition of instruction on their part, than competition. They have therefore been, if we be not much misinformed, disappointed in not finding exhibited a greater quantity of smaller products of ironmongery—their own *quincaillerie*—with which our shops abound. They have reason also in expressing disappointment that Sheffield has not been as amply represented as she might have been. Such certainly is the fact; and Sheffield, as far as the question of honours is concerned, will very probably be made to feel it. Still, there has been a noble exhibition of edge-tools of every kind. William Jackson & Co., Bedford, Spear & Jackson, and Thurton & Sons, have been most conspicuous in their contributions of these articles; while in scythes and sickles, Butterby, Hobson & Co., and Garfitt & Sons have sent copious specimens of their finely-tempered implements. In locks, we stand exceedingly strong, as the names of Chubb, Holbs, Bramah, and Silverlock, will guarantee.

The French have been and are advancing in the improvement of their cutlery—of their surgical instrument-making they are proud, and fancy that our hands in that work have held off from apprehension of the result of a trial by the ordeal of touch. Whatever be the reason, the fact is that we are obviously weak in that department.

In order to investigate French cutlery, we must retrace our steps from the Annexe to the outer circle of the Panorama, where, amongst the last contributions arranged by our hosts of the Exhibition, and after ours had been long up and displayed, was an abundant supply of steel ware. Great elegance is to be found in the mounting of their table services—much of their best suggestive taste, sustained by a better-tempered steel than they were, a few years since, in the habit of making. The British cutlery must

also take us from the Annexe, and to the east end of the nave of the Palais. In this quarter also, but westward, will be found an admirable collection of Prussian edge-tools, saws, and small cutlery. Prussia, and conjointly with her Belgium, has, for the last seven or eight years, been engaged in developing a new mode of preparing steel, as to the success of which there is, we believe, no longer a doubt. Its results will be a more facile and far cheaper production of that great metallic agent than has hitherto prevailed. The importance of this incident is incalculable. Amongst its other consequences will probably be that of freeing the French cutlers from the dependence to which they have been subjected upon England for their supply of steel. This and the general forward movement both in France and Germany, to substantial improvements in their forges and foundries, gives significant intimation to Sheffield that she must be awake and energetic, if she purposes to sustain the place of honour which she has so long held. In one great branch of cutlery England has, strange, in these times, to say, left a vacuum—that of swords. France and Prussia meet the prevailing spirit with a galaxy of glittering blades—and Spain—as in 1851, sustains her olden name. England is not to be found in the competition. Where, one is driven to inquire, are those boasted blades of Wilkinson of Pall Mall, in which it was said the Toledos, Ferraras, and scimitars of Damascus were rivalled?

In another metallurgic quarter, we find however a compensation—viz., that of iron-casting. There are few departments of British industry in which so marked and salutary a progress has been made towards uniting refined design and ordinary work as in this. The rudest of metals has acknowledged the gentle charms of art—like Polyphemus, it has yielded to its Galatea. It is not far back in the course of time, since it has been recognised that the molten iron can prove in a very high degree plastic. If it cannot compete with the wrought iron in work of delicate sharpness, on the other hand, where breadth and fulness of form are required, it must take precedence. It also accepts from the mould, impressions such as could never be wrought by hand hammer, and finally it does its work, comparatively, on terms of infinite cheapness. Prussia, in her well known flag-ornaments, has wonderfully illustrated how iron can be transformed, and she has given some admirable specimens of a manufacture which is all her own. The family of Calla, in France, have had the credit of methodically devoting themselves to rendering iron artistic, and their persevering efforts have been rewarded with full success. They might, surely, without any imputation of inordinate ambition, claim the iron crown. In the outer circle of the Panorama, where France has gathered together so many good things, they have a choice collection of their castings, in which some pieces of sculpture are so admirable for sharpness and delicacy of making, that one cannot but hope for the discovery of some fine and yet permanent varnish by which iron may be secured from the ravages of rust. The galvanizing process is not favourable to such a surface as we find here. The casting of statues in iron is further exemplified, in this quarter, and very extensively. Here also are numerous examples of iron castings for railings and other ornamental purposes, in which cutting and under-cutting of the cleanest precision and artistic feeling win the attention of the instructed eye. Belgium has, in the Palais, an array of delicate beading and foliage castings—chiefly for the embellishment of stoves, greatly to her credit. England's doings are prominent in the Exhibition, and speak for themselves with iron tongues of time. In the nave stands conspicuously a gate by Bailey & Sons, of Gracechurch Street, which may be termed a masterpiece. Its piers are of bars of wrought iron giving at once the ideas of lightness and strength; the gate itself is formed of foliage gracefully intertwined, and moulded with great vigour, sharpness without and within, and general bold picturesqueness of effect. The French critics, who are not a little jealous in their judgments, have been unanimous in their applause of this work, which is creditable to Mr. J. D. Matthews, by whom it was designed, and the



Messrs. Bailey, by whom its casting was so perfected. Prominent also in the nave are the stoves of Hoole, of Sheffield, on which the hand of Art has been discreetly laid. Some *basso-relievo* foliage on one of these is admirable. The Colebrook Dale Company may however be considered to have taken upon itself especially the honour of England's iron castings. To find its contributions we must return to the Annexe, where they occupy the whole of its eastern end. They are infinitely more various than those exhibited by the company in 1851, and in all designs a high spirit of Art will be noticed associated with the useful. The process of electro-bronzing which has been combined with many of these castings is a novelty of the best kind. We believe we are safe in saying that the most satisfactory proof of admiration with which these works of the Colebrook Dale foundry have been noticed, has been afforded by the numerous purchases made of them by French visitors.

The French bronzes are profusely displayed in this Exhibition. They occupy a large locality in the nave, in forms from the heroic down to the most delicate statuesque ornament of mantel-piece horologoni—their number is legion. Of these, it is scarcely necessary to say, that many are extremely fine, and many more are the mere mannerism of a class of artists, who seem to possess a fatal facility of modelling.

The same high artistic tone which pervades the French bronzes will be found in the higher metals, which it were well should be more emulatively felt than it is, amongst our workers in gold and silver. The racing cup school has not been one in which much classic inspiration has occurred. Its great fault is, that while a single figure, or a portion of a figure may be designed with a finer feeling, the greater portion of the work to which it belongs, is as indifferent in subject, as it is unrefined in execution.

It is passing strange, when we consider how our silversmiths minister to boundless wealth and luxury in creating services of plate and ornamental objects of richest sculpture, that a higher stage of taste than they indicate, has not been attained. From the artist the improvement must come, not the patron; and the depression, in connection with this class of art, of the former is probably one solution of the enigma. It has been the unwise policy of the trader to keep the artists altogether in the background—and make something of a mere operative of him—not to bring him and the customer face to face. A blighting source of humiliation has thus come over the former and nipped his independence of thought. The exceptions to this common rule have been when an original mind of vigour akin to that of Cellini, thoroughly conscious of its own high avocation, has broken through the trammels of the trader, and while vindicating the artist's true position, has practically shown the advantages of the change even for cause of pounds, shillings and pence.

The Sèvres luxury is here displayed in the superb saloon of the Panorama, in greater abundance and variety than it has ever yet been presented to the public eye—and it is "beautiful exceedingly." Prussia sends a few rival vases, quite on a par with those of their own class in the French collection—higher, it may be said, in the spirit of their pictorial embellishments. England has sustained all her credit for that fine pottery, to which no royal hot-house forcing has given birth, but which has sprung up and flourished in the genial and vigorous atmosphere of open commercial enterprise. The Wedgwood is well represented here in its classic elegance, in which, however, some variety might be suggested in the over strong and monotonous contrast between its snowy figures and deep blue ground; on this point, that exquisite Sèvres where the *relievo* rises from and harmonizes with a most delicately pale green, might perhaps hint slight amelioration. The Copeland display, and that of Rose & Daniel, are both happily placed in the front of the British department in the nave, and contribute their fair share to its brilliant embellishment. The busts and vases of the former are extremely refined, and the amphitrite vase of the latter has won the warm admiration of even the French critics. Minton's copious collection has however proved, it would

seem, first favourite. The contrast with the Sèvres is the thorough utilitarian form and aspect of its earthen ware. There is a breadth and vigour of construction and colouring in it characteristically unique. In no other quarter have so many purchasers given evidence of their admiration.

The colossal stone ware, which belongs to the same class as these household elegancies, is first of its kind, more especially Green's apparatus for the sublimation and condensation of sulphuric acid. The French have a striking but inferior array in the same department.

In glass, the French and Bohemian displays take the lead in their contrasted varieties. The French department in this class may rank amongst the most attractive of the Exhibition. Both are marked contributors to the attractions of the nave.

When we come to group the sixth in our catalogue, with its five classes from 19 to 23 embracing the whole weaving department, we then have arrived at the great centre of interest on this occasion, round which all the others revolve as satellites. In cottons, Scotland has made an effort to sustain the national credit, which does her high honour. Her agents took a large space in the British quarter and in no other has there been a superior, it might be said, an equally complete organisation. The Manchester firms acted unitedly and through a committee, sending a vast stock of produce. For the public eye this was as ill-arranged as could well be—offering probably the most uninviting section of the Palais—but it had that within which passed show, and under the scrutiny of a competent jury, we have little doubt that it was found to contain an extremely rich deposit. France brings up a strong array from Mulhausen to compete with these. Austria and Belgium are strong in their cottons. In woollens, the West Riding has been wholly wanting—but Leeds and Bradford stand well by the cause of Yorkshire. Amongst British fabrics few have been so much admired as the tartans and alpacas—of these, we have an envied monopoly. Akroyd's mixed fabrics and the alpacas of Titus Salt, have been in these, first favourites. The Irish poplins fully share the foreign popularity of the mixed fabrics. They have been well represented by the Dublin houses of Atkinson, Pim, and Fry. Strange, that a manufacture borne away from France in the sad old days of the revocation of the Edict of Nantes, should thus revisit its native place after an exile of a century and a half! It will, however, be received, as a stranger, with all due politeness and condescension, but the sympathy of affinity will not, we apprehend, obtain for it the relaxation of the shadow of a cent in the octroi, by which Lyons is jealously guarded. Before leaving the wools, it may be remarked that in shawls, those of Kerr & Scott, and those of Clabburn & Crisp, come close upon the best French, and leave them considerably behind in the all-important point of cheapness.

In the silk class, one short statement will show emphatically the relative forces of exhibitors. Austria sends about 100 into the field; Prussia, 50; Spain, 30; England, some three dozen; and France, in round numbers, 500. The Gallery with the name of Lyons emblazoned upon its cornice, in which the contribution of the latter are displayed, in every variety of tissue and with a consummate taste for their advantageous display, is assuredly a glorious evidence of most refined industrial intelligence, and may be a just subject of national pride. The Austrian silks, in which the hand of Italian skill will frequently be recognised, are of a high type. It is gratifying to find in the Spanish manufactures, also, not a little to admire. Though England is not widely, she is, nevertheless, well represented. In the first place, although, generally speaking, considerably inferior to France, when the combination of tissue, tint, and ornamental design are taken into consideration, she has still some fine products, which cannot be repelled from class the first. Amongst these are the velvets of Thomas Kempe, and the moire antique of Kempe, Stone & Co., and of Mr. J. Clarke, and the furniture fabrics of Keith & Co. The stringent resolve of some of the juries to have lists of prices, has been most useful in enabling the broad and energetic commercial

spirit of England to be appreciated through her operations in silk, when it is an admitted fact that the produce of Messrs. Taylor & Co.'s looms, although of a raw material, imported from China, could undersell by one-half the similar French tissues manufactured from native French silk. In this, as in others of our manufactures, when we have suffered from an uncultured artistic taste, it is to be hoped that, year after year, will find us brought more and more up to the level of that 'vantage ground, upon which our rivals have exultingly stood. As matters stand, it will be found that the comfort, or the luxury of silk dress, is extended far more commonly with us than with the French population. However piquantly neat may be the costume of the grisette, it is not often that she will be found in that silk attire, which is not uncommon amongst our domestics in England.

In linens the North of Ireland failed to sustain the repute which it gained in 1851. Its contributions here are poor in quality and badly arranged for show. The damasks of Germany met with an indifferent rivalry from it, and even those of France came with an unwonted confidence to a competition with it. The best damasks exhibited by us were from the house of Beveridge, in Dunfermline, and they were of the highest kind. We found here also the admirable Dargan, commanding the highest tribute to that linen thread of which he is, in connection with his other great undertakings, an extensive manufacturer. He will prove, in this instance, a formidable rival to the manufacturers of Lille thread, which has obtained an important position amongst French manufactures.

It would be a wider task, than our space can permit us to undertake, to go even with a sketchy hand over the vast details of minor articles of interest which effect the completion of this Exhibition—the splendid inlaid furniture of the French upholsterers—the fire-arms of France, Belgium, Prussia, and our own élite of first-rate gunsmiths, who depend more upon the solid qualities of their works than upon such exquisitely tasteful metallic ornament as distinguishes the Parisian *fusils*—we may remark that special notice has been taken of two fowling pieces, by the celebrated house of Rigby of Dublin, which have been purchased by Prince Albert. The scientific instruments sent by England, commencing with the transit circle from Greenock, and closing with the coin-testing balance from the Mint, and Professor Willis's "Mechanical apparatus for Instruction," have all been most valuable contributions and have not in truth been equalled. It may be remembered that the French commission has got up, with great completeness, an illustration of the earth's motion, of which so much was said on its discovery some ten years since.

It would be a serious omission not to remark upon the extraordinary richness of the East Indian articles of every kind, by which the Directors of the Company have here illustrated the luxury of the Hindoo magnates, and the costumes of these people. It emphatically illustrates Milton's glorious lines:

"—where the gorgeous East  
Showers on its kings barbaric pearl and gold."

We should also call attention to the admirable manner in which the British colonies, more especially Canada and New South Wales, have answered the invitation to exhibit on this occasion. We may remark that one of the most interesting spots in the whole range of the Palais, is the landing-place at the lobby of the English gallery, whose contributions, not alone of gold nuggets and dust, are profusely arranged, but where the new woods of Australia are manufactured into some choice articles of furniture, and where many ornithological and other illustrations, most carefully prepared, are set forth, "*oculis subjecta fidelibus*."

Upon the whole, it must be admitted that the interests of England have been well attended to in this memorable fête; that, whatever may have been the faults, or omissions, of the constituency of exhibitors, the management at home-quarters here, in the Rue de Cirque, has been distinguished by a uniform activity, steadiness, and judicious administration from the first to, we may now say—the last.



## THE ROYAL PICTURES.

## SILENCE!

A. Caracci, Painter. G. Levy, Engraver.  
Size of the Picture, 16 in. by 10 in.

LANZI, the historian of Italian Art, says:—"To write the history of the Caracci and their followers would, in fact, be almost the same as to write the pictorial history of all Italy, during the last two centuries. In our preceding books we have taken a survey of almost every school; and everywhere, early or late, we have met with either the Caracci or their pupils, or at least with their successors, employed in overthrowing the ancient maxims, and introducing new, until we reach the period when there was no artist who, in some respect or other, might not be said to belong to their school." Prior to the appearance of these distinguished painters, the school of Bologna, of which they may be called the originators, as they undoubtedly were its great ornaments, had produced no artist whose works are now held in much repute, unless we except Giulio Romano: to the Caracci must be assigned the merit of elevating their own school, by introducing into it a combination of those excellences which they sought for and found in the other schools of Italy.

Aniabile Caracci, born at Bologna in 1560, was about five years younger than his cousin Ludovico, by whom he was prevailed upon to adopt painting as a profession, and who afforded him every assistance and instruction for the purpose, in his own studio. After passing some time with his relative, he was sent by him to Parma, to study the works of Correggio, Ludovico's favourite master; and subsequently to Venice, to make himself acquainted with the great colourists of that famous school, Titian, Tintoretto, and Paolo Veronese. Ludovico had himself visited these cities at an earlier period, and Anniabile was accompanied by his younger brother Agostino, celebrated as an engraver, perhaps even more than as a painter. The change in the Bolognese school of painting, which resulted from the travels of these three, is seen not only in their own works, but in those of their own immediate followers and scholars, Domenichino, Guido, Albano, and Lanfranco.

In 1600 Anniabile went to Rome, whither his fame had preceded him, and where he was invited by the Cardinal Farnese, to decorate the gallery of his palace; Agostino, it is said, accompanied him to give his assistance; and some writers affirm that Ludovico was of the party; but general opinion is adverse to this presumed fact. The Farnese Palace occupied the artists eight years; the decorations consisted principally of mythological subjects. Of them Poussin asserted, that "after Raffaele, there were no better compositions than these." "Besides his historical works," says Kugler, "Anniabile was one of the first who practised landscape painting as a separate department of Art. His landscapes, however, want the charm of later works of the kind; they have rather the character of well-conceived decorations: many are in the Doria Palace in Rome, and there is one, of very powerful effect and poetic composition, in the Museum of Berlin."

Of his easel pictures, his "Dead Christ in the lap of the Virgin, with Mary Magdalene and other female figures," is most admired; it was formerly in the Orleans collection, but now is in the collection of the Earl of Carlisle, at Castle Howard. His "Silence," or, as it is better known by connoisseurs, "Il Silenzio," is a small picture, admirable in composition, and exhibiting qualities which the artist could only have acquired in the schools of Rome; grace and feeling are its distinguishing characteristics; its tone of colour is low.

This picture is in the Royal Collection at Windsor Castle. It has been beautifully engraved by Bartolozzi, and repeated by engravers of less eminence. There is a repetition of it in the Louvre, in which, however, are some alterations; St. John has the cross in his hand, with the scroll, "Ecce Homo;" there is also a bunch of flowers on the table, and some little additions are also made to the fruit.

## ART IN CONTINENTAL STATES.

PARIS.—The grand Exhibition of Fine Arts is highly prejudicial to the provincial exhibitions, and deprives, in a great measure, many artists of a medium of sale, on which they depend annually; notwithstanding this disadvantage, that of Caen has been well supported by contributions from Paris and native artists.—The contributions from the Villa Medici, at Rome, have arrived in Paris, and will shortly be exhibited at the Palais des Beaux Arts.—The exterior of the Tuileries is to be restored, that it may harmonise with the new buildings of the Louvre.—Several of the statues have been placed in the Carrousel, and have a fine effect.—M. T. Vauchelet has just completed his chapel of St. Agnes, in the church of St. Eustache.—Claude Vignon, our clever sculptor, is at present at Brussels, where he (?) has been well received by the artistic world. This sculptor is the "George Sand" of sculpture, Claude Vignon being a *pseudonyme masculin*, now transformed into Madame Constant, by marriage.—A mediæval museum is preparing in the Louvre, which will complete that series from the Assyrians to the nineteenth century.—Two statues are placed on the Bridge of the Invalids: they represent respectively the "Genius of Navigation," and of "Public Works."—M. Valerio has returned from his journey into Austria and Hungary; he has brought back an immense number of drawings of costumes of those countries, which he is now publishing; they are characteristic, interesting, and well understood; the type and physiognomy of the people are perfectly true to nature.—The colossal statue of General Rapp, in bronze, has been erected in the Champs Elysées, facing the exhibition; this statue is ultimately destined for Colmar, the town where the General was born.—The remaining contents of Pradier's atelier have been sold. The "Phryne," a marble statuette, for 1,800 f.; "Danae," "La Baigneuse," and "Psyche," in plaster, finished by M. Lequesue, for respectively 690 f., 515 f., and 800 f. "Pandora," statuette in plaster, 205 f.; "Danceuse," plaster, 505 f.; "Head of Sappho," 210 f. Pradier's name merited better prices.—M. Lefuel, architect of the Emperor, has been elected academicien in place of M. Gauthier.—The Emperor has purchased the statue by M. Frison, of Turnay, of the "Jouer de Boule," at the price of 7000 f.

NUREMBERG.—We have much pleasure in announcing that Professor Heidehoff, who is a native of Stuttgart, is about to be appointed to the newly-created office of Conservator of National Monuments for the Kingdom of Wurtemberg. With respect to this appointment, there is no antiquarian so well qualified for such an office as Professor Heidehoff.—In place of the Albert Durer Union an exhibition has been opened here, of the sketches made by Löffler, of Munich, in the East. These drawings were partly in water-colour, and partly in oil. A few of the most remarkable of the subjects are, "Jerusalem," "The Plain of Jericho," "Bethlehem," "Beyrout, with a view of Lebanon," "Seraglio at Damascus," "The Bay of Smyrna," "Road from Bulak to Cairo," "The Parthenon," &c.

VIENNA.—The competition for the erection of the Votive church has been decided in favour of the architect, Heinrich Ferstel, of Vieunau, to whom the prize of a thousand ducats has been awarded; but, besides the design of Ferstel, there were eight others worthy of especial mention; those of F. Schmidt, of Cologne; Ungewitter, of Cassel; Doderer, of Znaim, in Moravia; Schmidt-Friedrich, of Bamberg; Kierschner, of Vienna; Langer, of Breslau; Rösner, of Vienna.

BERLIN.—The marble monument to the late King of Hanover is now in Rauch's atelier, in a state of completion. The figure, wearing a rich hussar uniform, rests upon a cushion, the shoulders and upper part, being uncovered, while the rest of the person is enveloped in an ample regal mantle. The modelling of the head is strikingly fine, and to the commanding features of the late king the artist has most successfully communicated the semblance of a peaceful sleep. On the sarcophagus are carved the style and arms of the deceased, and at the four corners are four angels. The figure is of the purest Carrara marble, but the sarcophagus is deeper in colour, whereby is produced a most agreeable effect.—The King has determined to give yearly at the annual assemblies of the Society of Architects, two prizes of three hundred dollars each, one for the best design in ornamental architecture, the other for the best design in engineering. The subjects will be declared at a general meeting of the Society in March, and the designs will be given in the December following.—The group for the Palace Bridge, by Wredow, has been sent for execution to Carrara. The subject is "Victory conducting the Souls of the Fallen Brave to Olympus."

## THE PICTURE DEALERS.

WE must have been very imperfectly understood, if there has been any general idea that we have failed to separate the disreputable and dishonest practisers of this trade from those by whom it is conducted upon just and honourable principles. We have repeatedly, indeed, recorded our belief that there are many picture dealers of the highest possible integrity; and that one, at least, may be found in all the chief cities and towns of the kingdom, with whom the buyer may deal with as much confidence, and assurance of safety, as in any other commercial affair of ordinary life. We could readily name several such: but to do so might seem to infer that these and no others are to be trusted in their several localities—of which we are by no means aware. The fair dealers must be sufficiently known: we put people on their guard only against those whose ordinary character may justify suspicion, in reference to a trade so notoriously followed by specious and designing knaves. The most intelligent and upright among the dealers may be themselves deceived: we have seen that they have been so—in the cases of the forgery of Ward's picture, which was sold successively by Mr. Gambart, Mr. Lloyd, and Mr. Isaacs—three of the most eminent among the dealers—as the original: which there can be no doubt they believed it to be. Hence we have argued, and continue to argue, that even when transacting with a dealer of unsuspected integrity, buyers should demand and receive guarantees of authenticity from the artist (if living) or such proofs, in cases of deceased masters, as amount to the best guarantees that can be had.

We are well aware that buyers who covet specimens of particular painters can only obtain them through one of the established dealers: and that many artists prefer that mode of disposing of their works to the precarious and often embarrassing method of private sales to "patrons." And we cannot doubt that it is quite as much our duty to uphold and encourage the upright dealer as it is to expose and punish the dishonest trader in modern Art.

We have indeed at all times felt so much anxiety to distinguish the one from the other, that we cannot believe we have failed to do so in the articles we have from time to time printed in this journal. But it would seem that some of the irreproachable and unsuspected class of dealers have a contrary impression: and accuse us of writing to their prejudice,—not making a sufficiently clear distinction between them and fraudulent traders. One of the most prominent of the former class writes us, that he has sustained losses this year, by *our means*, to the extent of 6000 l.: and from several others, we have received "protests," similar in their degree.

We cannot admit that we have incurred by the course we have taken any responsibility from which we ought to shrink. In this particular trade as in all other trades, the putting down fraudulent vendors is to transfer trade to the hands of honest men: and of one thing we are quite certain—that in what the correspondent refers to styles our "crusade," we ought to obtain the zealous and active co-operation of every honest dealer, who is even more interested than we are in exposing, preventing, and punishing the frauds so continually occurring not only in London, but in every city and town of the kingdom.

Probably—indeed, certainly—our repeated comments have had the effect of making buyers more cautious—perhaps even suspicious—when arranging for purchases: but the evil (if it be one) can in no degree apply to pictures concerning which there can be no question: on the contrary, it enhances the value of the article offered, when all doubt concerning its actual worth is removed.

Once for all—we make the widest possible distinction between the honest and the dishonest dealer in pictures: desiring to uphold the one class as very serviceable to artists and greatly beneficial to Art: and to sustain the trade as a valuable and most legitimate order of British commerce. But, we dare not—in dread lest the











innocent may sometimes be confounded with the guilty—withdraw from a course which has undoubtedly been productive of much good, although it may have been troublesome and vexatious to ourselves, and very prejudicial to our worldly interests.

It does seem rather hard if, after the work has been done, for doing which all persons are aware we have "much suffered," we should have armed a host of picture dealers against us. Upon the hostility of the dishonest we, of course, calculated, but that of the honest we did not by any means anticipate: and if it exists, as the correspondent alluded to says it does, and as some others have more than hinted to us, we can only bear it as best we may. We should have done but little service, in our time, to any class, if we had laid much stress upon the fact that the issue of useful service might bring us trouble and perhaps do us, at the moment, injury. It may be true—we suppose it is true—that the picture-dealers generally consider we have prejudiced their trade: but the idea is certainly erroneous: such reasoning confounds the good with the bad: and the confusion is not our work.

As well may the print-publishers argue (the case is precisely the same) that by exposing the scandalous practices of those dealers in prints, who are forging "artists' proofs" by rubbing out the writing upon worn plates,—as well may they argue that by such exposures we are injuring the trade of the respectable publisher.

Probably it may be so: but such exposures are undoubtedly our duty; and that duty we shall continue to discharge.

## ACTION AT LAW.

MARTIN v. DAY.

THIS was an action, tried at Croydon, before Mr. Justice Wightman, on the 10th of August, for an infringement of the plaintiff's copyright in a lithograph called the "Pride of the River," and for improperly allowing the stone to be used for striking off spurious impressions, and selling them without his authority.

Mr. Edwin James, Q.C., and Mr. O. Harrison, were counsel for the plaintiff; and Mr. M. Chambers, Q.C., and Mr. Honeyman, for the defendant.

It appeared that the plaintiff is an artist of talent as a landscape painter, and that in 1850 he had painted in water colours a picture known by the above name. Being desirous of having it lithographed, he hired a stone of the defendant, who carries on an extensive business as a lithographic printer, in Gate Street, Lincoln's Inn Fields, and after making a copy of the drawing on the stone, sent it to the defendant, and employed him as his printer; and the arrangement was that all the impressions which should be struck off should be appropriated to the plaintiff, and delivered to the plaintiff or to the plaintiff's publishers, Messrs. Gambart & Co., who published the print at 12s., and to them only. On the 20th of June, 1850, the plaintiff received from the defendant a bill for the printing, at the top of which was a notice "that an extra charge was made for keeping drawings on the stone beyond six months, and a request that leave should be given as soon as possible to efface them," and from that time down to November, 1852, no communication took place between the parties. In November, 1852, the plaintiff received three letters from the defendant requesting permission to efface the drawing from the stone, and upon the receipt of the third, wrote to him "to take a dozen off and then clean away;" and naturally supposing that on receiving that letter the defendant would erase the drawing and discontinue to print from the stone, he thought no more about it. In the present year he had seen copies marked up in different shops at 3s. each, and a long time elapsed before he could discover where they were obtained, when at last he traced them to Messrs. Somers & Isaacs, print-sellers of Houndsditch, and found the "Pride of the River" mentioned in their trade-list or catalogue, as being sold at 3s., and published at 12s. He had ascertained from them that they were supplied by the defendant, with whom in consequence he had an interview.

The plaintiff was called, and in addition to giving in evidence the above facts, stated that he had given no authority to the defendant to supply the prints to any one except himself and his publishers, nor to

use the stone for any other purpose, and that in his transactions with the defendant previous to this the latter was in the habit of sending in his accounts regularly, but that no bill had been sent in since that in June, 1850. Some specimens of the genuine prints and those sold by Messrs. Somers & Isaacs, as well as the original drawing, were exhibited in court, and the contrast between the spurious ones and the others was striking.

Mr. Chambers said he could not resist a verdict against his client Mr. Day, whom he begged to state had acted from a mistaken notion as to his rights in the matter, and with no fraudulent intention.

Mr. James observed that the struggle the poor artist had for eminence was quite severe enough, and that it was very essential their property in their works should be protected.

A verdict was then taken for the plaintiff, damages 25*l.*; and the defendant to deliver up the lithographic stone.

[We are somewhat surprised that Mr. Day allowed this case to go into court: the more especially as the parties, Messrs. Somers & Isaacs, of Houndsditch, who were in possession of impressions of Mr. Martin's prints, are the "dealers" in prints for whom Mr. Day "prints very largely," from a number of worn and old plates "bought from several leading publishers." We do not think it necessary to offer any further comments on this trial: the facts speak for themselves.]

## MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—The "Treasury minutes" reconstituting the governing body of the National Gallery, has been printed. The document is of some length: at present our space permits us only to announce the principal changes: postponing to a future time the duty of considering its details. My Lords, having before them the report of the select committee of the House of Commons on the National Gallery, and having duly considered its recommendations, lay down certain rules and regulations for the future management of the gallery, with the object not only to meet the existing requirements of the gallery, but to promote the development of the institution and to make it more worthy of the country and the advanced position of Art. My Lords are not prepared to abolish entirely the system of trustees; they propose to continue the present board of trustees (excepting the *ex-officio* members), if the members thereof will continue to act, and to limit the number to six. My Lords then propose to appoint a "Director" of the National Gallery, with a salary of 1000*l.* per annum for five years, re-eligible, but liable at any time to be dismissed by the Treasury. Sir C. Eastlake has been appointed the first director. The conjoint duties of the trustees and the director are then precisely defined. The chief duties of the director will consist in the purchase, or recommendation for purchase, of pictures for the National Gallery, and the arrangement, description, and conservation of the collection. One of his most important duties will be to compile a correct history of every picture in the collection, including its repairs, and describing its present condition. As a general rule, my Lords opine that pictures should be selected at sales abroad, and that preference should be awarded to "good specimens of the Italian schools," including the works of the earlier masters. In the estimate for the gallery, my Lords will annually insert a sum expressly for the purchase of pictures, to be expended or to accumulate, as may be thought proper. For the present, no loan or temporary deposit of pictures in the gallery will be permitted; and the sanction of my Lords must be obtained before any picture can be lent or removed. A "travelling agent" will be appointed with 300*l.* a year salary, to visit private collections abroad and report sales. The officer next in rank to the director will be the "keeper and secretary" (the recommendation of the committee for the abolition of the former office having been rejected), with a salary of 750*l.* a year. This officer will reside in the building, and will be required to discharge most important and onerous duties, including, above all, the compilation of a *catalogue raisonné* of the masters (as recommended in the appendix to

the report of the committee), under the supervision of the director, to whom he will be in all things subordinate. His other duties will be to attend meetings of the board, draw up the minutes, and conduct the correspondence. No special accountant will be appointed, but an experienced Treasury officer will do the duty. As regards the "attendants," my Lords are pleased to name ten in Trafalgar-square (including three curators), and six at Marlborough-house (including two curators). My Lords have requested the following noblemen and gentlemen to continue to act as trustees under the new system, viz.:—the Earls of Ripon and Aberdeen, the Marquis of Lansdowne, Mr. Samuel Rogers, the Duke of Sutherland, the Earl of Ellesmere, Lord Monteagle, Sir James Graham, Lord Overstone, Lord Ashburton, Mr. W. Russell, and Mr. Thomas Baring. Sir Charles Eastlake has accepted the office of director; Mr. Wornum has been appointed keeper and secretary, and Mr. Otto Mündler, a gentleman well known in the Art-circles of the continent, travelling agent.

THE HOUSES OF PARLIAMENT.—On the walls of the Houses the frescoes have during the last year progressed less than in antecedent years. In the Queen's robing room, Mr. Dyce has advanced the works but little since our last notice, and in the other parts of the houses little or nothing has been done on the walls, though all the artists have been busied in preparation. With respect to those portions of the houses which it is not convenient to close—the corridors for instance—a novelty in fresco practice is to be adopted;—that is, a method different from what has hitherto been pursued here, but known to have been followed in some of the Italian churches, and more recently in panel fresco-painting in Germany: that is, the fresco will be executed in a well-lighted studio, and transferred thence to the panel which it is intended to occupy. The first experiment of this kind is to be made in one of the corridors leading from the Central Hall. The place intended for the fresco is one of the least favourable for a work of Art, and from what we have seen of others, especially those in the Poet's Hall, we venture to predict a failure, if the picture be painted in, and for, an ample breadth of light. In subdued lights we have little to do with colour. Correggio felt this when he painted his famous works at Parma. If the light be very low, it is in some degree the same as if the pictures were removed from the eye. In such cases the great masters have all had recourse to effect, and many of their best productions which were painted for dark walls are but little removed from *gran in gran*. The Poet's Hall is now completed. The last fresco painted there is the Byron panel, "The Death of Lara," by Cope. Some of these works exhibit a high degree of excellence, but there are others of a low degree of merit, and if these works are to represent national taste, some of them must be re-painted. We are concerned to observe that in Watts's picture, the Spenser panel, and also in one of Armitage's works, "The Thames and the Rivers of England," the colour, in parts, does not stand. The walls appear to be dry, it is perhaps occasioned therefore by some inadvertence in the preparation of the intonaco. The sculptures in St. Stephen's Hall are advancing, three new figures have been added since our last notice, leaving but a few more to complete the series. The statue of Selden, by Foley, is a production full of refined sentiment. The figure is attired in the costume of the period, the strait scant and close buttoned jerkin, with nether stocks and tie-small-clothes. This plain dress is relieved by an ample drapery behind; the features are grave, earnest, and thoughtful. The tone of this work contrasts strongly with the courtly Walpole, with laced coat, lace ruffles, and plenitude of person. This statue, by Bell, is one of the finest of the series. In the composition the artist has achieved a remarkable success in the manner in which he has mingled the drapery with the closer parts of the attire. In the Mansfield statue by Bailey, the head is a most masterly study; and the fourth by Marshall, is a statue of Somers; the impersonation is highly successful, saving the extremities, which appear rather too large.



THE NATIONAL GROUND AT KENSINGTON is, it appears, to be very soon turned to useful account. Some three years ago, it was purchased at a cost of £350,000—a very large portion of that amount being the surplus profit of the Great Exhibition of 1851. The estate so obtained has remained idle, or nearly so, ever since: for although Gore House has been put to some use, the interest of the enormous sum has been nothing. Parliament has, however, granted £15,000 for the erection of a temporary iron building—to cover an acre—the building being designed principally to hold a variety of articles which, although national property, are now scattered about, entirely unavailable for any useful public purposes. The grant was indeed opposed: utilitarians of the middle of the nineteenth century grudge an expenditure that does not immediately produce a return: but the sum was granted: and no doubt arrangements are in progress for the erection. Mr. D'Israeli placed the matter clearly before the house: he said,—

“He had advised the purchase of the site, and he believed it a very desirable purchase. If the government desired to part with the property they could re-sell it at a large profit. Having possession of the site, and the necessity having arisen for some arrangement as to the location of various national collections—the site in question had been found the only one suited to it. For a series of years the nation had been offered collections, which either had been accepted and stowed in cellars and warehouses, or had been refused. This year the Society of Arts offered a valuable collection to the nation, on condition of its public exhibition. The Royal commissions were obliged either to refuse the collection on the plea that they had no means of exhibiting it, or to appeal to the house for the means of doing so. Having a large collection of valuable pictures at Marlborough House, where they could not long remain—having also other collections not accessible to the public—having valuable collections actually in cellars—and being invited to accept a great collection on the express condition of its exhibition, it became necessary to take some measures on the subject. An estimate had been given of a building of glass and iron which would cover upwards of an acre of ground, and afford ample facilities for exhibitions calculated to improve the public mind. Three thousand pounds had been added for fitting up, &c., and the house was recommended to vote the sum of 15,000*l.* for a temporary building, but which would last for a long time; while at the same time it could be pulled down quickly and be sold at a small sacrifice. The result of the grant would be to stop a great public scandal and reproach, that when persons desired to present valuable collections to the public, there was no fit place for their deposits and exhibition. It was in the power of the country to obtain in a short time an immense and invaluable exhibition, if it would only erect a place capable of receiving it. In this vote the want of such a place could at all events temporarily be supplied, and ‘ample room and verge’ enough secured for the exhibition of some valuable collections.”

**BIRMINGHAM SOCIETY OF ARTISTS: COMPETITION FOR THE LOCAL PRIZE.**—Considerable interest has been excited in Birmingham by the announcement that Sir Charles Eastlake had declined the prize awarded to him last year, as the painter of the best picture in the exhibition, and suggested that it be appropriated to the encouragement of local artists. The prize association, acting on this suggestion, offered a prize of 50*l.* for the best picture contributed to this season's exhibition of the Society of Artists, by any artist being a native of the town, and having practised here, or at present residing and practising in Birmingham, or within ten miles thereof. Desirous of giving a fair chance to every competitor, the works sent in have been hung in the large room of the society, to await the award of a competent juror. The committee of the association, with a view to obtain the highest opinion on the comparative merits of the pictures, and to remove all suspicion of bias or influence, requested that Sir Charles Eastlake would make the award. This, Sir Charles consented to do, but an important engagement prevented the fulfilment of his intention. At the further request of the committee Sir Charles exercised the power of nomination, and appointed a gentleman, Mr. E. M. Ward, R.A., whose judgment and impartiality are beyond all question, as the arbitrator of the

prize. The duty has just been performed in favour of a picture called “Christ healing the man sick of the palsy,” by W. T. Roden, an artist whose fame has heretofore been confined to this locality, but whose pretensions to a wider celebrity will now be acknowledged. It is a large picture, the painting of which, from the nature of the subject, would require the highest artistic qualifications for its successful treatment. There were twenty-two pictures contributed for competition. And when we say they comprised such names as J. J. Hill, W. Underhill, F. Underhill, J. P. Pettitt, H. Harris, &c., it will sufficiently attest the arduous nature of the contest, and the honourable distinction that success would inevitably secure. Mr. Roden has been all his life connected with the fine arts, though it is only of late years that he has practised at all as a painter. In the earlier part of his career he studied as an historical engraver, and pursued that profession with considerable success.

**THE FORGED PICTURE BY “WARD.”**—We were, it appears, in error, in stating that Mr. Isaacs, of Liverpool, paid to Mr. Lloyd a sum of 200*l.* for this forged picture: he paid, it seems, 250*l.* for it; and is in some alarm at its being supposed that he had demanded and received from his customer so large a profit as 75*l.* on his share in the transaction. We have no reason to doubt our accuracy as to any other of the particulars we gave of this “strange eventful history:” but as it will, ere long, “come into court,” the awkward truth will out. Mr. Isaacs states (and all who know him will accept his word as sufficient proof), that immediately on his discovering the picture to be a forgery, he went to the gentleman who had purchased it and at once gave him a cheque for the money he had paid—taking the picture back. Mr. Isaacs is much, and deservedly, respected in Liverpool: it is no doubt of great importance to him that he should be relieved of even the semblance of blame in this affair: none whatever attaches to him: we are quite sure that his business is conducted entirely upon upright principles; and that full confidence may be placed in him. He may be himself deceived as to the authenticity of a work that passes through his hands: we have seen that he has been: but his character for integrity in all his dealings is too well established to induce any apprehension that he could, either directly or indirectly, countenance a fraud.

MR. JACOB THOMPSON'S picture of “The Highland Bride's Departure,” exhibited at the Royal Academy in 1851, is in the hands of Mr. J. T. Willmore, A.R.A., the engraver: we have seen an advanced proof of the engraving, and can speak of it in the most favourable terms. The subject is, as we stated when the picture was in Trafalgar Square, of a very interesting character; and the print, which will be of a large size, will doubtless, from this circumstance as well as from the excellence of Mr. Willmore's work, be a favourite with the public.

**ART-PATRONAGE IN FRANCE.**—M. Winterhalter has very recently painted life-size portraits of the Emperor and Empress of France: they are admirable works, and do the artist high honour. His Majesty sent for M. Goupil, the eminent publisher of Paris, and expressed his desire that these pictures should be engraved in England by Mr. Samuel Cousins, R.A. M. Goupil made an arrangement with the engraver whose demand was a thousand pounds for the two plates. The publisher waited on the Emperor and stated so much: when his Majesty directed the plates to be engraved, stating he should require a certain number of impressions, after which the plate should be the property of M. Goupil—the Emperor, of course, paying the entire cost. These facts require no comment: they say much for the patronage that Art receives in France.

**IRISH NATIONAL GALLERY.**—The estimated cost of the New Irish National Gallery is 11,000*l.* of which Government contributes 3000*l.*; this and the same sum next year, making 6000*l.* in all. The remaining 5000*l.* is made up of subscriptions to commemorate the public services of Mr. Dargan.—*Builder.*

**HERR GOTZENBERG.**—We noticed some time ago an exhibition of cartoons and other works of

art, which were exhibited in the rooms of the Réunion des Arts in Harley Street. Of these works we spoke in the high terms of commendation which they merit, and which we feel to be justified on a second opportunity with which we have been favoured, of seeing them at the residence of the artist, No. 46, Berners Street. These works—historical and poetical—remind us of what we have so often expressed a wish to see more cultivated among ourselves; that is a high tone of decorative art. Many years have now elapsed, but we do not feel that in the way of popularising didactic art, anything has been done by the Westminster Exhibition. Herr Gotzenberg was one of the favourite pupils of Cornelius, with whom he worked, and subsequently received the appointment of principal painter to one of the German Courts. We have seen a series of works which he has lately executed for Mr. Morrison; the subjects are from Dante, some of the most striking scenes from the *Divina Commedia*; graceful, spirited, and full of the mystic poetry of the prince of the Italian poets. The department of art to which Herr Gotzenberg has chiefly devoted himself is fresco-painting. We hear constantly of large sums of money being expended on what is called interior decoration; but what our experience teaches us, is little better than stencilling. They are principally foreign artists who are occupied in this work. The decorations which we have seen, and of which we have heard, are very costly; between, therefore, good art and bad art, it is not a question of cost, but a question of taste; and, as the extension of this kind of art is much to be deprecated, we earnestly invite attention to the works of a painter who is an artist in the best sense, whose aspirations are in the highest tone of poetry and history.

MR. ROGER FENTON, the distinguished photographer, has recently returned from the Crimea, with a large number of admirable photographs of incidents and events connected with the siege of Sebastopol. Mr. Fenton has had, we believe, unusual facilities for accomplishing his labours, and the result is a series of subjects as novel as they will be found interesting, if we may judge from those which have been submitted to us. Messrs. Agnew & Sons have, we understand, purchased the copyright in these scenes, with a view to publication; prior to which, however, they will be publicly exhibited. Several of the views have an especial interest, as being taken while the contending armies were under fire, to the dangers of which the photographer exposed himself equally with the combatants.

**HONOURS TO ENGRAVERS.**—Certain engravers have, it is understood, petitioned her Majesty upon some points, the precise nature of which we cannot comprehend from the brief notices we have seen: neither can we make out whether this is a new or an old affair. Until lately, engravers were excluded from the full honours of the Royal Academy: that evil exists no longer; Mr. S. Cousins is now “member elect:” and as there can be no doubt of the Queen signing his diploma, he will soon be as much a member as Sir Charles Eastlake. We shall, probably, learn in due course what farther obstacles the engravers desire to be removed out of their way.

**IMPROVED DWELLING HOUSES.**—Mr. W. Chambers who, jointly with his brother Robert, has done so much towards elevating the moral and intellectual condition of the masses, has recently written and published a small pamphlet to show how their social and physical state might be ameliorated, were a change to be made in the style generally adopted in the erection of their dwellings. Mr. Chambers proposes, and lays down, a scheme for building residences for the humbler classes, on the plan known as the Scottish system, and which has been introduced in the new street in Westminster, called Victoria-street. It is, in fact, to construct dwelling houses in “flats,” whereby a large amount of comfort would accrue to the tenants, and a considerable saving of expense to the landlord in erecting them. This pamphlet is well worth the attention of those engaged in, or contemplating the erection of such edifices; it contains engraved plans for houses suited to various conditions of occupants, and every detail of



arrangement is explained with clearness and perspicuity. Any one acquainted with certain localities in the vicinity of the metropolis, in truth everywhere round London, must have noticed the long lines of streets—little more than lath and plaster—which have sprung up during the last four or five years: squatting down, *air-tight*, by being huddled together, though scarcely water-tight, and subject to all the inconveniences and miseries against which philanthropists have been crying out with uplifted voice, but as yet with little purpose: nor will such protestations avail anything till capitalists and builders are brought to see that their interest, as well as that of the occupiers, lies in the adoption of some such plan as is here pointed out.

**PARIS EXHIBITION.**—Our contemporary, the *Critic*,—which, by the way, is so well conducted in every department as to merit a very large share of public patronage—appeared during the last month with a supplementary part, containing a vast deal of information, especially valuable to those who are visiting Paris at this propitious time; a better guide, as a *multum in parvo*, the traveller could not have, to introduce him to the sights of the city, and to instruct him in the mysteries of living when he is there.

**MR. PATRICK PARK.**—With exceeding regret we record the death of this eminent sculptor. He died, it appears, at Warrington, on the 15th August, in the prime of life. Mr. Park was a native of Glasgow, and a member of the Royal Scottish Academy. We hope to be supplied with materials for a memoir.

**MR. W. B. COOKE.**—The name of this gentleman also appears among the deaths announced in the daily papers during the last month. Mr. Cooke, who was uncle to Mr. E. W. Cooke, A.R.A., was an engraver of considerable eminence; he excelled especially in marine views. He died at the advanced age of seventy-seven.

**THE LATE MISS MITFORD.**—The name of this lady is honoured and beloved wherever the English language is spoken or read; her charming books are full of that holy beauty which makes us more and more love our kind; perhaps she never penned a passage that is not calculated to give pleasure and to do good. It is proposed to preserve her memory among the scenes she has pictured, by erecting a school in her native village for the education of the young. This will be the fittest memorial to record her services to all orders and classes during a long and busy life. It is also intended to place in the church where she is buried a monument, simple and unostentatious as was her own career. There are few who read this notice, who will not gladly contribute some small sum for this high purpose; they may do so by communicating with either the Rev. W. Harness, Privy Council Office, Whitehall; F. Bennoch, Esq., 77, Woodstreet, Cheapside; the Rev. C. Kingsley, Eversley, Hants; George May, Esq., Castle-street, Reading; the Rev. Hugh Pearson, Sonning, Berkshire; and in America, with the eminent publishers, Ticknor, Fields, and Co., Boston, Massachusetts.

**LONDON ADVERTISEMENT HALL.**—A prospectus has been placed in our hands, which announces the appropriation of the large building known as Hungerford Hall, in the Strand, as a place for posting advertisements: the locality, from the large number of persons daily visiting it, seems well adapted for the purpose.

**THE CRYSTAL PALACE COMPANY** have it in contemplation to appropriate a portion of the edifice as an extensive gallery for the reception of pictures by the living artists of Europe. The arrangements are understood to be in progress upon a liberal basis, which may prove an advantage to this branch of the Fine Arts, and a further source of instruction to visitors.

**SCHOOLS OF PRACTICAL ART.**—The half-yearly exhibition of works by students was open at Gore House during the months of June and July. The competition on this occasion has been a more important one, from the fact that the Board of Trade had determined to award sums of money to a certain number from amongst the most successful competitors, to enable them to visit the Paris exhibition; at the same time the masters of the schools themselves were

invited to send original designs and studies of ornament with the same view, the sum of 10*l.* each being offered in this latter case, and 8*l.* each to successful students. The report of the examiners, Sir C. L. Eastlake, Messrs. Maclise, and Redgrave, bears evidence to continued progress, and the number of prizes awarded on this occasion, greatly in excess of previous ones, is an obvious and pleasing indication of the progressive extension of Art-education throughout the country. Works in the more advanced stages of instruction were contributed from 33 schools, and the number of drawings was upwards of 1200. The examiners remark that in all the schools exercises in original design are becoming an important and successful feature. The following is a list of the schools, with the number of medals obtained by each:—Aberdeen, 3; Birmingham, 16; Bristol, —; Carlisle, 1; Carnarvon, —; Cheltenham, —; Chester, 1; Coventry, 1; Dublin, 3; Dudley, —; Dunfermline, —; Durham, 4; Glasgow, 19; Macclesfield, 5; Manchester, 9; Metropolitan (Male), 13; Do. (Female), 11; Finsbury (Dis. S.), 1; Camden Town (Dis. S.), 1; Newcastle on Tyne, 11; Norwich, 3; Nottingham, —; Paisley, 7; Potteries' central school, 15; Burslem, 2; Newcastle-under-Lyne, 1; Sheffield, 11; Stourbridge, 1; Swansea, —; Warrington, 7; Waterford, 3; Worcester, 8; York, 4; Technical class, 28. It should be observed that the schools to which no medals were awarded are, in almost every instance, those which have been only recently established, and which, in consequence, could scarcely be expected as yet to produce works in the more advanced stages of instruction. The number of masters of schools who have gained the 10*l.* towards visiting the Paris exhibition is 29, and of students 40.

**THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—From the last year's report, which has just reached us, we learn that the income of this society during that period amounted to 1,248*l.* 15*s.* 3*d.*, exclusive of a considerable sum in the hands of the bankers at the beginning of the year. Fifty-six applicants have received relief within this period, in sums varying from 8*l.* to 35*l.*; the total sum thus appropriated being 861*l.* The sum of 316*l.* was apportioned to the relief of cases in January 1855, and 200*l.* was reserved to meet urgent cases during the half-year. Since the establishment of this society nearly seventeen thousand pounds have been granted to destitute artists and their families—a large sum, it is true, but small in comparison with what the Committee ought to have at their disposal, and would have, if the public gave the Institution that support it has a right to expect, and which a multitude of other charitable societies are accustomed to receive.

**DRAWING INSTRUMENTS.**—A case of drawing instruments, manufactured in Switzerland, has been recently shown to us by the agent appointed for the sale of them, Mr. Barlow, of Thavies Inn. These instruments seem to us of very superior workmanship; they are beautifully polished, and are manufactured of steel of the best quality, the handles being formed of German silver or brass. The difference of metal will, of course, cause a variation in the prices respectively, but in either case we believe them to be much cheaper than those of English make can be purchased at.

**MR. CATTERSON SMITH**, a distinguished Irish artist, having had the honour to receive several sittings from her Majesty, has painted a portrait, commissioned by the corporation of Dublin. It is, we understand, in all respects satisfactory; and will certainly be regarded as among the very best likenesses of the Queen. Her Majesty is represented standing, dressed in white satin, and wearing the Order of St. Patrick. The painting is to be engraved by W. Sanders.

**MR. BULL**, an eminent iron-master of Manchester, has recently given a very liberal commission to the artist, Mr. Wyld, to paint for him three pictures to decorate his stair-case: they are to consist of three large upright paintings of Venice, Tivoli, and Rotterdam, and these are to be surmounted by three pictures of fruit and flowers from the pencils of the accomplished sisters, the Misses Mutrie. It is no new thing to learn that the true patrons of Art reside in the

manufacturing districts: happily their desire to obtain pictures is "on the increase," their patronage is becoming more and more judicious as well as liberal, and the Arts, thus influenced, are prospering, notwithstanding the "untoward" state of the times.

**THE LATE SIR JOHN BARROW, BART.**—A very beautiful bust of the deceased baronet has been executed in marble, by Mr. George R. H. Young, of Ulverston, Lancashire, a sculptor as yet unknown to fame, but destined, we hope and believe, to occupy a distinguished position amongst our native artists. Mr. Young, in this his maiden effort, has given gratifying proof, not only of skilful and artistic manipulation, but of truthful delineation, accurate portraiture, and truth of expression. This work was executed for John Barrow, Esq., F.R.S., of the Admiralty, and was exhibited with the invaluable collection of arctic curiosities placed by that gentleman in the Museum of the Ulverston Athenæum. That Institute ceasing to exist, the bust was sent to London, to be presented to one of the great societies there, and was then for the first time beheld by Mr. Barrow, its accomplished owner, in a finished state. Mr. Barrow is so much gratified with the bust, that he has determined on placing it in the splendid tower on the Hill of Hood, Ulverston (which commands a panorama of the lake district), the native town of Sir John.

**CAXTON'S "GAME OF THE CHESS."**—A curious and highly interesting specimen of typography has recently been produced by Mr. Vincent Figgins, type-founder of London: it is a republication of Caxton's "Game of the Chesse," the first work he printed at Westminster. The book—type, wood-cuts, paper, and binding—is an exact facsimile of the copy in the British Museum, and, as such, conveys a most accurate idea of the earliest process of printing. But there is, perhaps, more powerful reason why this work deserves the notice of the thousands who delight in literature; Mr. Figgins most laudably undertook the labour and expense of producing it with the view of aiding the endowment of the 'Printers' Almshouses' at Wood Green, Tottenham; the profits arising from the sale of the book will be thus applied. This institution is, we are glad to learn, proceeding satisfactorily, but there are yet debts upon it to be discharged, which there is little doubt the "Game of the Chesse" will do much to liquidate. It may be had on application to Messrs. V. & J. Figgins, Smithfield, or to Mr. Pope, collector to the Institution, 14, Derby Street, King's Cross.

**TESTIMONIAL TO MISS NIGHTINGALE.**—We stated last month that Mrs. S. C. Hall was occupied in arranging a plan by which Miss Nightingale might receive some token of homage and honour from her grateful country. The project is progressing, and during the present month may be sufficiently ripe for a public announcement. Lady Canning and Mrs. Sidney Herbert intimate that the only testimonial Miss Nightingale could accept would be the means to accomplish a project she has long had at heart—to establish a hospital or institution for training nurses; and this is probably the form which the Testimonial will assume. The support of a very large number of the most influential ladies of the kingdom has been cordially tendered; it is not, however, we believe, intended to limit proceedings to "the sex," although they are, no doubt, most deeply interested in the issue, and mainly upon their exertions success must depend. Meanwhile, Mrs. Hall solicits the advice and co-operation of all persons—anywhere—who may desire further information upon this interesting topic, and are disposed to act with those who will ere long be engaged in carrying out the work. The project is based chiefly upon two views—one to obtain useful employment for women, of whom there are many, well-born and well-educated, whose lives are of necessity comparatively idle; the other to procure for the sick, intelligent, experienced, and properly instructed nurses, the want of whom has been long felt in every family visited by disease or illness. But it is also designed to supply to Miss Nightingale and her brave associates by this means a worthy Testimonial—the fittest that could be offered, and the only one they would accept.



## REVIEWS.

BRICK AND MARBLE IN THE MIDDLE AGES;  
NOTES OF A TOUR IN THE NORTH OF ITALY.  
By GEORGE EDMUND STREET, Architect,  
F.S.A. Copiously illustrated. Published by  
J. MURRAY, London.

Mr. Street's book is neither a treatise on mediæval architecture nor a book of travels, but it is a pleasant and instructive combination of the two. We do not happen to be among the "busy-men" who, "hard-worked for more than five-sixths of the year," can spend the remaining sixth either "in quiet sojourn at some watering-place, or in active search of the picturesque, the beautiful, or the old, in nature or in art, either at home or abroad;" it is not our privilege, we say, to belong to such a happy class; we therefore are indebted to those who, having enjoyed their holiday, return to tell us where they have wandered, and what they have seen; provided they tell their story so as to make it agreeable and profitable, which is not often the case with travellers. We have no such charge to make, however, against Mr. Street.

His object, principally, was to study the architecture of Northern Italy—the houses, churches, and palaces of Brescia, Verona, Mantua, Venice, and others of lesser note, to which pilgrimages have been made for centuries, and will be made for centuries yet to come, by the art-student, as well as by those who have no other aim in journeying from Dan to Beersheba than to shake off *ennui*, or while away time that hangs wearily on their hands—and the remarks upon architecture form therefore the leading features of Mr. Street's book. In his views of what architecture should be, he has evidently a "Ruskinish" tendency—and that, in spite of certain crotchety theories, we admit to be a right and commendable feeling. As an excuse for not visiting Vicenza, he says—

"In this world there are unhappily two views of art, two schools of artists—armies of men fighting against each other: the one numerous, working with the traditions and rules of their masters in the art, exclusive in their views, narrow in their practice, and conventional in all their proceedings, to the most painful forgetfulness of reality in construction and in ornament; the other, young and earnest, fighting for truth, small in numbers, disciples of nature, revivers of an art to all appearance now all but defunct, yet already rising gloriously above the traditional rules of three centuries: the one class representing no new idea, breathing no new thought, faithful to no religious rule; the other rapidly endeavouring to strike out paths for themselves as yet untrodden, gathering thoughts from nature, life from the intense desire for reality and practical character, faithful moreover to a religious belief, whose propagation will be for ever the great touchstone of their work; the one class, the disciples of Palladio, journeying towards Vicenza with reverence, to learn how he built palaces of compositio with cornices of lath and plaster, already in two short centuries falling to decay, wretched and ruinous! the other stopping long at Verona, dreaming over the everlasting art of the monuments of the Scaligers, and of the nave of Sta Anastasia, still, though five centuries have passed with all their storms about their heads, fresh and beautiful as ever, fit objects of veneration for the artist in all ages!"

We believe that in architecture, as in painting, there is an increasing desire to go back to old principles; or it should rather be said, perhaps, a desire to create out of those principles that which is in harmony with the growing intelligence and necessities of the age. This is as it should be. During a portion of the seventeenth century, and throughout the eighteenth especially, much that was false in principle, and very questionable as regards pure taste, prevailed in art of every kind: if, therefore, we wish for purer art, we must either entirely forget such works, or remember them only to take warning by their faults and failures. But from the periods antecedent to these, much may be derived both profitable for us to know, and practicable to apply to our own uses and wants.

Mr. Street warmly advocates the pointed arch in preference to the round arch, so frequently visible in the architecture of the Italian Renaissance style, because, "as in the pointed arch, we have not only the most beautiful, but at the same time incomparably the most convenient feature in construction which has ever been, or which, I firmly believe, ever can be, invented, we should not be true artists if we neglected to use it."

There are scattered throughout this volume criticisms so sensible, opinions that seem to us so just, and remarks so truthful, that we could fill two or three of our pages with them for our own pleasure and for the edification of our readers. We cannot

pass by the following, from the last chapter in the book, without extracting it:

"The principle which artists now have mainly to contend for is that of TRUTH; forgotten, trodden under foot, despised, and hated for ages: this must be their watchword. If they be architects, let them remember how vitally necessary it is to any permanent success in even the smallest of their works; or sculptors, let them recollect how vain and unsatisfactory has been their abandonment of truth in their attempted revival among us of what in classic times were—that they no longer are—real representations and natural works of Art; if painters, let them remember how all-important a return to first principles and truth in the delineation of nature and natural forms is to them, if they are ever to create a school of Art by which they may be remembered in another age."

"Finally, I wish that all artists would remember the one great fact which separates by so wide a gap the architects, sculptors, and painters of the best days of the middle ages from us now—their earnestness and their thorough self-sacrifice in the pursuit of Art and in the exaltation of their religion. They were men who had a faith, and hearts earnestly bent on the propagation of that faith; and were it not for this their works would never have had the life, vigour, and freshness which even now they so remarkably retain. Why should we not three centuries hence be equally remembered? Have we less to contend for, less faith to exercise, or less self-sacrifice to offer than they, because we live in later days? Or is it true that the temper of men is so much changed, and that the vocation of Art has changed with it? Is it true that the painter must content himself to paint portraits of the rich and noble, and now and then of their dogs and their steeds?—the sculptor to carve busts of his patrons?—and the architect to build palaces wherein they may indulge in every extreme of unnecessary luxury? Is all this really so, or is it not rather true that the vocation of artists of every kind is, as it always was, to lead and not to follow the stream, to show by their lives and their works that there may still be something of the sublime and the noble about man's works even in the midst of effeminate luxury, and that Art, even after the deadliest and longest sleep, can once more buckle on her armour, and, full of the generous spirit of the men of old, breast all difficulties and surmount all opposition with the one thought and one object of doing all that she does in faith, with a strong heart and earnest purpose, truth always before her eyes, and manifest in all she does?"

The etchings and woodcuts, about seventy in number, and all carefully executed by the author, will be found most useful to the professional reader, and highly interesting to all.

THE DEVELOPMENT OF THE RELIGIOUS IDEA.  
Translated from the German of DR. LUDWIG PHILLIPSOHN, with Notes by ANNA MARIA GOLDSMID. Published by LONGMAN & Co., London.

We have occasional evidence of high-bred and intelligent women devoting their time and ability to subjects which are supposed to be only fitted for masculine understandings, and, in both original composition and translations, labouring to enlarge the finite information of the general community without arrogating to themselves either merit or distinction for what is evidently a "labour of love." Miss Goldsmid proves by the thoughtful and intelligent quality of the notes appended to this interesting volume, that she thinks as a man, and feels as a woman: she has all the enthusiasm of a Deborah in her love for her people, but she does not consider it a proof of love in the Jew to hate the Gentile. In giving this translation of the work of a man held in high estimation amongst his brethren throughout the whole of Germany, this accomplished lady has rendered a service to our literature which, though it may be considered more especially interesting to "the remnant of the house of Israel," is only a little less so to the Christian. We cannot of course concur in or sympathise with many of Dr. Phillipsohn's deductions, but we may all feel grateful for his information, and for what his translator calls the "elaboration of the arguments, which are at once patient and logical." The book is, perhaps, most remarkable for the reasons it gives for many of the more domestic laws of the people of Israel;—those, for instance, with regard to abstinence from pork, shell-fish, &c.;—and their wisdom is substantiated in one of Miss Goldsmid's notes, by a letter from an eminent medical man, who is decidedly of opinion that even in our colder climates such food is not healthful, while in the East it would be most injurious. Miss Goldsmid differs from Dr. Phillipsohn in the opinion, so prevalent amongst the German *rationalists* of the present day, that the Book of Isaiah was

written at two different periods, and by two different persons. Miss Goldsmid's arguments are exceedingly conclusive as to the whole of this magnificent portion of Holy Writ being the production of one and the same person. We cannot avoid expressing a desire that Miss Goldsmid would publish an account of Jewish Art, dress, and the various ceremonies which still exist amongst her interesting people in the various parts of the world where they are still to be found.

THE YARWOOD PAPERS. Edited by COTTAM YARWOOD. Published by JAMES HOGG, Edinburgh; GROOMBRIDGE & SONS, London.

We imagine "Cottam Yarwood" to be a *nom de plume*, but the projected series of "Thoughts and Fancies," of which this, the first number, contains two essays—the first entitled "The Cost of a Cultivated Man," the second, "Conversation"—these are both by Henry Giles, whom we believe to be an American: the little volume, in its dun-coloured paper cover, as far as size goes, might be called a *thick pamphlet*, and the plan of the work is developed in a frank, straightforward introduction, printed upon the cover; it may be thought arrogant, but it is close and racy, and produced evidently by a cultivated and self-sustained mind; it is well worth the attention of the *litterati*, as few, who are good for anything, but have "thoughts and fancies" not suited for a magazine, as magazines are now, and yet really of value, and would be valued, if there was a medium for their publication: this is offered by "Cottam Yarwood," provided such articles have stamina, or originality—better, of course, if they have both. Able thoughts on Art, too long for our pages, might amongst these papers find a sanctuary, and if from the present we can judge of the future, we hope the public will have grace to appreciate the undertaking. There is nothing particularly thoughtful or fanciful in the article called "Conversation," but "The Cost of a Cultivated Man" is eloquently and gracefully written, full of expression, and universal in conception; if it had been steeped in a little more spirituality, it would have been one of the most elevated, as it is now one of the most thoughtful and fervent papers, we have read for a long time. There is no period stated for the next number, but we shall look anxiously for it.

THE GARDENING BOOK OF ANNUALS, COMPRISING CONCISE BUT ACCURATE DESCRIPTIONS OF NEARLY 300 SPECIES, WITH FULL INSTRUCTIONS FOR THEIR CULTIVATION. By WILLIAM THOMSON. Published by SIMPKIN, MARSHALL, & Co.

Some one has beautifully and truly said, "a flower in a cottage-window, a garden neatly kept, proves that virtue and peace have rule within the house." There are few things of a more humanising character than the cultivation of flowers, and it is a pleasing thing to know that many of our largest employers give their men garden-ground to cultivate in their leisure. Mr. Thomson's little book gives information which every young gardener requires. It tells of the mode of treating annuals; it enables every one easily to name his plant; and it teaches how we may secure from the spring until the autumn a succession of beautiful flowers at small cost and with but little labour. We have not often seen a work in which so much information is given within so limited a compass.

THE BRITISH WORKMAN. Published by PARTIDGE, OAKLEY, & Co., London.

Amidst the mass of cheap and worthless literature with which we are deluged, it is pleasant to be able to take up this valuable penny sheet of beauty and instruction, and, after inspecting its engravings and contents, to say, "Here is something not only faultless, but likely to do more good than anything we have seen for a long time." The illustrations are appropriate, well drawn and engraved, and are worth treble the price of the paper: we congratulate not only the working-classes, but ourselves, on the possession of such a periodical, and offer our best thanks to the enterprising man who has produced it. Mr. Smithies, the editor, also conducts "The Band of Hope," a most valuable paper for children. Few men have been more useful in their generation than this excellent man.

BRITISH ANTIQUITIES: THEIR PRESENT TREATMENT AND THEIR REAL CLAIMS. By A. H. RHIND, F.S.A. Published by A. & C. BLACK, Edinburgh.

This pamphlet contains the substance of a paper recently communicated to the Society of Antiquaries of Scotland: it appeals to the owners of property where antiquarian remains exist, to protect them from decay or injury—an appeal in which we earnestly join.



## THE ART-JOURNAL.



LONDON, OCTOBER 1, 1855.

MARKS OF  
GOLD AND SILVER SMITHS.

THE early works of the artisans who practised on the precious metals bear no impress of a private nature by which they might be distinguished from each other. We do not indeed meet with any notice of a recognised "mark" upon gold or silverplate before the fourteenth century. At this time, as wealth increased, and the more settled habits of the nobility and gentry led them to decorate their tables with flagons and cups, enriched by the hand of the silversmith, the extra demand seems to have originated a series of deceptive practices in dishonest workmen, who alloyed their metals considerably, thus damaging the fair trader and robbing the purchaser also. As early as 1260 an "assay" was established in Paris for gold and silver, which regulated the proper alloy to be used in each; and this was popularly known throughout Europe as "the touch of Paris,"\* and is frequently alluded to as the standard for gold and silver wares in the earliest charters of the English Goldsmiths' Company. The statute granted by Edward III. to the latter fraternity in the year 1300 is remarkable for containing the earliest notice of a distinctive mark; he orders all works to be "signée de une teste de Leopart." The mark, therefore, was a peculiarly national one, for the old French "leopart" is the heraldic term for the lion *passant guardant* which appears on the arms of England, originally borne by our sovereigns as lords of Poitou. The statute declares that unprincipled traders "made false work of gold and silver, as bracelets, lockets, rings, and other jewels, in which they set glass of divers colours, counterfeiting true stones; and did put more alloy in the silver than they ought, which they sold to those who had no skill in such things."† It therefore ordained that all gold and silver works should be sold openly, and only at the King's Exchange or at the recognised shops, "and that none, pretending to be goldsmiths, shall keep any shops but in *Cheap*."‡ In the statute of the thirty-seventh year of the same reign, mention is again made of the king's mark, conjoined with that of the artificer; and it gives the Goldsmiths'

\* i.e., examination by the touchstone, used formerly as a test for gold.

† Herbert's "History of the Twelve Great Livery Companies of London."

‡ *Cheap*, now Cheapside, was the great London thoroughfare, and the charter further explains the reason for this by stating that "many of the trade kept shops in obscure turnings, and by-lanes and streets, fraudulently buying and selling, and rendering detection difficult."

Company the privilege of going from shop to shop to test the metals used by workmen, and if found to be alloyed beyond the legal standard, the work was to be broken up and forfeited to the king. It is enjoined that "none do work gold unless it be as good as the assay of the mystery,\* or silver unless as good or better than the king's coin," and that when completed it shall be brought to the hall to be assayed, and that such as will bear the *touch* shall be marked "with the owners' and assayers' marks" and afterwards stamped "with the Liberds hede crowned." These old customs are still retained, and articles now sent to be marked, are stamped if good, but if bad are crushed into a mass of metal and so returned to the maker, who thus loses the whole of his labour on the work. If such work be composed of various pieces, such as a candelabrum, each separate piece is stamped, before the whole are put together, as it is obvious that deception might be practised in the quality of the metal if one part only of such work was "hall-marked."

The assay was effected by a portion of the metal being removed by a tool, and this was anciently termed the "borihl," from the *buril* or *burin*, used to obtain it. On early works a wavy or zig-zag line marks the place where the tool passed; and it is most frequently seen on old German plate.

The standard for gold allowed by the assay when first introduced with the coinage, was of twenty-four carats fine,† or pure gold, and from Henry III. to Edward III. it remained so; it was subsequently twenty-three carats, three and a-half grains fine, and half a grain alloy. Under the rule of Henry VIII. it was debased to twenty carats, but he occasionally issued crowns of gold at twenty-two carats. This latter amount of alloy became the usual one, and was fixed by royal authority in the reign of Charles I. and still continues so under the name of the "old standard." In 1798 an act was passed allowing gold articles to be made of a lower or worse standard, viz., of eighteen carats of fine gold out of twenty-four; such articles were to be stamped with a crown and the figures 18 instead of the lion passant, to distinguish them.

The standard of silver has always (with the exception of about twenty years) been eleven ounces, two dwts., and eighteen dwts. alloy to the pound; and was distinguished by the term *sterling* from the reign of Henry II. when it first occurs. Under that of William III. an act was passed to alter the standard of silver to ten ounces, ten dwts., and sixteen dwts. alloy; this act continued in operation for twenty-two years, being repealed in 1719 when the "old standard of England" was restored, as it still remains.

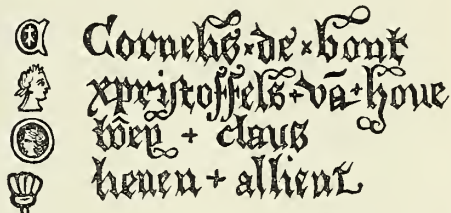
The standard for gold therefore now is twenty-two carats of fine gold, and two of alloy. For silver, eleven ounces, two dwts. of fine silver, and eighteen dwts. of alloy in every twelve ounces or pound troy.

The early attempts to debase metals, which have been already alluded to, led to the enactment of severe laws against delinquents. In France, Philip-le-bel, in his ordonnance of 1275, notices the fraudulent custom of mixing lead and white metal "pour composer un métal ayant toute l'apparence de l'argent pur," and in 1313 a solemn conclave was held, where it was enacted that fine and imprisonment should

\* The old term for any trade which required an apprenticeship to learn, was *craft* or *mystery*.

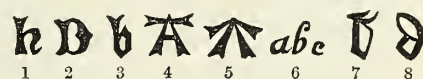
† The *carat* is a term used by refiners, whereby they certify a certain composition of weights used in assaying and computing standard gold, and this carat contains either the twenty-fourth part of a pound, or the twenty-fourth part of an ounce, troy.

follow all who neglected to mark ("poinçon") their work by the authorised marker, appointed by the Corporation of Goldsmiths of Paris. In order that the private mark of each maker should be known, each stamp was impressed on a sheet of copper and kept by the company for reference, having the name of the worker attached. One of these tables is preserved in the Hôtel de Ville, at Ghent, containing all the names and marks of the goldsmiths of that city in 1454; we engrave the four first on the list,



the commencing name being that of Cornelius de Bont, a man of great reputation in his own day; who adopted a mark which formed a rebus of his own name. The large C being the initial of his christian name; and the ermine spot in its centre, called *bont* in the Flemish language, standing for his surname. The Goldsmiths' Company of London still possess a similar copper tablet, impressed with a vast variety of the marks of ancient members of the fraternity, in columns of various sizes for various work, and which are emblems or symbols, such as a rose, heart, flower, &c. The earliest of such marks discovered on a piece of plate is the heart here engraved,

which is impressed on the spoon once belonging to Henry VI., and which was given by that unfortunate monarch to Sir Ralph Pudsey, in 1463, after the battle of Hexham, and is now preserved at Hornby Castle, Westmorland. Mr. Octavius Morgan, who first published this mark in the "Journal of the Archaeological Institute," vol. ix., dates its manufacture to the year 1445, from the circumstance of its



having a Lombardic H (Fig. 1. of the group above) and which corresponds with that date, according to the plan adopted by the goldsmiths of using a different letter to denote the year in which each article was fabricated. The principles on which these annual letters were constructed, are cycles of twenty years; a new alphabet being always adopted at the end of each period. When, therefore, a certain letter is found to belong to a certain year that is proper to its order, the character of the cycle of twenty years is obtained. By these means, Mr. Morgan has been able to construct a table from 1438, taking this Lombardic H as the type of the letters used from 1438, when A was used, to 1457, when V terminated the alphabet, as it usually did, the last four letters never being adopted as marks. The alphabet from 1458 to 1477 has not yet been discovered. The type of that used from 1478 to 1497 may be seen in Fig. 2, which is upon "the anathema cup" at Pembroke College, Cambridge, bearing date 1497—that date expressing its gift to the college, but the letter denoting the year of its manufacture to have been 1481. The alphabet from 1498 to 1517 was the church text small letters, with split tops, like Fig. 3, copied from Sir Thomas Leigh's cup, belonging to the Mercers' Company of London, and denoting its manufacture in




1499. From 1518 to 1537, Lombardic letters, cusped inwards, were used, similar to Fig. 4. Plain Roman capitals were used from 1538 to 1557. Small black letters, not capitals, from 1558 to 1577; and they may be distinguished more readily from the church text small letters, to which they bear resemblance, by being in an escutcheon, accompanied by another stamp of a lion passant. From 1578 to 1597 plain Roman capitals were used in an escutcheon with a lion passant. Lombardic letters, cusped outwards, as in Fig. 5, were used from 1598 to 1617, from which period to the present, an almost perfect series has been obtained by the indefatigable research of Mr. Morgan. Small italic letters, as exhibited at Fig. 6, were used from 1618 to 1637. The ancient court hand capitals were adopted from 1638 to 1657. Our alphabet of those used from 1696 downwards will exhibit their form, except in two instances—that of the letters C and D forming Figs. 7 and 8 of our series. The similarity of these two alphabets might puzzle those who would date old plate, but that the earliest alphabet is accompanied by the marks of a leopard's head and a lion passant; while the more modern one has the figure of Britannia, and the lion's head erased, for marks. More difficulty may be experienced in detecting the alphabet used from 1678, inasmuch as it is accompanied by a lion passant, as the earlier ones are; they differ, however, in form, being bolder and squarer than the earlier letters.




The following is the court hand alphabet which succeeded this:

A	. . . . .	A	1696
B	. . . . .	B	1697
C	. . . . .	C	1698
D	. . . . .	D	1699
E	. . . . .	E	1700
F	. . . . .	F	1701
G	. . . . .	G	1702
H	. . . . .	H	1703
I	. . . . .	I	1704
K	. . . . .	K	1705
L	. . . . .	L	1706
M	. . . . .	M	1707
N	. . . . .	N	1708
O	. . . . .	O	1709
P	. . . . .	P	1710
Q	. . . . .	Q	1711
R	. . . . .	R	1712
S	. . . . .	S	1713
T	. . . . .	T	1714
V	. . . . .	V	1715

This was succeeded by the following alphabets:—

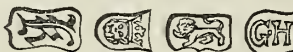
A to V from 1716 to 1735.
a to u — 1736 — 1755.
A to U — 1756 — 1775.
a to u — 1776 — 1795.*
A to U — 1796 — 1815.†
a to u — 1816 — 1835.‡
A to U — 1836 — 1855.

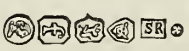
For the better comprehension of the style and arrangement of the usual marks, we engrave two early examples. The first is from an Apostle spoon, which from the  impressed on it, was made in 1501. It has also the leopard's head erased. On the bowl at the end of

the handle is the "mark" of the goldsmith, which is of very curious form, being similar in construction to the old "merchants' marks" seen so commonly on tombs, painted windows, and seals, during the middle ages, when rich traders not having the right to "bear coat-armour," adopted variable marks of this kind in place of it. Our second example is from a cup in the Bernal Collection, found in pulling down an old house in Essex: upon it are three marks; the letter L in an escutcheon, denoting it to have been made in 1528, the leopard's head crowned, and the initials of its maker's name.   

In the year 1700 (12 Wm. III.) it was enacted that the maker's mark should consist of the two first letters of his surname, that this should be followed by the others, consisting of the lion's head erased, "the figure of a woman commonly called Britannia," the arms of the cities where the plate was assayed, and "also with a distinct and variable mark or letter, annually changed on election of new wardens, to show the year when such plate was made." We here engrave an example of

these marks copied from a silver candlestick; the letter C on the last escutcheon, denotes it to have been made in 1698.

In 1762 (2 Geo. III.) the gold and silver smiths were ordered to mark their works with the first letters of their Christian and surnames, the leopard's head, the lion passant, and the variable letter to mark the year; all which are exhibited in our cut, copied from a ladle which (as the letter shows) was manufactured in 1765. 

In 1784 (24 Geo. III. cap. 53) a new mark was enacted to be used, which consisted of the king's head,  which was added to the others, making the extraordinary number of five marks, including the maker's. The leopard's head occasionally disappears on more modern plate; thus the mark here copied from a table-spoon manufactured in 1814, is without it. It will be noticed in both the latter instances that the maker's private mark accompanies his initials after the fashion of the ancient artisans.

In 1798 (38 Geo. III. cap. 69) goldsmiths were authorised to use gold of 18 carats

\* These letters, though precisely similar to what were used from 1736 to 1755, may be distinguished by being accompanied by the sovereign's head after 1784. The earlier ones have the leopard's head and lion passant only.

† These Roman capitals are accompanied by the sovereign's head.

‡ This alphabet may be distinguished by the sovereign's head.

fineness, to be marked with a crown, and the figures 18 to denote its variation from the purer standard. These marks stood in place of the lion passant.

It will thus be seen that four marks are used on plate, independent of the maker's initials or symbols. Viz:—

#### I. THE STANDARD MARK, being— For Gold.

*A lion passant*, for England.

*A thistle*, for Scotland.

*A harp crowned*, for Ireland.

#### For Silver.

*A lion's head erased*.

*The figure of Britannia*.

#### II. THE HALL MARK, being:—

*A leopard's head crowned*, for London.

*A castle*, for Edinburgh.

*Hibernia*, for Dublin.

*Five lions and a cross*, for York.

*A castle*, for Exeter.

*Three wheatheaves and a dagger*, for Chester.

*Three castles*, for Newcastle.

*An anchor*, for Birmingham.

*A crown*, for Sheffield.

*A tree and fish*, for Glasgow.\*

#### III. THE DUTY MARK, which is—

*The head of the sovereign*.†

#### IV. THE DATE MARK, which is—

*A letter of the alphabet* (changed yearly).

Foreign marks offer a wide field for investigation; and it is one at present little occupied. Those which were used are chiefly made up from the arms or badges of the towns. Thus the mark for Antwerp is the open hand, two of which appear on the shield of arms of that city, immortalising the old legend of its foundation by Brabo,‡ one of the fabled chieftains of Julius Cæsar, who destroyed a giant, living where the city now stands, who summoned every sailor to pay toll to him as he passed, and if he refused, the giant punished him by cutting his right hand off and casting it into the river.

The arms of the city of Augsburg is a pine-apple; and hence it appears as the distinguishing mark of the work of its goldsmiths, who added thereto their initials, as exhibited in the cut; copied from a *nef* (a ship-like cup for confections) made in the sixteenth century. The goldsmiths of Augsburg were of European renown for the beauty and taste of their metal-work. It is very common to find cups of their manufacture entirely fashioned in the shape of a pine-apple.

The old mark of Amsterdam is here given; it is generally known as "the old Warper mark." It is frequently combined with the lion rampant, as in our second example, which exhibits a group of marks on an old

\* From a paper by W. Chaffers, F.S.A., in "Notes and Queries," vol. vii. Mr. O. Morgan, in the "Journal of the Archaeological Institute," vol. ix., says that the right of assay was confined by the statute of 2 Henry VI. to Norwich, York, Newcastle, Lincoln, Bristol, Salisbury, and Coventry. Norwich, as early as 1567, used the arms of the city for its mark; the rose and crown, and a rose sprig, were also used there. But the proper marks of all these towns are derived from their arms. Scotland originally used St. Andrew's cross, and the castle for Edinburgh, where for along time plate was marked only. Glasgow adopted its arms (as above) in the reign of George III. Now all the Scottish plate is known by the Thistle, and the Irish by the Harp.

† This is used to indicate that the duty has been paid; it is not placed on watch-cases, as they are exempted from duty. Gold pays at the rate of 17s. per ounce; and silver 1s. 6d.; which the Goldsmiths' Companies collect for the government, levying a small charge to reimburse themselves for marking, and the expense of making the assay.

‡ This apocryphal character is said to have given the name to the country of Brabant, from his own.



Apostle spoon, where they are both combined with the initials of the maker's name, I.H.K., and the letter Y., indicative of the year, after the fashion of the English marks. So popularly known was the purity of our standard, that in 1608 the king sent from England Walter Basbee, assay-master to Goldsmiths' Hall, to the Emperor of Russia, for the purpose of making for him a standard of gold and silver in his mint, equivalent to that in the Tower of London, which shows the high estimation in which that standard was held upon the continent. The mark



now used on Russian silver is here engraved; and it is generally accompanied by the numerals 84, to denote the number of parts of pure silver in the 100: thus 84 fine, 16 alloy = 100. The sceptre, anchor, and grapple, are the mint-mark of St. Petersburg. The date-mark and maker's name are also generally added.

The most complete series of national marks hitherto published, are those of the French artisans before the great Revolution. They are given by Lacroix and Seré, in their "Histoire de L'Orfèvrerie-Joaillerie," Paris, 1850. We select for cuts twenty-four specimens of the most curious of these marks, and describe the entire series:—



Abbeville .....	A Bee.
Agen .....	Clock-hands (Fig. 1.)
Aix .....	A Wheat-sheaf.
Alais .....	A Wing.
Alençon .....	A Spider.
Amiens and Montdidier .....	A Cross-bow (Fig. 2).
Angers .....	A Racket-bat.
Angoulême .....	A Pig's head.
Apt .....	A Pair of Scales.
Arles .....	Head of a Crozier.
Arras .....	A Chair.
Avalon .....	A Bull's Head.
Avesnes .....	A Shovel.
Aurillac .....	A Jack-boot (Fig. 3).
Autun .....	A Shoe-buckle.
Auxerre .....	A Candlestick.
Bailleul .....	A Mariner's Compass.
Bar-le-Duc .....	A Fish and Flower (Fig. 4).*
Bar-sur-Aube .....	A Girdle (Fig. 5).
Bayonne .....	A Bird-cage.†
Beaucaire .....	A Coffee-pot.
Beaune .....	A Drinking-glass.
Beauvais .....	A Fish.
Bergues-St.-Vinox .....	A Watch-seal.
Besançon .....	A Corkscrew ‡ (Fig. 6).
Beziars .....	A Trumpet.
Blois .....	An Urn.
Bordeaux .....	An Unicorn.
Boulogne-sur-Mer and Montreuil .....	A Cardinal's Hat.



Bourg-en-Bresse .....	A Watch-chain (Fig. 7).
Bourges .....	A Ram's Head.
Brest, Lesneven, and Landerneau .....	A Ship.
Caen .....	A Ploughshare.
Cahors .....	A Dog seated.
Calais .....	A Spur.
Cambray .....	A Horse's Head.
Carcassonne, Castelnaudary, & Limoux .....	A covered Cup.
Castres .....	A Bell.
Chalons-sur-Soane .....	A Key.
Chalons-sur-Marne .....	A Key-handle.

\* The fish is the barbel.

† Another mark is also used, displaying the arms of the city.

‡ In addition to this mark, another was used, consisting of two C's back to back, surmounted by a fleur-de-lis.

Chartres .....	A Bird flying upward.
Chateau-Gonthier .....	A Pair of Compasses.
Chateau-Thierry .....	A Cock.
Chatellerault .....	A Burnisher (Fig. 8).
Chatillon-sur-Seine .....	A Castle.
Chaumont-en-Bassigny .....	A Half-moon (Fig. 9).
Clermont Ferrand .....	A Tree.
Cognac .....	A Spear-head.
Colmar .....	A Glove.
Compiègne .....	A Stag's Head.
Coutances .....	An Inkstand.
Daligre ci-devant Marans .....	A Porringer.
Dieppe .....	A Flat Fish.
Dijon .....	A Globe in Stand.
Dinan .....	An Anchor.
Dole .....	A Funnel.*
Douai .....	Its Arms (Fig. 10).
Draguignan .....	A Wheat-ear.
Dunkerque .....	A Sea-weed (Fig. 11).
Etampes .....	A Lobster.
Falaise .....	A Lancet.
Fécamp .....	A Stirrup.
Fontenay-le-Comte .....	A Torch lighted.
Gien .....	An Arrow.
Gisors .....	A Plant (Fig. 12).
Grasse .....	A Table-fork.
Grenoble .....	A Dolphin.



Guise and Vervins .....	Head of a Staff (Fig. 13).
Havre .....	A Flag.
Issoire .....	An Acorn.
Issoudun .....	A Cup.
Joinville .....	A Vase.
La Charité .....	An Aspergillum.
Lafère .....	A Flower (the Pink).
Landrecy .....	An Eraser (Fig. 14).
Langheac .....	A Carpenter's Rule.
Langres .....	A Clasp-knife.
Laon .....	An Artichoke.
La Rochelle .....	A Griffin.
Laval .....	A Frog.
Le Vigan .....	A Gridiron.
Liesse (N. D. de) .....	A Hatchet.
Lille .....	A Bird flying to the right.
Limoges .....	A Porter's Basket (Fig. 15).
Lisieux .....	A Cornucopiae.
Longwy .....	An Heraldic Label of three points.
Lons-le-Saulnier .....	A Lamp lighted.
Lorient .....	A Blazing Star (Fig. 16).
Loudun .....	A Lanthorn.
Lunel .....	A Pine-cone.
Luçon .....	A Shuttle.
Lyon .....	A Lion's head.
Macon .....	An open Hand.
Manosque .....	A Book closed.
Mans (le) .....	A Flower (the Tulip).
Mantes .....	A Lozenge engrafted (Fig. 17).
Marennes .....	An Oyster.
Marseille .....	A Bow of Ribbon.
Mauberge .....	An Eye.
Meaux .....	A Cat seated.
Melle .....	An Ear.
Melun .....	An Eel.
Mende .....	A Butterfly.
Mézières .....	A Cannon.
Metz .....	A Peacock.
Milhau .....	A Flower (Meadow Saf-ron).
Montargis .....	A Hand-comb.
Montaubon .....	A Steel-yard (Fig. 18).
Montpellier .....	A Chemist's Retort.
Morlaix .....	A square Pillar.



Mouliens .....	Sails of a Windmill (Fig. 19).
Nantes .....	A Javelin.
Narbonne .....	A Tobacco-pipe.
Nevers .....	A Bottle.
Nîmes .....	A Porcupine.
Niort .....	A Cooking-pot.

\* A counter-mark, similar to that of Besançon, was used also by the community; it varied in the C's being surmounted by a dual coronet.

Noyon .....	A Bottle-stand.
Orleans .....	Bust of Joan-of-Arc (Fig. 20).
Paris .....	A Crowned P. (Fig. 21).
Parthenay .....	A Fish (the Skate).
Pau .....	A Cow.
Payrat, St. Colombe and Chalabre .....	A Pear with three leaves.
Périgueux .....	A Snail.
Perpignan .....	A Rat.
Pezénas .....	A Rake.
Poitiers .....	A Turkish Cap.
Pons-en-Saintonge .....	A Beehive.
Pontoise .....	A Flower (the Clove).*
Provins .....	The Provence Rose.
Puy-en-Velay (le) .....	A Pulley (Fig. 22).
Quimper .....	A Handsaw.
Reims .....	A Bunch of Grapes.
Rennes .....	A Monkey seated.
Réthel .....	A Quiver of Arrows.
Riez .....	A flat Cup with Handle.
Riom .....	A Cross moline.
Rocheport .....	A Fragment of Rock.
Rodez .....	A Vase.†
Rouen .....	A Branch with Apples.
Sables (le) .....	A Lamb passant.
Saintes .....	A Jewelled Clasp.
Saint-Esprit and Bagnols .....	A Crow standing.
Saint-Flour .....	A Squirrel.
Saint-Germain-en-laye .....	A Necklace.
St. Jean-D'Angely .....	A Tooth.
Saint-Lo .....	A Club.
Saint-Malo .....	A Hammer.
Saint-Maixent .....	A Fly.
Saint Martin (Ile-de-Ré) .....	A Pair of Snuffers.
Sainte-Menehould .....	A Watering-pot (Fig. 23).
Saint Omer .....	A Dog passant.
Saint Quentin and Péronne .....	A Sword-handle.
Salins .....	A Pig.
Saumur .....	A Silver Milk-jug.
Sedan .....	Head of Apollo, radiated.
Semur-en-Auxois .....	The Caduceus.
Senlis .....	A Kidney.
Sens .....	Small Helmet, feathered.
Soissons .....	Vizored Helmet with Shoulder-piece.
Strasbourg .....	A Pear without leaves.‡
Tarascou .....	A Pair of Scissors open.
Thouars .....	Head of Mercury.
Toul .....	Head of a Negro.
Toulon .....	A Hand-chaise (Fig. 24).
Toulouse .....	A Trowel.
Tours .....	A Parrot.
Trévoux .....	A Vine-leaf.
Troyes .....	A Bell-pull.
Valenciennes .....	A Flower (the Daisy).
Valognes .....	Head of Apollo (turned to left).
Vannes .....	An Almond opened.
Verdun .....	The Fleur-de-lis.
Versailles .....	Head of Wolf.
Vesoul .....	A Double Fan.
Vitry-le-Français .....	Bust of Soldier in cocked hat.
Uzés .....	Hawk preparing to mount.

This very perfect and diversified series of marks, used by a nation which has been always distinguished for its taste in working the precious metals, will, with its accompanying engravings, give the best notion of the variety and extent of those which were adopted by the gold and silver smiths of past times. The importance of such marks to the manufacturer cannot be controverted; while the guarantee given to the public, when they are conjoined to the "hall-marks" of each company, is of the utmost importance to fair and honourable dealing. It has been customary in modern times to mark fictitious plate with a series of stamps to deceive a casual glance, but they may at once be detected by their total want of meaning.

A third, and concluding paper, will be devoted to artists' marks.

F. W. FAIRHOLT.

\* This, though similar to the pink of Lafère, may be distinguished by its bend to the left, the other going to the right.

† As this mark in some degree resembles that of Blois, the name of the town is also marked thus:—

RO  
DEZ

‡ This is the only distinction made from that used at Payrat.



## THE ROYAL PICTURES.

FISHER-BOYS: COAST OF NORFOLK.

W. Collins, R.A., Painter. A. Willmore, Engraver.  
Size of the Picture, 3 ft. 8 in. by 2 ft. 9½ in.

ENGLISH landscape-painting—by which is meant the representation of the picturesque scenery of our native country in a purely English expression—had one of its earliest, as well as ablest exponents in William Collins: he delighted in our woodlands and our seashores, in our cottages, peasantry, and fishermen, and not even the classic land of Italy could tempt him to turn aside his pencil from its accustomed occupation, except for a short period, as if to show the world that he could paint the beautiful in nature wherever he found it. He had made England so completely his own field of action, that when he returned from his continental tour, and exhibited the first-fruits of his visit, the frequenters of the Royal Academy rooms could not recognise their old friend in his foreign garb. "It was amusing," says his son and biographer, Mr. Wilkie Collins, "to see many of the gazers at his new productions, looking perplexedly from catalogue to picture, and from picture back to catalogue, to assure themselves that they really beheld any of 'Collins' works' in the bright southern scenes displayed before them. Whatever their opinions were of the change in the painter's subjects, there was no falling off in the interest with which his new experiments were regarded." The "Scene near Lubiaco" and its companions were examined with the same general attention which had formerly been bestowed on "The Fisherman's Departure," or "The Stray Kitten."

The history of the picture which is here engraved, and the judicious comments upon it—comments both true and judicious, though traced by the hand of filial regard—are taken from the biography just referred to. The writer is speaking of the pictures painted by his father in 1818:—"The 'Scene on the Coast of Norfolk,' a sea-piece full of the finest qualities of the painter's works of this description, is to be noticed first among these pictures, both from its own intrinsic merits, and from the fortunate destiny that it achieved. At the annual dinner given by the Academy to the patrons of modern Art, Sir George Beaumont (to whom my father had been lately introduced) intimated to him that the late Earl of Liverpool had become the purchaser of his sea-piece. He had barely time to express his acknowledgments to Sir George, ere they were joined by the late Lord Farnborough (then Sir Charles Long), who informed them that the Prince Regent had been so delighted with the picture at the private view of the day before, that he desired to possess it. Mr. Collins replied that he had just sold his work to Lord Liverpool, and that under such embarrassing circumstances he knew not how to act. Observing that the matter might, he thought, be easily settled, Sir C. Long introduced the painter to Lord Liverpool, who expressed his willingness to resign his purchase to his royal competitor, and gave Mr. Collins a commission to paint him another sea-piece for the next Exhibition. The picture was accordingly delivered to the Prince, and is now in the Royal Collection at Windsor Castle. The honest, uncompromising study of nature, the high finish, the softness and purity of tone, united with power and brilliancy of effect, apparent in all parts of this work, combine to make it in every way worthy of the high approval it gained. Nothing can be more simple than the scene it depicts:—the level beach, in fine perspective, running into the middle of the picture from the foreground; two boys with fish, and a fisherman's hut at the right hand; the sea at left; the sky above charged with a mass of light, airy cloud, from behind which the sunlight is breaking in faint, misty rays, are all the materials of the composition; but they are presented with such consummate truth and skill, as to give to the picture that genuine appearance of originality and nature which, in all works of Art, is the best guarantee of their value, as possessions which are always welcome to the eye, and never too familiar to the mind."

## THE ART OF ARCHITECTURE,

IN RELATION TO SANITARY IMPROVEMENT.\*

A YEAR has passed away since London was the scene of terrible calamities. A mysterious visitant came to startle men into a sense of the danger in which they live, from the operation of remediable causes of disease, and from the unfailing consequences—wretchedness and crime. Many circumstances contributed to attract the influence of the epidemic from time to time, to one or other of the foci of pestilence which our metropolis is permitted to retain. The growth of civilisation, and advantages attending the congregation of people in towns, do not allow of indifference to those natural laws which have been almost utterly neglected during many years. On the contrary, as it is needless to argue now, it becomes the more necessary to attend to such laws; whilst, for carrying out the requisite provisions, the association of numbers is, or ought to be, a matter of positive convenience.

It forms, however, no part of the ordinary office of the *Art-Journal* to enquire into defective municipal government, or into those general principles of science, and details of practice, connected with the improvement of towns, and places of habitation, which are, we hope, about to be treated, with a view to something like energy of action. Still, if there be any topic that would justify extensive departure from ordinary practice of journalism, it is one so immensely important as this is, even to our particular readers.

For the present, we touch upon the scientific and constructive questions, involved in sanitary measures, with views relating to art,—though we hope to show, not unworthy of regard, with reference to any future manifestation of the alarming and deadly presence. For this, the season has now recurred. The same sun of "glorious summer," that invests with beauty every object in nature—which creates the landscape, and animates the productions of architectural art—generates in the fetid alleys of towns, seeds of human destruction, both as to body and mind. "What a piece of work is man!" Surely a thing so "noble in reason"—"the beauty of the world! the paragon of animals"—should not ever shroud himself from the contemplation of that external beauty which fosters the nobility of his reason,—should not reject the healthful and mind-purifying influences of the Beautiful, whether in the landscape, or in works of art,—shutting out the "brave o'erhanging firmament" almost—"this majestic roof fretted with golden fire"—for truly, "a foul and pestilent congregation of vapours."

It is, we presume, by no means necessary to show in these pages, that there is a sanitary state of the mind as well as of the body,—that the former contributes to and even creates the latter; nor necessary to tell our readers that the mind, formed and fashioned by what it receives through the eye, is elevated and strengthened, and capacitated for the work which it will have to do, and the trials to which it must be subjected, by having received the impress of beautiful objects. If the case be not entirely this, for what does the beautiful exist? and might not the whole world be to us—

"\* \* \* ever-during dark,  
\* \* \* a universal blank  
Of Nature's works \* \* \*  
And wisdom at one entrance quite shut out."

Yet there are persons insensible to the possibility of such influence. "Pent in wynds and closes narrow;" accustomed, though not become constitutionally acclimatised, so to speak, to the sight of surfaces of mere brickwork and paving; the idea has probably not occurred to them, that health and mental vigour may suffer from other causes than mere over-crowding and noxious atmosphere. Perhaps there may be an admirable capability in the human frame for accommodating itself to conditions and situations,—

\* It may be well to state that this article was in type for a number of our Journal, somewhat earlier in the season.—Ed. A.-J.

though the compensating power can hardly go to the extent of a radical change in the human organism. It may have been ascertained, that individuals can at length find themselves divested of the sense of pain or annoyance, originally given to them as a means of precaution. But, though the perception be deadened; as it also is admitted, a positive injury to the vital principle may continue. This which is true of the human frame, seems to us of equally obvious existence, as to the perception of beautiful objects. People are found to live apparently in contentment, in districts injurious to health, or ungrateful to that intellectual sense of which the eye is the medium. But in each case, whilst there is direct injury; as we conceive, there is one further—reflected on the one seat of impression from the other. Indeed as to the perceptive sense, it should be recollected that the faculties are in a healthy state only whilst they are in cultivation. Not to keep the intellectual powers in progression, is admittedly to allow them to go back.

We might perhaps be called upon to notice, as tending to arrest the conclusion we were coming to—that it is amongst the most beautiful scenery of Europe, that we find a population often wanting in capacity for appreciating it. But, were such argument seriously brought forward, we might find no difficulty in meeting it, by reference to those other circumstances of isolated situation, or political condition, which had allowed a low state of general education to be perpetuated, and which must be unfavourable to the higher emotions. Why some of the most fertile and beautiful districts of the globe, like Spain or Southern Italy, are now peopled by races degenerate as to much that might conduce to the appreciation and production of beautiful or other intellectual conceptions, is a problem too extensive and difficult for us, but which we can hardly think it absolutely necessary to enter into here. On the contrary, even should it appear that disadvantages of soil and position have sometimes been the very incentives to political freedom and high civilisation, it would be rather for others to show that such disadvantages are to be preferred as matter of choice. Still, in this country, we have yet to work out all the advantages of our position—to discover to what great results in Art, public efforts, no less than political freedom, are tending; whilst as yet, there is no precedent to refer to, where all such advantages have been enlisted on a side, combined with those derived from wealth of beauty in Nature and Art. All that can be said is, that there must have been some extraordinary reason, arising probably in climate and natural scenery, leading to the wonderful supremacy in Art, which Italy formerly, during many centuries, retained, and which seems to have risen superior to all counteracting agencies.

Instances are to be found of high cultivation of Art, indeed under opposite circumstances of political freedom and general education. In the Italian States, liberty was merely nominal—unless we are to regard as liberty, the revolutionary power, so often exercised, of subverting the government. However difficult it is to extenuate certain acts of those who secured the direction of affairs,—it is to those very individuals that the Italian cities owe the architectural beauty which contrasts with the inanimate appearance of London streets. With every deduction made, we doubt whether history records instances elsewhere, (unless in the kingdom of Bavaria) of such devotion of the advantages of wealth and station, to the fosterage of efforts by those great educators and civilisers—the men engaged in the walks of literature and Art. In Greece, however, Art is to be viewed as essentially the creation of the people, living in the enjoyment of free institutions.

Wheresoever excellence in Art has been attained, there we should doubtless discover much beauty of scenery and effect, in nature. That, we may reasonably infer, had contributed to the production of the excellence. The Greek architecture, wherein there is no direct imitation, is, we believe, the very school of Art that was founded upon the most intense study of nature. In the Gothic and Saracenic styles, still there is





W. LUTIN F. FINX

FISHER-BOYS ON THE BEACH

FROM THE PICTURE IN THE ROYAL COLLECTION







evidence of the debt due to natural forms,—however divergent the manner of treating the model, or however varying in merit was the result.

The love of the beautiful—if earnest, and real—whether in nature, or in Art, is the same in its salutary effects upon the mind. The architecture of London streets fails to produce a fair measure of these effects,—not because it is *destitute* in interest and particular merit, but because it is devised on a general erroneous principle. As we shall shortly show, it is variety that is required,—amongst architectural features themselves,—and by the agency of that contrast of natural forms with structural, which affords the utmost expression of beauty to architectural art.

If the *mens sana* can exist only with the sound body, the pleased and tranquil mind will equally be found essential to general health. The same attraction to the beauty of nature that draws forth the inhabitants of towns, is capable of modified operation with some beneficial result within the cities themselves. For that, however, our streets and squares, in combination with the buildings, require a principle of disposition very different from what prevails at present. What is that which actually obtains? We look to the localities where, last year, the cholera found its chief victims.

In the heart of the town, but a few paces removed from the chief scenes of public resort, is a district composed of narrow streets and courts, absolutely destitute of tree, or flower, or pleasing prospect—as it is, we might say, of line or trace of architectural art. There are many uninviting localities in the metropolis; but it would be difficult to find one worse than the district north of Golden Square,—laid out with more complete disregard of the advantages of symmetry, and of the capabilities of well-ordered distribution of space in streets and open places. Putting aside a single church, and whatever waifs and strays there may happen to be in the windows of the old curiosity shops of Wardour Street, we believe there will hardly be found throughout the labyrinth of streets over a wide area east of Regent Street, a single object of Art or architectural design calculated to arrest the attention. If there be any structures of the class of public buildings, they are wholly unnoticeable; and the houses closely huddled together, are mean and destitute of grace, or ornament. Even enriched doorways, common in many old parts of the town, are singularly wanting here. But, it is not the absence of elaboration and ornament, that we regret. The most casual examination of the locality would we think show the reasonableness of our belief, that the chance of recovery from illness, to a person of desponding temperament, would be infinitely less in such a district than in one of the principal squares, or other inviting quarters,—and that, without regarding difference of atmosphere. In the one locality, a cheerful frame of mind will be maintained—of the greatest value in preventing attacks (known to be induced by the opposite state) or in warding off the consequences of disease: in the other, the spirits—from the first depressed—will invite attacks, and rapidly succumb to them. There is indeed in many of the more favoured quarters which we refer to, little of that description of architectural detail which many mistake for the sole, or at least the most valuable part of architecture: there is, moreover, a real and lamentable deficiency of taste. But, even in streets like Harley Street and Baker Street,—whether it be from greater symmetry and proportion in the houses, or from apparent spaciousness, in addition to what there is in reality,—there is not the depressing influence which we discover in the aspect of the less important neighbourhood. It may be said, that we are predisposed to the detection of what we find to be characteristics of one district. But, our belief is that such influences are always operating on the mind even of the uninformed observer—according to the measure of the case—from the object before the eye. The motto of the Royal Academy catalogue some seasons back, said (only in choice Latin) that, the *learned understand the reason of Art*,—

the *unlearned, the pleasure*. In the same spirit of truth, we venture to say it is, we can set forth, that there are those—we will not say *learned*, but habituated to enquiry into these questions—who discover the operation of a baneful influence and trace the same to the source, though the mind of some observers may have been unconscious of the gradual deterioration, which, through the medium of the eye, *their* mental and physical constitution was undergoing. It would be not impertinent to our subject, could we quote the words of a celebrated physician; who lately, in the case of an enquiry whether walking-exercise would benefit a convalescent, replied, in effect, that it would depend entirely upon how the eye and mind could be occupied in the locality selected. In short, it is no far-fetched theory, as some might deem, but a well-advised deduction from veritable evidence, that the uninviting character of street architecture in London, had something to do with the awful devastation, which twelve months since in certain localities prevailed. Various causes were at the time mentioned, as furnishing explanation of the outbreak of the epidemic, and of its disastrous character, in the neighbourhood of Golden Square. All these were deserving of attention, and some were no doubt rightly regarded as the chief source of attraction to the spot. We are, however, struck by the disadvantages of another kind, in which those are placed, who dwell in a district that would appear to have almost been planned to induce anything but a cheerful tone of mind. In cities which have been subjected to still more terrible visitations, as in the case of New Orleans recently, men have entered into pleasure and excitement as the only means of combatting the fatal tendency to depression. The same account is given of the scenes during the great plague of London. We are not justifying the *excesses* that are recorded; but it is clear that any unnecessary depression of the spirits may be fatal in its results. Again, if you would arrest the spread of *drunkenness* in towns, you must charm the eye with inviting objects, and extended prospects; not block up both physical and mental vision, in 'uninteresting streets, and close-walled alleys. For precisely similar reasons, if you would have the body in the proper condition to resist the attacks of disease, you must have provided a cheerful tone of mind by means of ordinarily surrounding objects. To do otherwise is to leave the spirit sunk and apathetic, and in a condition incapable of supporting the vital principle.

The co-existence of offensiveness to sight and injury to health, from the present state of the river Thames, is not more obvious than is to our mind, the fact of the identity of operation of the circumstances we have just been noticing. Moreover, from the same abiding places of disease, and the attendant destitution, proceed those repulsive figures—which, as it has been remarked, are never to be seen except on occasions of popular commotion,—the *classes dangereuses* of capitals—ready to wreak an unreasoning vengeance upon any object that may be at hand. We visit the mad instruments of these excesses with imprisonment; perhaps we succeed in infusing terror about repetition of outbreaks for some considerable time. But, so long as those disregard incontrovertible evidence, who have the power to reason out the real causes—influences of condition, locality and place of abode, operating though imperceptibly on the mind—so long do we allow the soil to exist out of which will inevitably germinate new shoots of the same rank and pestilent growth.

The misfortune, however, is that many *refuse to see*, what it would be by no means hopeless to get removed. It is common to do this, even in regard to a matter now so far beyond *denial*, as that certain quarters of London are in a condition fatal to health, and that out of such condition come the inevitable consequences—misery, ignorance, and crime. Therefore, we shall not be at all surprised if our idea of comprising with the same class of influences, one acting on the mind through the eye, is viewed as what, when people wish to extinguish a

theory, they call—“altogether *Utopian*.”—The district about Golden Square is by no means the only one in the metropolis, where the buildings and communications have been laid out without regard to considerations of Art and sanitary economics. We have merely happened to call to mind a case where the concurrence of an unusually virulent manifestation of cholera, with a repulsive character of street architecture, appeared to be something more than a singular coincidence. The truth is, that throughout the length and breadth of London, scarcely any attention has been paid to such disposition of the buildings as might have been readily productive of considerable effect, even without that expenditure upon façades, which rises up a sort of bugbear to the eyes of any one to whom you speak of beauty of design in architecture. To convey the best idea of what is most required, let a plan of London be placed side by side with one of the French capital. Without knowledge of the decorative character of individual structures, it is at once seen that in the latter case there is a feeling for Art, displayed in the judicious arrangement of *vistas* with reference to squares and places, and to the sites of public buildings. There is evident *design* in the one case: it can scarcely be said that there is the same element with similar materials in London. Such exceptions as there may be at Kensington Gardens, and St. James's and Regent's Parks, serve only to prove the main fact. In the first-mentioned, the meanness of one of the palaces of England fails to destroy the beauty of effect that springs from the conjunction of the regular forms of architecture with sylvan scenery. A similar happy effect is seen in the view of the Horse Guards from the west-end of St. James's Park. Generally, however, in the Parks, no arrangement whatever has been adopted beyond simple provision of a space with trees and grass, the intersecting it with walks, and the supplying an enclosing railing, gates, and lodges—all of the most contemptible character. The squares, which are so numerous, are devised on the same absence of principle, and are often as though specially placed where they would least contribute to the character of the surrounding neighbourhood. When we have named Trafalgar Square,—almost the only instance left to exemplify our meaning, is one heretofore much vaunted line of thoroughfare. Be it observed, that whatever effect has been justly ascribed to the architecture of Regent Street, is due not to details of architecture—which are indeed of a very inferior character—but to the general plan adopted, and to occasional effective grouping of masses. In short, there has been an object beyond the mere provision of a communication between St. James's and Regent's Parks. Originally commencing from the effective screen and portico of Carlton House, the street now starts from the ample area of Waterloo Place; where the eye can take in some of the finest buildings of the metropolis—with the trees of the Park and gardens. The architecture in the column and in some of the buildings, is not all that could be desired: but alterations in the latter will probably be made tending to improvement. At least, let it be noticed, that the first step has not been neglected;—inasmuch as the elements for symmetrical disposition of the buildings have been provided. Of the architect Nash, it has been observed by Mr. Gwilt,\* that he “was beyond doubt a person of great taste;” though, neglect of detail in regard to the proportions of orders and cornices—arising from defective early education—interfered with the entire expression of “the ideas of a very bold imagination.” But for these defects, the same writer feels confident that the new street “would not have been exceeded in beauty by many in Europe.” It is however just now, less to the important question of detail in individual buildings, that we would direct attention, than to those attributes of expression in which the excellence of the architect's design has been so far admitted. Such merit is comprised in the general effort after variety of character,—whether by the combination of the Circuses, or the Crescent at the top of Portland Place, or the introduction

\* Elements of Architectural Criticism.



of the Quadrant. The latter was a means of getting over a difficulty, which, it seems to us, gives the author some title to be deemed an artist. Ground intended for the prolongation of the line of street, was unexpectedly taken and appropriated for the County Fire Office. The line was therefore continued on a new plan; and whatever the merits of the architectural details, the general disposition of the street, both as regards the introduction of the Quadrant, and the position of the Fire Office, may be considered as greatly improved. But, that which seems to us the best exemplification of the effect to be derived by the simple grouping of the elements of street architecture, is comprised in the position and plan of the church of All-Souls', Langham Place. It is no part of our present business to refer to the spire which procured for the architect so much ridicule: we have only to say that the position of the building, and the adaptation of the plan to the position, with the circular portico itself, are throughout, singularly happy. We repeat, however, that we instance the line of Regent Street, not as showing what might be, but as the nearest approach that we happen to have, to the expression of those effects which should be constantly sought for. Except parts of the town of Bath, laid out by the architect Wood, we can call to mind no other sufficient example. It seems to us that it might not be difficult in a proper combination of *vistas* with open spaces, to gain all the advantages of perspective, with the variety which is such a necessary relief. Mere length of straight street, without fresh objects to catch the eye, is apt to be oppressive on the wayfarer; and would be so, even were the architecture much above the average of the longer London streets. We see no reason why the amount of enclosed garden space in the ordinary squares, should not contribute more to the variety which we instance as desirable. A mile of chestnut trees at Bushey Park, or the Long Walk at Windsor, have, perhaps, variety in foliage, which could not be gained by mere architecture. However, in the London streets, the very advantages of space and extent are left productive of monotony. There is no reason why the mere square, oblong, or circle, should be the only forms for gardens, and why some degree of taste should not be found in the entrances and enclosures. Professor Cockerell has, we think, suggested that the streets of communication and exit, which generally produce the lines of the square, might sometimes be set-in—the breadth of a house, from the angle,—so that on approaching the square by one of the streets, the eye would rest more upon the trees than it can do at present,—thus breaking what might otherwise be the sameness of the *vista*. In Bath we believe it is, that there is a Circus entered by streets, which do not continue in a direct line across; that is to say, they are so disposed, that the end of a street is terminated by an architectural feature. Variety, again, might be produced, by placing the streets of entrance on the line of the diagonals of the square, or by planting a house obliquely at angles, according to the plan adopted in Belgrave Square. Such contrivances are not to be universally adopted, nor indeed are any others; but enough may have been said to show that more elements of variety, if not architectural character and good taste, might prevail in our metropolis, than exist at present. Hitherto, our towns have grown up on no general plan. Open spaces are found like Finsbury Square, attached to the side of a great thoroughfare, rather than grouped symmetrically, and with reference to the effective and economic allotment of ground.

But the amount of open space which there is in London, might be turned to better account in other ways. If so many examples on the Continent, and even in England, were not to be instanced, it would be difficult to convey an idea of the beautiful effect which is to be produced in garden enclosures by very easy and simple means. The mere orderly arrangement of a few geometrical compartments of space—here planted with shrubs, and there laid with even stone pavement—and of pedestals, or boundary-stones; in short, what popularly goes by the name of Dutch or Italian gardening, really can

be made productive of far greater variety and beauty than formal iron-railings, and square or serpentine walks, which would seem to be the limit of effort in London gardening; whilst we believe it to be capable of demonstration, that the geometrical principle in distribution, with the introduction of some of the humble adjuncts of architectural Art, really affords, with the combination of natural forms, a distinct source of beauty. But, in the principal squares, sunk areas, terraces, balustrades, bold flights of steps, fountains, vases and statues, should not, as now, be universally wanting. We have ventured to urge some time since in these pages, that it was to such accessories that some of the best architecture in Europe owed much of its expression. We mentioned the advantage which would result from throwing down the lines of blank wall, which were too often interposed between buildings and the public thoroughfare. We suggested—in such cases as that of the wall of the garden of Grocers' Hall, in Princes Street, by the Bank—the pictorial effect which would result from substituting a screen of columns. Those who would judge of the probable effect of such a feature, may, now that the screen of Carlton House is no longer in existence, form some approximate idea, from that which was lately placed by the Marquis of Westminster in front of his house in Grosvenor Street; though there, the scenic effect is incomplete by reason of the absence of trees, whilst the architecture is by no means the whole of what in such cases there might be. The entrance of Hyde Park may, however, be mentioned. There is no reason, under any circumstances, why a mere *blank wall* should be the means of shutting in a house; and it would be certainly a graceful act on the part of some of the owners of such houses, if, instead of presenting a constant source of injury to public taste, they would take such simple means as are within their power, of contributing to the elevation of it. Indeed, we are prepared to argue that one *right* in such matters is in no degree with the owner of ground, but with the public.

On the subject of enclosures to town-houses, it may be well to fortify our opinion by that of an authority so competent as Sir William Chambers. We quote from the account of Burlington House, in Britton and Pugin's "London," happening to have that work at hand. The author of the "Treatise on Civil Architecture" says:—"The gates of parks and gardens are commonly shut in with an iron gate; and those of palaces should likewise be so, or else left entirely open all day, as they are both in Italy and France; for the grandeur of the building, together with the domestics, horses, and carriages, with which the courts are frequently filled, would give a magnificent idea of the patron, and serve to enliven a city. In London, many of our noblemen's palaces towards the street look like convents: nothing appears but a high wall with one or two large gates, in which there is a hole for those who choose to go in or out to creep through: if a coach arrives, the whole gate is opened indeed; but this is an operation that requires time, and the porter is very careful to shut it again immediately, for reasons to him very weighty. Few in this vast city suspect, I believe, that behind an old brick wall in Piccadilly, there is one of the finest pieces of architecture in Europe."

On the subject of sculpture out of doors, much might be said. As regards the more general introduction of it in gardens and squares, there surely should not be longer any difficulty, now that several different means are practised for the reproduction of statues in imperishable materials, at slight cost. On the question of public statues, we think it will hardly be said that the majority of the works we have, are made productive of as much effect as they might be. Those in the centres of private enclosures scarcely contribute at all to street architecture. The recent statues—which are better placed—are singularly defective in that most important accessory the pedestal. It would be supposed from many of them, that with the casting of the figure all thought by the sculptor ended. This comes of the separation of studies, which—whatever be the case, as to

the mere crafts—are so logically connected, and so inseparable, as sculpture and architecture. So long as the group requires a substructure of some sort, you cannot draw a line of demarcation between the effect of one part, and that of another—the eye takes in, and is inevitably possessed by the whole. In no sculpture but recent sculpture, and we believe in none now but the otherwise worthy sculpture of England, has the importance of the pedestal been disregarded. This is one of the points, about which, in most cases, information fails us at the Crystal Palace: old examples have not only great variety of treatment, but usually a considerable amount of enrichment. The pedestal of the statue of Frederick the Great, we may however see, is a late instance of the correct principle; though, perhaps, the monument is rather a work to which the statue itself on the summit is only one chief accessory. The last generation of English sculptors was more attentive to this particular than the present. Now, the support for the statue appears meagre and unfinished. It is not necessary that it should be highly decorated; perhaps it should rather contrast with the statue. The whole, however, does not group well in the eye, and the reason is generally found in the absence of sufficient breadth, or in the appearance of instability in some part of the pedestal.

The pedestals of the statue of Charles I., of the Duke of Bedford in Russell Square, and of Fox in Bloomsbury Square, each very different, seem to us free from the chief causes of the unsatisfactory effect in later works.

To say all that we might say about fountains, would involve us in too long a discussion for these pages. During the middle ages, conduits in the streets appear to have been numerous. We can merely lament, that after much that has been mooted on the subject of public fountains, and the beauty of their effect as they are found in many of the towns of the Continent, so little should be done in providing objects, such as are scarcely to be over-estimated as means of purifying the air, and refreshing the sight.

The better use of the open spaces of London is, however, a subject which has been considered by others,\* and we merely draw attention to some points which do not seem to have been sufficiently held in view. Were we to examine all the sites in the metropolis which could be made little "lungs" of this vast and polluted capital—which could help to ameliorate the condition of the inhabitants of the districts, both as to health of body and health of mind,—were we to pursue every question connected with effect in street architecture, we should require far more extended space than can be here accorded to us. We are anxious just now to secure conviction as to a principle.

The only schemes deserving of notice as comprehensive in their nature, are the several projects for quays along the Thames, and the plan proposed by Sir Christopher Wren for the rebuilding of the city. Whenever the object first mentioned is attained (which it is to be hoped may be done without interference with the architectural character of such buildings as merit preservation) the river being also freed from its present most offensive and highly dangerous impurities,—there will have been provided much that will benefit the sanitary state of the metropolis. As regards Wren's plan, it had something of the precise quality in the disposition of street architecture for which we have been arguing,—to wit, not the mere provision of ready communication between one locality and another,—immensely important, and still neglected as that may be,—but it had also the merit which we discovered in the French capital, of bringing in sites for public structures, so as to allow these to be conducive to grand monumental character,—grateful to the sense, as also consistent with the dignity of the capital of an empire. In our opinion, considered as a production suited to the circumstances and experience of near two hundred years ago, Wren's plan lacked only that recognition of those accessories—natural objects—trees and gardens—which we have trust

\* As by Mr. S. Angell at the Institute of British Architects.



allowed it to appear that we consider of the greatest importance to the architecture of towns. It is we believe to the more frequent introduction of trees into the ordinary streets of the continental towns, that much of the popular appreciation for, and the merit of the *architecture* itself is due. Indeed, we go so far as to think it is to the contrast we must attribute the real cause of architectural effect. In the ordinary London streets, the sense of contrast is limited to that which the memory alone helps to give, unless where the space is sufficiently open to allow the eye to take in some extent of the sky and rolling clouds.

As modern English life passes, in towns—and gradually crowds more and more to the same centres—the beauty of external nature, and the very light and air are shut out; the perceptive faculties are blunted; the Art which makes up the Beautiful in cities, but which exists not unless with reference to the Beautiful in nature, is depreciated. What wonder should there be, that with so little provision for the sanitary state of a great accumulation of people—so little we mean in proportion to the building area, and the distance from, or the disconnection of many parts, from such open spaces or inviting prospects as there are—what wonder then, we say, could there be that the sanitary condition of such a mass of inhabitants becomes from time to time alarming, or acts upon, and is reacted on by the delicate machinery of mind!

EDWARD HALL.

#### GEOLOGY:

##### ITS RELATION TO THE PICTURESQUE.

AT this season of the year, when all who can avail themselves of the facilities which are now afforded for rapidly effecting a change of place rush from the town to the country, it may not be out of place to offer a few remarks on the pleasure which may be derived from the study of Geology. This science is by many supposed to teach little more than a knowledge of the varieties of rock formations, to deal with a few dry details connected with earths and minerals, and, perchance, to develop a few curious matters, generally regarded however as rather speculative, in relation to remote ages of the world's history. The science teaches much more than this, but, for the moment, we would avoid all these, and solicit attention to that interesting section which shows us how completely dependent all the beauties of landscape are on great geological phenomena. There are some points in this division of the science, too, which should especially claim the attention of the artist. A few years since it was a common remark that with our artists a tree was a tree and nothing more,—that regardless of the wonderful variety of the vegetable world, all trees were nearly the same in form, and not very dissimilar in colour. This, photography has, to a considerable extent, remedied; and we can now discover some difference between an elm and an oak in the pictures on the walls of our exhibitions. Still, our artists have something to learn of the law which regulates the formation of the branches in all their divisions, from the first two or three which spring from the trunk itself, up to the

"Topmost twig which looks up to the sky."

But of this another time.

The physical differences in rocks are as great as those of trees, yet they are rarely attended to; granite, slate, limestone, and trap-rocks are made to assume the same general character, and to form hills having similar outlines, although their characteristics are widely different and broadly marked, and each rock gives its own peculiar character to the landscape which it forms.

Standing on the open gallery of the Crystal Palace, we look over a scene which is full of beauty, luxuriant almost to a fault, and presenting a series of graceful undulations which are always delightful to contemplate. If we place ourselves upon a hill in Devonshire—let us suppose Haldon, near Exeter—and trace the wondrous panorama by which we are surrounded, we survey a scene as beautiful as that at Sydenham; not more luxuriant, but presenting a variety peculiarly its own. Let us shift the scene to the neighbourhood of Newport, in Monmouthshire, and in the bold outlines of the Welsh mountains we find many points of singular beauty; while in the valleys we see many features comparable with those of Kent and Devonshire, yet possessing characteristics different from all others. North Wales presents new and peculiar landscape characteristics, while Scotland, the "Land of brown heath and shaggy moor," assumes an aspect peculiar to itself.

Each of these landscape regions owes all its beauty to geological phenomena, which have either acted suddenly, rending by violent convulsion—or slowly, wearing down the hardest rocks by the abrading power of the river, the disintegrating force of the atmosphere, with the accelerating aid of the rain-storm.

Each and all of these powers, and many others, which are constantly working their especial ends upon the surface of this planet, produce different effects upon the varied materials which are exposed to their influences. The recent depositary strata which form the hills and valleys of eastern England are worn very differently, by the flowing river and the falling rain, from the laminated and stratified rocks of Devonshire and South Wales. If river action is studied it will be seen that even a small stream flowing over loose and easily moved sand cannot force its way in a continuous straight line. The water forces the sand before it, and gradually piles up a bank which is of sufficient weight to resist the flowing stream: water, being a slightly elastic fluid, is impelled with some degree of force from this self-formed wall of sand to the opposite side of the channel: this side wears into a circular hollow, from which again the water is reflected onward, thus forming in its movement over loose ground a stream which assumes a truly serpentine character. Such is the condition of all rivers flowing through an alluvial country. The rivers, however, which are found in the districts formed by the so-called primary rocks are essentially different. Those streams have their courses determined by the situation and conditions of the rocks that lie in their paths. Through the softer rocks they may, and do, often wear a channel, but usually we find the sinuosities of the river determined by outlying promontories of the harder rocks, or we find some huge boulder diverting, and at the same time giving a romantic beauty to, the moving mass of waters.

As with rivers, so with the great ocean itself. The action of the tidal currents, and of the beating waves upon the shores of our island, produces coves, bays, and estuaries, widely varied in character, the variety depending upon the character of the rocks opposed to its influence. The magnesian limestone rocks of Marsden, near Shields, presenting great irregularities of density, are worn into all sorts of fantastic shapes; and, although differing in character from the red-sandstone conglomerate of the south of Devon, yet we find, the mechanical structure of the rocks being of an analogous character, similar conditions produced

by the beating of the channel waters. The bays of the northern coast are essentially different in aspect from those formed out of the chalk cliffs of the eastern shore, and both are unlike those which the ocean has cut out of the Devonshire rocks. In most places where the earlier slate and Grauwacke rocks are presented to the action of the sea, we find channels worn out through what have evidently been huge rents in the solid earth, and these are varied by the interposition of trap-dykes, and veins filled with quartzose matter, which, offering great resistance to the wearing force, stand out in picturesque beauty, often assuming a grand and terrible aspect, from the immensity of the beetling cliff, or a savage grandeur from the depth of a chasm which they shadow in their enduring strength.

The western shores of Scotland, the cliffs of south-western Ireland, of north Devon, and of western Cornwall, are entirely dependent for that "awful beauty," which passes into sublimity, to this protrusion of igneous rocks through the softer masses of laminated slates, or to the formation of veins of quartz.

Water action may be studied in all its grand effects in the valleys which are cut out through the coal-fields of South Wales. A glance at a good map will show that all the valleys have one main direction, a few smaller valleys here and there cutting from one of the larger ones into another. All the valleys of South Wales are the result of denudation: a geological examination of the hill-sides will show the long-continued action of an aqueous current, wearing down those huge mountains, and bearing to the depths of the ocean their enormous débris. The valleys formed in and about the Snowdon range, have been shown by Professor Ramsay to be mainly due to the action of ice. Time was when the temperature of the land was so far reduced that perpetual snow covered the tops of our highest hills, and glaciers were formed in our valleys. These, as in the Alps of Switzerland, moving slowly but irresistibly, grind down the faces of the hardest rocks, and carry from the hills, far out into the valleys, huge rocks, which in melting they deposit. These still remain, and mark, in the pass of Llanberris, the path of the glacier which once ground its giant way over those mighty rocks. Here and there, too, masses almost too vast for the glacier to move, are found; rocks unlike those of the district; rocks which have evidently been moved fifty, a hundred, or more miles; and these give us evident proofs of the transporting power of ice. The iceberg has in ages long ago floated in the Silurian sea, and, melting, as it has descended to warm latitudes, has deposited its stony burthen, almost a mountain in itself, upon the spot on which we now find it.

Water, ice, winds, and storms, slowly upheaving or depressing forces, the mighty volcano, or the terrific earthquake, have worn, and rent, and moulded our earth into that surface form, which now presents such an infinite variety to the eye of man, and affords to the artist those charms which it is his delight to place upon his canvas. To the artist and to the amateur, to every one who would attempt to delineate the landscape in its truthfulness, some knowledge of geology is necessary. A granite hill is not like a hill of slate or of limestone, although both may be equally covered with forest trees; yet the outlines are so characteristic, that the practised eye can determine at once the character of the rocks of which the hill is formed.

The physical features of every district are dependent upon the character of the



rocks which lie hidden beneath the surface of the soil. The physical conditions of the rocks themselves determine the character of the coast, the course of the river, or the condition of a lake. It is with a feeling of the importance to the landscape-painter of some knowledge of these more prominent geological phenomena that these notes have been thrown together, to be followed probably at some future time by descriptions, in detail, of peculiar localities, remarkable for their picturesque beauty, and distinguished by their geological character.

### ANTIQUE IVORY-CARVINGS.

THE collection of ivories formed by the late M. Gabriel Fejérváry, of Pest, in Hungary, and afterwards added to by his nephew M. Pulszky, attracted much attention in London two years ago, when the entire museum of Art-monuments he had so assiduously collected for thirty years, was exhibited in the rooms of the Archaeological Institute. With the exception of that in the Library at Paris, this collection was the richest in the world as regards Diptycha; it contained nine of these rare works, Paris ranking next in importance with seven; all other public collections dwindling to three or four examples.

The rarity of these works is consequently extreme. They are from their size among the most important portable works of antique Art; and they illustrate classic history in a great degree. They are folding tablets of ivory, the outer sides richly carved, the inner having a raised margin, to contain wax, upon which sentences were inscribed with a metal point. The consuls and other magistrates wrote their official distinctions upon them, and they were kept as records of family dignity. Some of them measure twelve inches in length, by six in breadth, and it was customary to carve them most elaborately. The present collection numbers among its treasures the votive diptych published by Gori in his *Thesaurus Diptychorum*, which is indisputably the finest in the world; and has been engraved by Raphael Morghen. It was executed in the reign of M. Aurelius or Commodus; on one tablet is Æsculapius and Telesphorus, on the other Hygeia and Cupid; each figure is seven inches high, and carved in the best style of Art: nothing can exceed the spirit and delicacy with which they are executed, and the ornamental accessories are equally remarkable for vigour and minute manipulation: it is a triumph of the Arts of ancient Rome. Another tablet commemorates the celebration of the secular games under the Emperor Philip in the thousandth year of Rome, and represents the Emperor sacrificing; the lower part being filled with delineations of the games of the circus. Another is the diptychon of the Consul Clementinus, A.D. 513, which has been engraved by Gori, D'Agincourt, and other authors, and was known as the *Diptychon Negelinum*, from its being for two centuries in the possession of the Negelein family, at Nuremberg. This important historic monument represents the consul seated between emblematic figures of Rome and Constantinople, and giving the sign for the commencement of the gladiatorial games. Above him are busts of the Emperor Anastasius and the Empress Ariadne; and beneath him two boys pour out bags of treasure, emblematic of his liberality. Two other diptychs were brought from the East in the early crusades, and on one of them the name of the Roman consul has been obliterated to make way for that of the pious Bishop Baldricus, who accompanied Godfrey of Bouillon to the East.

In addition to these important sculptures, the collection numbers many other works of the Egyptian, Etruscan, Greek, and Roman periods, also carved in ivory; as well as some of the earliest Christian works of that kind. The singular tablet representing the Ascension of the Saviour is believed to have been executed in the fourth century. The noble seated figure of the Saviour, holding the gospel on his knees, and raising the right hand in benediction, is

believed to be a work of the eighth century. The abilities of the artists of the ninth, tenth, and eleventh centuries are also exhibited in other works of sacred motive; while the fourteenth and fifteenth centuries are characteristically exhibited in scenes from the old romances, quaintly and beautifully sculptured, and intended to serve as mirror covers, or coffers, for the fair dames of the days of chivalry.

This important collection, numbering upwards of sixty articles, has been recently added to the museum of Joseph Mayer, F.S.A., of Liverpool, a goldsmith, devoted to business, whose leisure and money have been continually appropriated to the formation of a worthy public collection in the important town of his residence. To effect this, he has devoted a large house to its display, and opened its doors to any ticket-holder free, or to any stranger for sixpence. We know of no provincial town with a museum that can in any degree compete with it in value or importance. The entire collection of Egyptian antiquities, once the property of Mr. Sams, of Darlington, is there, with the Faussett collection of Anglo-Saxon antiquities, and extensive gatherings from other sources, as well as all that Mr. Mayer's unceasing efforts have enabled him to amass.

It may be a matter of surprise to many who know not how our "systems" are worked, that objects of rarity and historic interest, of the well-known reputation of the Fejérváry ivories, and the Faussett antiquities, should not be secured for our national museum. We can give no reasonable reply to this; we can only assure the public that they were "refused by the trustees," and not purchased by Mr. Mayer till that refusal was ratified. In the case of the Faussett collection, the refusal was given on the plea "that they were not classic works of Art." With the absurdity of such an objection, coming from a British Museum, where British antiquities are especially wanting, we have no chances in argument. But it is clear that, had the objection been a serious one, or anything in fact but a miserable excuse for the trustees' incapacity of judgment, the Fejérváry ivories would not have been "refused" also; for here at least we have classic Art of the best and rarest kind, accompanied by historic interests, which have awakened the attention of the most learned archaeologists. We have heard enough of what has happily been termed "red-tapism" in many of our institutions; it is melancholy to find the interests of English science clogged by the same evil influence; and the learning and energy of the officers of the British Museum subjected to the control of a Board of Trustees, whose decision is final, but whose judgments are either ignorant or capricious.

### ART IN THE PROVINCES.

LIMERICK.—The Limerick School of Practical Art is closed. Mr. Raimbach, who has superintended it for three years, was presented by his pupils, on taking leave of them, with some volumes of books, as "a small recognition of his uniform kindness to them."

CORK.—A meeting of the citizens of Cork, interested in the success of the School of Design, was held on the 28th of August, for the purpose of considering the best means of re-establishing it on a permanent and useful basis. It seems that about 200*l.* per annum is required in addition to its ordinary income from the Board of Trade grant and other sources; and this sum it is proposed to raise by a rating of one halfpenny in the pound on the city. A requisition to the corporation to sanction such a levy was unanimously agreed to by the gentlemen, among whom were many of the leading inhabitants of Cork.

BIRMINGHAM.—The statue of Sir Robert Peel, by Mr. P. Hollins, was recently inaugurated in the presence of a large number of the inhabitants of Birmingham. The statue is of bronze; it stands eight feet and a half in height, and weighs upwards of a ton: it was cast at the foundry of Messrs. Elkington and Co., of Birmingham, of which town the sculptor is a native. The statue is placed upon a square pedestal of polished Peterhead granite, from the quarries of Mr. A. Macdonald, of Aberdeen: the plinth is of polished granite, resting upon a sub-plinth of grey stone. The single word "Peel," in bronze, is the only inscription the work bears.

### THE ROYAL PICTURES.

#### THE FIRST-BORN.

J. Van Lierus, Painter. P. Lightfoot, Engraver.  
Size of the Picture, 2 ft. 7 in. by 2 ft. 4 in.

VAN LERIUS, though a young painter, is one of the most distinguished of the modern Belgium school—that school which in many respects well sustains the reputation of its predecessor, the old Flemish. If the mantle of Rubens, Vandyke, and other great names have not fallen on their successors, the present generation of Flemish artists is not so far behind as to exhibit none of those influences which might be expected from the examples left it by the men of the seventeenth century. The history of Art everywhere proves that it never reaches the same point of greatness at two different epochs in the same country: it may maintain for a long period its elevation, and for a still longer time its influences will be felt, but when once it declines it can never again rise to its former grandeur, dignity, and power, simply because it is not in the order of nature that men of extraordinary genius should be raised up, generation after generation through successive centuries, to uphold the interests of anything that appertains to human affairs.

Joseph Van Lierus was born at Boom, a village not far distant from Antwerp, in 1823: having shown a decided inclination and taste for painting, it was thought desirable he should commence his studies in the Academy of Antwerp, which he entered at the age of fifteen years. After carrying off all the prizes, the Baron Wappers, at that time director of that society, took him into his own atelier, and during a period of five years he assisted that eminent painter in many of his works: at the expiration of that term he began to labour on his own account. His success in portrait-painting, which has engaged much of his attention, has been most unequivocal, especially in his female portraits, which are distinguished by great delicacy of feeling and expression. His "subject-pictures" are highly prized, and in these also his feminine representations are distinguished by the same prominent and graceful qualities. The first picture of this kind painted by Van Lierus, was a scene from Scott's "Kenilworth," an interview between Amy Robsart and Leicester. His other principal works are "Milton dictating 'Paradise Lost' to his Daughters;" "Paul and Virginia crossing the Stream;" "La Esmeralda," now in the Museum of Brussels; "The Fall of Man;" these two last-mentioned pictures gained for the artist the gold medal at the Salon of Brussels in 1848; "The Four Ages;" and another illustration from "Paul and Virginia;" these two were in the Brussels exhibition in 1851, and the gold medal of the year was awarded to them. The "Paul and Virginia" met with especial notice as much from the novelty of its treatment as from the admirable style in which it was painted: the youthful pair are crossing an extensive plain, at the extremity of which is a mass of rocks and water; Paul holds in one of his hands a large banana leaf to shield them from the heat of a burning sun; Virginia has in the lap of her dress a quantity of corn and fruit which she has gathered for their use. This picture belongs to the Baroness Wykerstoot of Brussels, and is at present in the hands of the engraver Franck of Brussels. A short time since M. Van Lierus was appointed Professor of Painting at the Academy of Antwerp.

The "First-Born," in the Collection at Windsor, is a beautiful composition, regarding it merely as a simple domestic incident practically treated; the grouping of the two principal figures is characteristic of mutual love, and is perfectly easy and natural: the expression of their faces is more thoughtful than joyous; there is in it a feeling of responsibility derived from the position in which they now stand to their young charge and to each other—the responsibility which attaches to every parent: this feeling seems to predominate over all others. In colour the work is unusually rich and transparent, the flesh exhibiting the latter quality in an eminent degree.





THE FIRST-BORN.  
FROM THE PICTURE IN THE ROYAL COLLECTION.



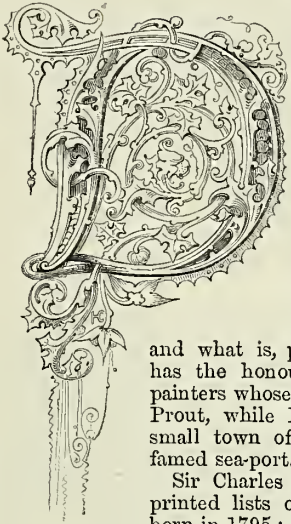




## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. IX.—SIR CHARLES LOCK EASTLAKE, K.B., P.R.A.



DEVONSHIRE, rich in natural scenery—upland and valley, moor and forest, rivers, and secluded bays girt in with lofty umbrageous rocks sloping picturesquely to the ocean—rich in historical recollections, is rich also in the illustrious names that make up the long roll of English worthies in arts, arms, literature, and science. It is not a little singular that out of the five painters who have presided over the Royal Academy since its foundation, two of them, Reynolds and Eastlake, should be natives of this county; Haydon, S. Prout, and many other artists who might be named, were also born in Devonshire;

and what is, perhaps, still more remarkable, Plymouth has the honour of giving birth to three of the four painters whose names are given—Eastlake, Haydon, and Prout, while Reynolds was ushered into being at the small town of Plympton, a few miles only from the famed sea-port.

Sir Charles Leek Eastlake, according to one of the printed lists of titled personages in Great Britain, was born in 1795; his family, a highly respectable one, has long been settled in Plymouth and its vicinity. Whatever taste he may have evinced, when young, for the Arts, it is clear that his friends did not propose to make a painter of him, for he was

sent to the Charterhouse School to receive his education. How long he continued there we know not, but doubtless a sufficient time to acquire so much classical learning and other kinds of knowledge as have proved of intimate service to him in after-life. And here a word of advice may not inappropriately be addressed to parents whose child may chance to have an inclination for the Arts, although it is only reiterating what has frequently been urged in the pages of the *Art-Journal*: our advice to such parents is, never to encourage the use of the pencil, *but as a recreation*, till the boy has received a sound and substantial education: let his mind be well stored—ay, even with Greek and Latin, those “dead, useless languages,” as we have heard them called—he will find in after-life, should he make the Arts his profession, that his time, instead of being unprofitably employed, has been well spent; his ideas will be enlarged, his mind will have expanded, while the contracted views and misconceptions which ignorance always engenders will have no place in his “hereafter.” The President of the Royal Academy has reached his high position as much because he is an educated gentleman, as because he is an accomplished artist; if he had not combined the two characters in his own person, he would never have been where he is; and none will be qualified to succeed him who possess not the same advantages. We do not mean to assert that a great painter must necessarily be a man learned in science and language, but he will assuredly be a greater by so much the more he knows, both distinct from his Art, and which he may employ in aid of his Art.

It was owing to one of those “accidents,” as we are apt to call certain circumstances and events which sometimes determine a man's course of life, that induced Eastlake to become an artist. Haydon, who, as we have stated, was also a native of Plymouth, was staying in the town, employed, we believe, on his really fine picture of “The Death of Datanus;” young Eastlake saw it, and was so impressed by the work that he at once made up his mind to be a painter. He accordingly came up to London, entered the schools of the Academy, where he studied for two or three years under the direction of Fuseli; at the expiration of this term he painted a picture of “The Raising of Jairus's Daughter:” it was purchased by the late Mr. Jeremiah Harman, whose collection of pictures—and a fine collection it was both of the old masters and of the



Engraved by

THE BRIGAND'S WIFE.

[J. & G. P. Nicholls.

English school—was dispersed at his death about ten years since. At the request of Mr. Harman, his young *protégé* went to Paris to copy in the Louvre, but the return of Napoleon from Elba compelled him to relinquish his occupation earlier than he intended. Eastlake returned home, and commenced portrait-painting—which seems to be a sort of pioneering with all young artists who meditate a future journey into the region of history—in his native town. Among these portraits the most conspicuous was that of the late Emperor Napoleon, as he stood, in 1815, in the gangway of the *Bellerophon*, in Plymouth Sound,

“The last single captive to millions in war.”

The picture is remarkable as well for the fidelity of the representation,

as for its being the last portrait of Napoleon painted in Europe from the life: it was engraved in the *Art-Journal* for 1848.

Two years after this, namely, in 1817, Eastlake set out for Italy, the country with which the future of his Art has been most intimately connected. He remained there two years, and then, accompanied by some friends, among whom was Sir Charles Barry, R.A., he proceeded to Greece, and in the following year made the tour of Sicily, returning to Rome, where he appears to have taken up his residence for some time, for on reference to the catalogues of the Royal Academy we find his pictures marked “C. L. Eastlake, Rome,” to the year 1829. We are not sure whether he revisited England during the intervening period, and believe he did not; he therefore must have been absent twelve years.



The first two pictures sent home for exhibition of which we have any recollection were "A Girl of Albano leading a blind Woman to Mass," in 1825, and "Isidas, the Spartan, repelling the Thebans," in 1827; the latter work, the property of the Duke of Devonshire, is now in the *Exposition des Beaux Arts*, in Paris; it is a bold and spirited composition, in a style altogether differing from his more recent works, and one which, on many accounts, we almost wish he had persevered in, notwithstanding the merits which belong to his later productions. The works of the future President had now found so much favour with the Royal Academy, that in this year he was elected Associate; rather an early step into Academical honours, considering how short a time his pictures had been before the public. In 1828 appeared the first of several almost similar compositions on which his pencil has at various times been engaged, "An Italian Scene in the Anno Santo: Pilgrims arriving in sight of Rome and St. Peter's—Evening." The artist has treated these themes with much poetical feeling, and exceeding grace and refinement: these, in truth, are the prevailing qualities of the President's style. In the following year he also contributed but a single picture, one altogether different from preceding works—in fact, a landscape, and the only picture strictly of the landscape class that we believe he ever painted: it is entitled "BYRON'S DREAM," and forms one of our engravings; the poet is

represented asleep in one of the "sunny isles of Greece," in accordance with the descriptive passage in the poem, which it illustrates very picturesquely.

In 1830 he was elected Academician; his exhibited pictures of the year were "Una delivering the Red Cross Knight," from the "Fairie Queene," and "A Contadina Family returning from a Festa, Prisoners with Banditti," a subject which the painter has repeated on more than one occasion. The peasantry of Greece and Italy, in their picturesque costumes, formed attractive subjects for his pencil at this time, for we find his three contributions of 1831 were "An Italian Family," "An Italian Peasant Woman fainting from the Bite of a Serpent," and "Haidee, a Greek Girl;" the following year he exhibited nothing; but in 1833 he sent two paintings of "Italian Peasant Girls," and one of "GREEK FUGITIVES: an English Ship sending its Boats to rescue them;" and in 1834 "The Escape of Francesco Carrara," a duplicate of which is in the Vernon Gallery, and engraved in the *Art-Journal* in 1853, "The Martyr," and three portraits in costume. In 1835 appeared a repetition of "Italian Peasants on a Pilgrimage to Rome coming in sight of the holy City;" in 1836, another "Peasants on a Pilgrimage," and two portraits; and in 1837 four portraits, English, and "An Arab Chief of Reschid Pacha's Army selling Captives; Monks approaching to endeavour to rescue



Engraved by]

BYRON'S DREAM

[J. &amp; G. P. Nicholls.

them." In 1838 he exhibited his "Gaston de Foix before the Battle of Ravenna," engraved in the *Art-Journal* of 1854.

One of two small pictures of 1839 showed the artist in a style in which he had not hitherto appeared, one, too, which very considerably increased his reputation; we wish he had painted more of such works, for we believe his *strength* lies in them. This picture is "Christ blessing little Children," a subject he has treated with infinite sweetness and delicacy in composition and colour. The other, entitled "La Svegliarina," is a gem worthy of the artist's pure taste and feeling: it is now in Paris.

"The Salutation of the aged Friar," painted in 1840, an Italian scene, in which are introduced a number of young females, was one of the great attractions of the year; it represents a touching incident, gracefully illustrated. Of his next year's solitary contribution we said all we need to say when the engraving from it appeared in our publication last year; "Christ weeping over Jerusalem" has a deservedly world-wide reputation from our own print, and the larger one published previously by Alderman Moon.

From this date the annual contributions of Eastlake to the Academy may be counted by units, for he has rarely exhibited since more than a single picture; his various public engagements, especially those connected with the "Royal Commission" on the new Houses of Parliament, to which we shall hereafter refer, added to his literary occupations, absorbed much of the time that would otherwise have been passed at the easel in his studio. Before noticing these matters, however, we shall continue

our remarks on his pictures in the order of their appearance; without this we should consider our biographical sketch as imperfect.

A small but elegant composition, exhibited in 1842, and entitled "The Sisters," is in the Royal Collection: we defer any criticism upon it till the engraving which we are preparing is before our readers. The following year Mr. Eastlake was appointed Librarian of the Academy, in the place of Mr. G. Jones, R.A., who had resigned the office: his picture of the year was "HAGAR AND ISHMAEL;" it forms one of the present illustrations: the work is a beautiful example of the painter's pure, simple, yet dignified style in composition, drawing, and colour. "Heloise," painted in 1844, is a picture of the highest class of Art; the subject is a single figure, seated, and loosely attired in a robe of crimson silk; she holds a book on which the right hand rests; the face is characterised by deep, thoughtful, and hallowed intelligence. In style this work inclines to the German school, but without anything of German hardness of outline: in colour it is *Titianesque*.

The accumulation of public business on his hands compelled Mr. Eastlake, in 1845, to relinquish the post of Librarian at the Academy; he was succeeded by Mr. Uwins, R.A., who still retains the office. Mr. Eastlake's picture of the year was a scene from Milton's "Comus," a copy of the fresco, it is believed, which he executed in the summer-house in the gardens of Buckingham Palace for the Queen; the picture seems to have been painted to test the capabilities of fresco; but though fanciful and elegant as a composition, it cannot stand comparison with his other



works. "The Visit to the Nun," painted in 1846, forms part of the Royal Collection; an engraving from this charming picture will be, ere very long, in the hands of our readers; till then, as with the others similarly circumstanced, we postpone any comments upon it, further than to say, we regard it as one of the most poetical conceptions of the painter.

In 1847 Mr. Eastlake contributed nothing to the Exhibition; but in the next year he sent another version of "An Italian Peasant Family in the hands of Banditti;" the painter seems in this work to have had the old Venetian artists in his mind more than in any preceding picture, though for some years previously all had exhibited such a tendency. The manner and colour of this production are strongly indicative of such a feeling. "It is impossible," wrote our reviewer at the time, "to overrate the care with which each pose of the figures has been studied—impossible too highly to appreciate the *finesse* of execution with which each most delicate *nuance* of expression has been worked out. The colour is as brilliant as all known means admit of; and the drawing as careful as, by human effort, it can be made. The trees and the landscape background exhibit, perhaps more than the figures, the tendency to the feeling of the old masters, to which we have alluded in comparing the work with others that have preceded it."

A simple head and bust entitled "Helena" was all that the public saw

from Eastlake's pencil in 1849, but it is a sweet little picture, pure in style and feeling. In 1850 he sent "The Good Samaritan,"—a small work, but the subject touchingly illustrated—of which, as it is in the Royal Collection, we shall have to speak when the engraving is ready, and the *replica* of "The Escape of Fraucesco Carrara," now in the Vernon Gallery, as we have already intimated.

The death of Sir M. A. Shee in August, 1850, left vacant the President's chair of the Royal Academy; there could have been no doubt, we apprehend, in the minds of the members—most certainly there was none in the opinion of the public—as to who was the fittest among them in every way to be his successor: the choice, as might have been expected, fell on Mr. Eastlake, and none other could with any propriety have been made. One scarcely knows whether to rejoice at or to regret his elevation; for he seems now almost to be lost to us as a painter, though the Arts are unquestionably deriving benefit from his labours in their behalf. The first picture exhibited by the new President, now Sir C. L. Eastlake, was a head and bust, to which was appended the title of "Ippolita Torrelli," suggested by the *Poemata* of Castiglione. The following year was a total blank, but in 1853 appeared another picture from sacred history, "Ruth sleeping at the Feet of Boaz;" were we to say that this pleased us equally with his "Christ on the Mount of Olives," we should speak untruly; the



Engraved by]

GREEK FUGITIVES.

[J. &amp; G. P. Nicholls.

picture, we believe, was painted a considerable time before it was exhibited, or at least a large portion of the canvas had been covered; it showed therefore the mind and careful study which distinguish the painter's earlier works, but his ideas seem to have been feebly and indefinitely carried out: it is very doubtful whether the President himself was satisfied with the result of his labours; so far, that is, as having produced a finished work. A fancy portrait, "Violante," exhibited the same year, was even less in accordance with our taste. "Beatrice," and "Irene," his two pictures of this year and the last, respectively, call for no further remarks than they elicited from us when exhibited.

Such then is a brief *catalogue raisonnée* of the works of the President of the Royal Academy: the list is neither a long one, nor is there great variety of subject, but there is sufficient to show that Sir C. L. Eastlake's Art has been, if it is not now, of a very high order of merit. We are not surprised to find his pictures so favourably criticised as they have been by the French writers, and especially in the *Patrie*, whose remarks we published in our last number. The critic there takes a just and discriminating view of the characteristics of his style: "Eastlake," he writes, "is a Venetian by artistic education: he has acquired the grace, the poetic feeling, the vigorous tone of colour, and the transparent demitints of the illustrious island-city's old masters. It is, above all, to the imitation of *Giorgione* that he appears to owe the high place which he now holds in his profession." The comparison with *Giorgione* is true only to a certain extent; in his subject pictures the President is, like the old

master, dignified in his characters, simple in arranging them, harmonious in his colouring, broad and effective in his distribution of light and shade; but his manipulation is far less bold, and the general "feeling" infinitely more delicate than that of the Venetian painter. We should think that Eastlake had studied Titian much more than *Giorgione*; certainly the female heads of his portraits are nearer Titian's than they are to any other. Titian, though a fellow-student with *Giorgione*, and in some respects his imitator, evinced greater refinement, and in this quality he has unquestionably been followed by Sir Charles Eastlake: but of neither can the President be considered an "imitator," though he may have adopted the same principles of colouring as Titian.

The works of a painter are the reflex of his mind; and thus, when, as a young painter, Sir Charles would naturally feel the impulse of stirring aspirations, we see them developed in his "Isidas repelling the Thebans," and "THE BRIGAND'S WIFE," where energy, action, and strong motives and passions predominate. Such feelings, however, soon softened down to what we must presume to be more in harmony with his actual nature: his subsequent productions therefore are, almost without an exception, of that soft, gentle, and persuasive character, which wins and charms, but never forces attention. A crowded exhibition room, with its various distractions, is not the fittest place—we should rather say not by any means a suitable place—in which to study his works; they should be examined and thought over in the quietude of retirement; this is the only way to become acquainted with their true merits, and to feel how



large a portion of his own refined and delicate mind is reflected in his pictures. There is a tone of gravity united with purity of feeling that pervades all his compositions, and these qualities are carried out even to a subdued and "reposing" style of colour, which, however, is rarely deficient in warmth and clearness: they are almost invariably appeals to the most tender and compassionate sympathies of human nature. None can look upon any picture from his hand, even though we may be altogether unacquainted with the painter, without an acknowledgment that it is the production of a highly accomplished mind.

But the President of the Royal Academy has not only maintained in a high degree as a painter the honour of the school of which he is at the head, but he has very materially aided in the education of that school by his contributions to Art-literature: and here we find the advantages of that early attention to letters which we advocated at the commencement of this notice. Had not he imbibed a taste for literature in his youth, and attained a certain degree of scholarship, he never could have enlightened the world with his own criticisms on Art, while he was diffusing a knowledge of the principles and practice of others. We desire not, as a rule, to see artists wielding the pen and the pencil alternately—some have done so to their injury—but as we believe none can write so well upon Art as those who have a practical acquaintance with it, we should

be pleased to see every artist so educated as to be able to express his views, even in a book, if he thought proper to write one. This opinion of ours we know to be opposed by many, who affirm that artists are not the best critics upon Art;\* we do not say all are, but all *ought to be*: men read the opinions, and are generally guided by them, of physicians on the bodily "ills that flesh is heir to," and of lawyers on law, and of commercial men on trading and business, and why should painters and sculptors be less competent to write correctly about their Art than the members of any other profession? *Ne sutor ultra crepidam* is a wise maxim, but none can blame him for keeping within the legitimate bounds of his calling, or would accuse him of ignorance were he to publish a dissertation upon shoes. The writings of Sir Charles Eastlake have already passed in review before our readers; we shall therefore only remark that his "Contributions to the Literature of the Fine Arts," his translation of "Goethe on Colour," Kugler's "Handbook of Painting," which he edited and enriched with valuable notes, are among the best and most important additions which the artist or connoisseur, who does not possess them, can make to his library.

When the Royal Commission was formed some twelve years since, the important post of Secretary was given to Mr. Eastlake, the arduous duties of which he has most zealously and effectively performed; so



Engraved by]

HAGAR AND ISHMAEL.

[J. &amp; G. P. Nicholls.

much as to elicit from his Royal Highness Prince Albert, President of the Commission, the following eulogium in a speech made at the Royal Academy dinner in 1851:—"It would be presumptuous in me to speak of Sir Charles Eastlake's talent as an artist, for that is well known to you, and of it you are the best judges; or of his merits as an author, for you are all familiar with his books—or, at least, ought to be so; or of his amiable character as a man, for that also you must have had opportunities to estimate: but my connexion with him, now for nine years, on her Majesty's Commission for the Promotion of the Fine Arts, has enabled me to know what you can know less, and what is of the greatest value in a President of the Royal Academy—I mean that kindness of heart, and refinement of feeling, which guided him in all his communications, often most difficult and delicate, with the different artists whom he had to invite to competition, whose works we had to criticise, whom we had to employ or to reject." We owe many, and perhaps the best of Sir Charles Eastlake's literary works to his official connexion with the Commission, such as his "Materials for a History of Oil-Painting," and the various Appendices to the Reports. His recent appointment as "Director of the National Gallery" will doubtless prove of great advantage to that institution, and will, we trust, be the means of producing a better order of things than that we have hitherto seen.

But with regard to this matter, as well as to the office of President of

the Royal Academy, a remark or two must be made. When Sir Charles Eastlake was selected for the latter honourable post, we indulged the hope of seeing such a change in the constitution of the Academy as would be in consonance with the advanced state of the Arts in our time, and with the progressive spirit which so emphatically marks the age in which we live. Something, indeed, has been done, but how little in comparison with what should be. We are far from imputing any blame to the President for neglect of his duties, but we are, nevertheless, firmly convinced that his nature constitutionally indisposes him for the vigorous action that would produce such a change as all well-wishers to the Academy desire to see: his courtesy, affability, and delicacy of feeling, altogether disqualify him for being a reformer, or a leader in any revolutionary movement. Still no man could with a better grace attempt to enlarge the sphere of usefulness of that society of which he is the head: he possesses every essential for the task but the *vis movendi*: this unfortunately lies dormant; let him put it forth both as "Director" and "President," and the Arts of his country will receive a fresh impulse, while his fellow artists will be grateful to him for the justice to which they are entitled.

\* What, we should like to know, do such cavillers say to the lectures delivered by Reynolds, Barry, Opie, and others, at the Royal Academy: were not these men better qualified for their task than any unprofessional teacher?



FRENCH CRITICISM ON  
ENGLISH ART.

*The Moniteur and Sir Edwin Landseer.*—The critic in the *Moniteur*, when entering on the subject of SIR EDWIN LANDSEER'S merits as a painter, finds it necessary, like a certain class of essayists, to begin at the very beginning, and with profound philosophy canvass the metaphysics of animal existence and connection with man.

After having expatiated, with much animation, upon the prepossessing qualities of the domestic class of those creatures, he concludes with the acknowledgment that the English had for a long time taken precedence of the French in their appreciation of their claims upon sympathy, and consequent kind treatment.

"The mode of life with the English," he says, "much less broken up, much less out of doors than ours; its home jealously guarded, whether in hall or cottage; its reflective and taciturn tendencies, its thorough concentration at the domestic hearthstone, renders the companionship of the silent quadrupeds almost a necessity. Byron 'the dandy' made a friend of his Newfoundland 'boatman'; the melancholy Cowper made hares his familiars, and speaks at length of them in his memoirs. We have remarked that in the English Gallery of the Exposition not a picture could be found in which a dog does not figure, and almost uniformly to the most advantage.

"This taste, so prevalent in England, accounts for the pure breed of its horses, dogs, oxen, and sheep, so well appreciated and admired, even by the most ignorant of its population, as well as for the extreme popularity which such a painter as Landseer was sure to win there, and which, as surely, he would not have won amongst us; for our admiration is reserved for great works—historic subjects—classic scenes, where man alone plays part the first.

"Not that we are wanting in great animal-painters. Rosa Bonheur, Brasessat, Troyon, Jadin, Philippe Rousseau, and Decamps have in this genre attained an incontestable superiority, but in a manner very different—in a spirit directly opposite, so to say, to that of the English painter. These artists have only considered the animal in a picturesque point of view; they have devoted themselves to presenting, in the greatest truth, its form, colour, action, the texture, and changeable tints of its coat. But they have no faith in its soul, and seek not to indicate its existence through the medium of expression. In a word, as far as animals are concerned, the school of France is materialist—that of England, spiritual.

"Tell Landseer, for example, that animals have no soul; that they think not; and you will see how you will be received by him—'*malgré sa politesse de gentleman*.' He will not fail, in retribution for such an enormity, to place you below that ass which so spicily carries that poppy blossom by its ear in the picture of 'The Forge.'

"Landseer endows his dear animals with abundance of soul, with thought, poetry, passion. He makes their way of life intellectual, like our own. If he might but dare, he would disembarrass them of mere instinct, and bless them with fore-knowledge and free-will. When before his easel, his difficulty is, not in respect to anatomic correctness, well selected accessories, the strength of his palette, or mastery of touch; it is to set forth the very mind of his subject, and in this he has no equal. He penetrates the secrets of those obscure brains—of their palpitating hearts—and reads in the reverie of their eyes the vague excitement produced by all that goes on around them. Of what dreams the sporting hound flung at full length before the hearth; or the hill-side ruminating sheep; or the deer lifting aloft its nose, from which those glittering foam-drops fall. In a few dashes of his pencil Landseer will tell you.

"He is in the confidence of the animals. The dog, giving him a handful of paw as though he were a comrade, tells him the whole gossip of the kennel. The sheep manages to wink his pale eye and bleats into his ear its silly sad-

nesses. The stag, which has woman's prerogative of tears, comes and weeps into his bosom his story of man's cruelty; and the artist consoles them as best he can; for he loves them with a deep tenderness, and has no fool's disdainful indifference to their complaints.

"The picture entitled 'Shoeing,' is, in point of fact, the most important that Landseer has sent to the Exhibition. Its treatment is very simple. In a forge, of which the walls, dark with smoke and coal-dust, form a favourable neutral tint background, stands a horse with a skin of bright bay, brilliant as shot silk, with rich, fully developed form, who leaves his hoof, with quiet indifference, in the hand of the farrier, and half turns his head to follow the proceedings of the latter. Near him a little ass, whose ear has been adorned by the lass, his mistress, as Titania might her Bottom, with a bright red flower, awaits its turn tranquilly and modestly. Such another would Sterne have selected for his Maria; Janin for his Henriette. In the foreground, a meagre dog seems to snap at the hoof-parings which are scattered by his master's knife. A caged blackbird pipes its song to the skies. We French would have wished in this work a richer depth of tint, a firmer touch, a more severe design; but yet what a charm, what a feeling pervades the whole!"

The critic next takes in hand "The Drover's Departure for the South," and having described it graphically, adds nothing in the way of slander. "It is a curious picture of national manners—interesting as a page of Sir Walter Scott. There are a thousand delicacies of detail in this charming picture, the first conception of which agrees in some respects with Leopold Robert's picture of 'Le Départ des Pêcheurs à l'Adriatique.'" (!) Here, as is his wont, Landseer has given the place of honour to animals—man is but an accessory on his canvass."

Of "Jack in Office" he says, "It offers a scene of human comedy, the parts sustained by four-footed performers. All the canine physiognomies are given by Landseer with singular 'finesse of expression.'

Of "Islay and Maçon" he says, "It is impossible more correctly to catch the attitudes and aspect of the different animals."

*Landseer and the Revue des Deux Mondes.*—Mr. Landseer finds a still warmer admirer in the critic of the periodical, Mons. G. Planché, than in the *Moniteur*. The latter, it will be found, is highly critical, and dispenses his judgments in a very profound and dogmatical style,—how far, with a true discriminative gusto, we leave our readers to consider. He thus delivers himself to the old world and the new:—

"Inde toro poter Æneas sic orsus ab alto."

"Since the death of Wilkie, Landseer has been indisputably the first of English painters. I even think that, taken in a strictly professional point of view, he is Wilkie's superior. This opinion may seem strange to those who have never left France, and who only know Wilkie through engravings; but it will appear quite natural and legitimate to all who have crossed the Channel, and have compared the canvases of this eminent master with the plates of Reimbach. Wilkie, like Martin (let me not be supposed to make any comparison between them), gained much from engraving. I remember having seen at Somerset House, some twenty years since, a painting which was greatly applauded, and deservedly so, for its physiognomical subtlety and originality: 'Christopher Columbus, demonstrating, through the experiment of the egg, the justness of his anticipations.'—There was much to praise in this work, but in its handling there was an awkwardness, which is never to be found in Landseer. Hence it is, that the latter appears to me the superior artist. Of the minor works which Mr. Landseer has sent us this year, I prefer the 'Shoeing,' and the 'Tethered Ram.' If I were compelled to choose between these, I should prefer the former. The horse here is admirably drawn; all parts of his form are given with an astonishing exactitude. All its muscular developments are distinctly and finely marked. There are, however, in this picture, in other respects so captivating, certain prettinesses of pencilling which I cannot alto-

gether commend. I recognise the artist's deep knowledge of his subject, and that he is wonderfully familiar with the anatomy of the horse; nevertheless, I find, upon reflection, that the same subject was handled by Gericault; and much as I admire the genius of Landseer, the depth of his knowledge, and the delicacy of his pencil, I cannot but prefer the 'Farrier' of the former to his 'Shoeing.' I am aware of the brilliancy, even to a satin sheen, of the coat of a thorough-bred horse, yet I feel that Landseer has given false prettinesses to the play of light on the animal. He has overdone the action of reflected light, and thus impaired correctness of form. The shoulders and haunches are here models of skill; but the interval has not the same stamp of truth. In his anxiety to catch all the play of light on the horse's silky coat, he has given him an aspect not true to nature. There is no such solecism in Gericault, but a vigorous truth not to be surpassed. The farrier in this picture is not equal to the horse; his arms are not modelled with muscular rigidity, and this, in one hardened in the rude work, is a defect not to be overlooked; it is, however, not so great as to impair seriously the harmony of the whole composition. Since we have lost Gericault, no artist amongst us has produced a work of its class to be compared with this of Landseer—at least, in painting, for, in statuary, Barye is equal to Gericault and, consequently, to Landseer."

MACLISE has not had the fortune, be the same good or bad, to win the good graces of the French critics. Neither in composition nor in colours will they admit him to be comprehensible. This is not, however, sufficient; their decision would not be complete if they did not identify the defects of the artist with national peculiarity. Whatever be the faults of Mr. MacLise, it appears that they are the special growth of a British soil—to the manner born. And yet it would be rather difficult for those writers to look back, if they could condescend so much, in long review, over the artistic array of past British painters, and point out one of Mr. MacLise's precursors, in whom his vein could be found. Theirs is the very error of the moon of partisanship.

The *Moniteur*, with not a little nice facetiousness and fancy, strongly contrasted with the coarseness of some of its neighbours, thus deals with MacLise. After having described the group and purport of the "Ordeal by Touch," it thus proceeds:—"We have detailed as closely as we might the composition of this scene, which is essentially dramatic, and displays, on the part of the artist, much skill in depicting physiognomical and gestural expression. It would make an excellently appropriate final scene for a tragedy or melodrama.

"Now MacLise's power in this quarter will be easily felt and appreciated, but French eyes will have great difficulty in reconciling themselves to a style of colouring so congenially English. It would be almost necessary for them to have his work translated into the simple effect of the engraver's black and white. Here are impossible combinations of colour—whole gamuts of false notes—illumination derived from fantastic reflections—transparencies of alabaster lamps, to which our eyes are all unused, and which can only be associated by them with theatrical feats of fairy apotheosis, when Bengal fire-works flare out in their full lustre of blue and red. His thin lights gleam like the blade of a Sheffield razor, in all the sparkle of polished steel—while his shadows lose all reality of effect in preternatural fancies of *chiaro-scuro*, and seem silvered over with the rays of an invisible moon—cherry tints carnation all the lips—the sheen of satin gives a lustre to the hair, and all this with a cutting neatness—a mechanical precision, an imperturbable firmness of hand.

"The mode in which all this is worked out has no similarity to ours, the *bizarre* array of tints is laid on in a manner equally strange.

"Here are no grounds to work upon, none of those solid preparatory deposits, which may be considered to be, as it were, the body of the painting, no vigorous trace of touch, but a process transparent and washed in like water-colours, a canvass scarcely touched and covered by the



pencil. Nevertheless, when one has dwelt for a considerable time upon what, in the first instance, is so seriously disquieting, we end by discovering in it incredible delicacies; and the leading tone once accepted, unimpeachable harmony, and even passages very true and right, will be felt. The exotic charm gains upon you, just as in a foreign country, fruits, at first repelled, are ultimately devoured with a passionate relish."

Turning from the "Ordeal by Touch" to "The Baron's Hall," the critic, after having minutely described that composition, thus proceeds with his comments:—"In this picture, which may be said to flame upon the eye, there is extraordinary animation, a bewildering gush of action, all glitter and sparkle and spangle, with a crowdedness so artless, and an incorrectness of tone so deliciously English, that it is impossible, after a few minutes, not to feel oneself quite fascinated by it."

"How romantic and charming those fair creatures with their improbable community of graces, their chimerical delicacy of freshness! One would be tempted to name them, at once, after the imaginative heroines of Shakespeare—Miranda, Hermia, Perdita, Jessica, Rosalind—no plainness of feature or form commits a malapropos intrusion, under the pretext of truth, amongst these pretty groups—groups scattered on the ground like plates from a Book of Beauty, with their silks all puffing and tumbled, and satins gleaming in every fold. Locks blond as the ripe wheat-ear, or, shall we say, blue as the wing of the jackdaw, falling lustrously spiral over swan necks of silvery undulation, and shoulders of polished agate—eyes whose lids beat like black butterflies against the tinted cheeks—lips which open joyously like flowers, where the dew has dropped its pearls: you doubtless are unreal; but we surely prefer your mockeries to the fac-simile of daguerreotype."

*La Patrie* thus appreciates Ecce's felicitous picture of "Peter the Great's first Interview with Catherine."—

"This is one of the most admired pictures in the English gallery, not alone on account of the brilliant white and green uniforms with which the artist has happily costumed his *dramatis personae*, but, above all, for the strikingly truthful expression with which he has succeeded in animating them. The Czar Peter, Menzikoff, the peasant Catherine, the future Empress, with her thick bands of rich blond hair—her profile so pure—her plump beauty of contour—her air, already full of majesty, are before us like a group of living individuals."

Mr. Solomon's "Brunetta and Phillis" is also briefly and justly eulogised by *La Patrie*—

"There is much piquancy of conception—spirit in execution, and agreeable colouring in this picture, of which the subject has been taken from Addison's 'Spectator.'"

Mr. Uwins is not quite so fortunate in the notices of his "Vintage in Medoc."

In the *Revue des Deux Mondes* we find the following:—"I should not," says M. Gustave Planché, the critic, "speak of the 'Vintage in Medoc,' of Mr. Uwins, were it not that I saw in the catalogue that this work belonged to the National Gallery of London, and that the author is a member of the Royal Academy. It is a canvass full of coquetry and affectation; wherein the people of the country which it pictures forth, would have serious difficulty in recognising a scene, which each successive year presents to their sight. The young vintage girl, who occupies the centre position, smiles to show her teeth after the fashion of a frequenter of Almack's, and has nothing in common with the brunettes who carry the grapes to the vine-tub. Why should a man travel to paint such subjects? It is, of a verity, time thrown away. When Mons. Uwins wished to represent the transmigration to the hills of mid-France of the fresh, fair, and smiling heroines of the 'Keepsake,' he surely need not have troubled himself to leave his studio!"

Mr. Hurlstone is thus noticed in the *Patrie*.

"One of the best pictures of the English Gallery, more especially for qualities of colour, which recall those of Reynolds, is 'the Morra,'

of Hurlstone. What the game is, which so engages the attention of the two peasant boys, seated on the steps of a palace, or some public monument, we know not, but their gestures are full of expression, and the artist has dashed in with a broad vigorous pencil, their ungirt, tattered, and patched garments, and their rudely tagged leather leggings. A third little rustic sits apart, but near the players, in a natural attitude. Masses of fair curly locks, which escape from beneath his coarse felt hat, his eyes so blue and artless, his cheeks so fresh, his lips all smile, his whole air so happily jocund, notwithstanding his rags, cannot fail to win the attention of the spectator—who must be surprised to find a canvass so warmly tinted in an English exhibition."

MR. MULREADY, who, upon the whole, may be looked upon as first favourite with the French press, does not, however, pass unscathed by stricture. In one instance, indeed, he is so severely dealt with, that the critic, in very truth, considerably overleaps the mark, and falls not a little ludicrously on the other side. An amusing contrast will be found in the following notice:—

The critic of the *Moniteur*, who, for a delicate analytic subtlety, clearness of expression, and a fair judicial spirit, takes a foremost place amongst the formidable array of French writers of this class, thus weighs the merits of Mr. Mulready:—

"Mulready enjoys in England a reputation with which we have been familiarised by engravings. To know him, however, it is necessary to have seen his original works, which reveal rare qualities in both tint and treatment. This master—and he deserves the title—has seven pictures in the Universal Exhibition, which hold a place of honour amongst the best of all countries. It is remarkable that each of these is treated after a different manner—often discordant—so that a forewarned attention alone could recognise in them the same hand. Many artists, too readily content with their efforts, repeat themselves from the beginning to the end of the chapter. Mulready, ever searching forward, studies, toils, and experimentalises, not impressing his work for ever with the same character, as it were with the stamp of a scrivener. Thus 'The Wolf and the Lamb' has nothing in common with 'The Bathers,' 'The Park at Blackheath' with 'The Whistonian Controversy,' 'The Brother and Sister' is treated in a different style from that of 'The Birth,' as 'The Cannon' differs from the 'Choosing the Wedding Gown' and 'Train up a Child,' &c."

"It would be difficult to associate this artist with any of the old schools, for the character of English painting is *modernness*. It is obvious that, like Wilkie, he has profoundly studied Terburg, Nestcher, Metzn, Mieris, Gerard, Dow, Ostade, Teniers, Brauwer, Bega, Craesbecke, and all those charming painters of Flanders and Holland, whom the fastidious taste of Louis the XIVth repelled. But he has not copied them. He absorbs them, and nourishes his own genius with their essence; but without being transformed. In all and for all, he remains English, *intus et in cute*."

With this introduction, the critic takes into review the "Wolf and the Lamb," and after having piquantly described its action, thus concludes:—

"This little drama is given with the exquisite feeling for expression and action, which since the time of Hogarth seems to be the *apanage* of English painters. Less preoccupied with the ideal antique and severities of style than the continental artists, they carry into their works a subtlety of analysis, a scrupulousness of composition, and an appreciation of physiognomy altogether their own. This 'Wolf and Lamb' are two distinct idiosyncracies. Addison or La Bruyere would not have painted them better—and, in a word, the picture, cased within its narrow frame, plays for ever a true scene in the eternal comedy."

"The background accessories are charming; the gate of the enclosure with its No. 3; its plate of brass with the name engraved thereon; the elder in blossom overhanging the pallisade; the knotted tree trunks; the twisted pillars pro-

jected upon the door-steps; the birdcage hanging from the old beam of the pent-house; the brick walls and the red-tiled roofs of the distant dwellings; the railings, over which is the figure in profile of the two neighbours' heads as they gossip in the shade; the poplars, half of which mingle with [the smoke-tinted wall, and part lean in relief against the grey sky; all this is made out in so calm, sober, and distinct a tone, and with a pencil so delicate, assured, and spirited, that the most celebrated of the Flemish masters would willingly give their names to it."

The critic next transfers his attention to "The Bathers," a very lovely masterpiece, which has not yet been seen in the rooms of the Royal Academy. It is thus very graphically described by the French writer:—

"A glass covers the picture of 'The Bathers,' and would cause one at the first glance to mistake it for a fine crayon drawing, of which it has the delicate velvety aspect. It requires an attentive scrutiny to convince one that it is an oil painting. Its appearance is clear, tender, and luminous, without glittering. No deleterious agency has drawn the slightest yellow over its roseate, azure, and sunny tints. We know not by what happy agency the artist has attained a result so precious; more particularly when his task was to represent female nudity in all its virginal loveliness."

"A young maiden, her fingers immersed in the golden waves of her hair, as it streams over her bosom, like that of the Venus Anadyomene, is seated, one foot crossing the other, on the bank of a streamlet, whose sparkling waters toy with its soft sand-banks, girt in with moss-crowned rocks. No veil conceals her fair form, from which the air, that chartered libertine, kisses off the lingering pearls of the bath. \* \* \*

"This is not the ivory with which Vanderwerf carves out his goddesses and nymphs, much less is it the deep amber with which Titian gives the rich bloom to his Venus, his mistress, and courtesans,—rather might we compare it to the blanched silver, with which Correggio has modelled the Torso of Antiope—but better than all that, it is the fairest skin of that swan's nest which floats upon the sea; a skin of that fine stuff which alone was worn by mother Eve before she sinned."

"Nothing is wanting to this delicious figure to make it a perfect *chef d'œuvre*, but a little of that style of which Greece and Italy have monopolised the secret."

After a further review, and equally warm notice of Mr. Mulready's other works, the critic thus concludes with a gentle stricture:—

"'The Park at Blackheath' recalls the prodigiously minute landscape of Buttura, where even to the farthest distance one might count the leaves of the trees and blades of the grass. Here the infinite details of daguerreotype are transferred to the canvass, and the artist in his rich and varied creations should only consider this as a *tour de force*, useless to be renewed, although curious, and requiring for its completion talents of the first order. Let him remember that it is not nature as she is, but as she seems to be, that he is to present to us. That alone is Art."

With ponderous pedantry the *Revue des Deux Mondes* takes Mr. Mulready in hand and lets him down, with amazing coolness, to a depth of mediocrity, strangely contrasted with the above. Look upon this picture and upon that, and say, could they have had the same original.

The *Revue* thus enunciates:—

"Mons. Mulready is a painter in fashionable favour, and I willingly admit that his works possess something of an agreeable quality, derived from a certain clever tact of composition, but the execution of his figures is not sufficiently careful to satisfy a close scrutiny. 'The Brother and Sister,' and 'The Wolf and the Lamb,' leave too much wanting in the way of precision. The defect indicated in them is still more striking in 'The Bathers.' The young girl in the foreground is drawn in a very defective style. The subject was inviting, but has been negligently treated. Neither the torso nor limbs indicate a serious study of nature. It is of the class pretty well, but no more. To do justice to such a subject it would have been necessary to



have studied the model for a considerable time before proceeding to copy it. Mons. Mulready has not embarrassed himself by such discretion. He seems to have thought it sufficient to present the model form of a young girl to secure the general approving eye—he deceived himself. To paint the nude, it is necessary to possess a deep knowledge of art, and I fancy that Mons. Mulready has not given a thought to this requirement. He is satisfied with a general selection of agreeable tones of colour, and the majority of people seems to be equally satisfied. Success then sanctions this mode of proceeding; but success obtained with such painting may not be of long duration. Fashion, which has extended its protection to the artist, will not be slow in abandoning him; and I much doubt that he will ever achieve an enduring renown. I must say, however, that if Mons. Mulready want the deeper mystery of his art, his general *coup d'œil* is not untrue. In 'The Wolf and the Lamb' the expression of the two boys is delicately given, and the two grave disputants in the 'Whistonian Controversy' deserve the same commendation. Of all the canvasses sent to us by Mons. Mulready, I prefer the 'View on Blackheath.' In this landscape, there is a freshness and brilliancy, which bespeak a singular aptitude in him for that branch of art. It is a charming although not a finished work. To conclude then, Mons. Mulready is a man of talent, whose greatest mishap is to be too self-indulgent—to be too easily satisfied in his efforts. I know not who his master may have been, but it is not difficult to conclude that he was not sufficiently severe in directing the studies of his pupil.

Our readers will readily believe that we present them with this precious *morceau* of criticism, merely as a physiological curiosity—a specimen of pompous absurdity, most amusing from its completeness. A more unequivocal Malvolio than the writer never surely strutted in the realms of review—inasmuch as it is not a matter of opinion, but a fact notorious throughout the whole circle of British art and amateurship, that Mr. Mulready has been the most severe of students—a master the most elaborate in handling, and slow and scrupulous in the production of his works. The same minute, yet vigorous and graceful tones which characterise his oil paintings have rendered his crayon drawings invaluable models. Of these, two have happily been secured since the opening of this Exhibition, and set up in places of honour in the *Aquarelle* gallery, where, it is not too much to affirm, they are unique. We sincerely commend these to the microscopic examination and subsequent edification of our very learned friend.

The *Revue des Deux Mondes*, in a very different vein and with far more discrimination than it evinced in the case of Mr. Mulready, thus expatiates on the merits of Mr. STANFIELD.

"The landscape and marine pieces of Stanfield are deemed highly important in the English school, and I believe that the fame which the artist has won in his own country will be recognised by all other parts of Europe. The picture of 'French Soldiers fording the Magra,' deserves attention for its substantial excellences. Its landscape is firmly and clearly designed—its waters are vivid and transparent. The figures are not equally successful, but the essentials are all admirable. None but a man long familiarised with the difficulties of his art could touch such a subject with such vigour and brilliancy. The mountains are designed by a master-hand. I am less pleased with 'The Castle of Ischia seen from the Mole.' Not that I find in it less skill, but it seems to me that M. Stanfield when tinting in his sky consulted England rather than Italy. The like remark may be made with equal justice in reference to the waves in the foreground. I do not discern here either the sky of Ischia or the complexion of the Mediterranean. To enjoy freely the beauty of this fine composition we must forget its title—on that condition alone these praises should await it. \* \* \* I should not have animadverted upon those tones of colour, if the work had not a great value in my eyes. When we have before us the work of a master-hand, the best method of proving the impression it has made on us is

not to omit any scrutiny of it in detail, but in all its parts to subject it to analysis. Stanfield holds too high a place in his profession to be allowed to pass lightly by. For his country and for Europe at large, he is a painter enamoured of his art, who has travelled with a penetrating eye and pencil in hand, ever delicately obedient to his impressions. I feel bound then, in every way, to verify the opinion which I have expressed in his regard."

Mr. Stanfield has been fortunate, for the most part, with his French judges; even *La Patrie*, ill-tempered as it shows itself, for the most part, on this occasion, thus briefly sets its stamp upon his merits. "M. Stanfield is, at once, a painter of marine views, of military scenes, and landscapes. 'The French Troops crossing the Magra' is an excellent picture, as is 'The Battle of Roveredo,' and 'The Castle of Ischia seen from the Mole.' M. Stanfield has great breadth of style, facility of execution, and '*une furia toute française*.' 'Tilbury Fort,' against which the sea-spray breaks, is a very remarkable work, although we prefer the smaller canvass of 'The Dutch Lugger carrying away her Sprit.' The swell of the wave is well expressed, and the tossing of the poor bark at the caprice of the angry tempest is a startling fact."

Mr. DANBY has also won, for the most part, the suffrages of the Parisian jury. This is not at all surprising; there are few pictures in our collection which command such uniform notice of visitors, as his two exquisitely poetical creations. *La Patrie* thus tersely and truly describes them:—

"M. Danby gives us two marine subjects, each treated in a very different manner. 'Calypso weeping for the departure of Ulysses' is one of those historic subjects which are created in the imagination of the artist, and executed within the four walls of his studio. 'The Evening Gun,' on the contrary, seems to have been inspired on the return from a sea trip, and painted before the shore had been reached. It is impossible better to convey the impression of undefined vastness of the sea, on a calm summer evening, just when the last rays of the sinking sun fringe with gold the clouds that gird the horizon. A deep shadow already wings its way over the waters, and a ship, the burst of smoke from the porthole of which tells the discharge of the evening gun, shoots up into the clear sky the regular skeleton of its masts and yards. The ship seems to sleep upon the waters, like the vague silence brooding over it. 'The Evening Gun' is a picture, the poetry of which is perfect from its truth. We are not surprised that it should have been considered a *chef-d'œuvre*!"

The *Moniteur* thus warmly notices the same work: "Mr. Danby's 'Evening Gun' is, in one word, a *chef-d'œuvre*. One could scarcely imagine a picture so poetical. There is in it a tranquillity, a silence, a very solitude, which leaves a deep impression. Never has the solemn grandeur of the liquid element been more touchingly expressed."

In something of a similar vein is the following passage from the *Journal des Débats* from the pen of Mons. Décluzet, who, for the temper of mind, on an occasion not a little trying, and a clear faculty of giving reasons for the faith that is in him, may be placed amongst the *élite* of our reviewers.

"Landscape painting in England, like the other departments of Art in that country, is a true and finely felt imitation of nature, unless when, as in the case of Turner and Martin, it takes a fantastic turn. It is sustained by a considerable number of remarkable works. We may notice, for instance, the 'Calm Evening' of M. A. Gilbert, charming from its mellow and harmonious tone. It is no more than a gentle hill, robed in wood, whose deep green stands out from a cloudless sky and water, which reflect the sunset. Every part of this picture, while delighting the eye, concurs in imparting a calm to the mind of the spectator. 'The Black Valley in Ireland,' by Mr. G. Colomb, also deserves the connoisseur's notice. Mr. J. J. Chalon's illustrations of the divisions of the day are also interesting. 'The Stormy Lake' and 'The Silver Pool,' of Mr. F. R. Lee, are charming works, and we cannot too highly praise the glen

of 'Ffos Foddyn,' delicately painted by Mr. Hulme, 'The Welsh Glen' of Mr. Creswick, 'The Mountain Road,' also in Wales, by Mr. Linnell. The 'Brecknock Beacons,' still in the same fine county of Wales, by Mr. J. Tennant, and 'The Poet's Study,' by Mr. Redgrave. These are the principal landscapes in the Exhibition, from which the most just and advantageous impression may be derived of the manner in which that branch of Art is at present cultivated in England."

Speaking of MR. REDGRAVE'S "Study of the Poets," a pure woodland scene, the critic thus remarks:—"Nothing is more difficult to represent on canvass than the effect of light playing on all sides, amongst the branches of trees, which are not sufficiently leaf-crowned above to throw those masses of shadow, by means of which full value is given to the contrasted lights. Mr. Redgrave's trial, then, was at once to conjoin a sparkle of scintillations with simple breadth of effect. That skilful artist has successfully resolved this severe problem without any partial sacrifice of his subject, which is throughout equally well studied and carefully finished. In works of this kind, the method of the English painters of our day may be compared to those of Paul Potter and Carl Dujardin, whose canvasses may be examined closely, or distantly, without any detriment either to minuteness of detail or general simplicity of effect. The valuable quality, so striking in Mr. Redgrave's 'Study of the Poets,' is to be found equally in the landscapes alluded to of Messrs. Creswick, Linnell, Lee, Hulme, and Tennant, and may be said now to be the distinction of the British school."

"In conclusion, while I do not absolutely hold up the English landscape painters as models to be followed in all points, I think I give a salutary advice to the artists of all countries in this branch of the profession, when I urge them to decide in their own minds whether the more perfect masters amongst the English have not attained the double success of gratifying the eye, both near and at a distance, by the combination of delicate detail with a simple thought of general effect."

With this tribute to the English school of landscape painters, we may satisfactorily conclude our extracts for this month. When combined with an admission on the part of another of the Parisian critics, that the landscape school of France was regenerated from an utterly dry and artificial method into something of an appreciation of Nature by the influence happily felt at an earlier period than the present of our British school, we may have the satisfaction of feeling that an unequivocally substantial set-off is yielded to us for many a superficial sneer, and more solemn deposit of criticism, in depreciation of the merits of that strange abnormal school which has spontaneously emerged into existence, and grown into rude strength, on the western side of the Straits of Dover.

## OBITUARY.

MR. JAMES CARTER.

THE readers of the *Art-Journal* during the last few years must be acquainted with the name of this engraver: we sincerely regret to announce his rather sudden death, at the end of August.

He was born in the parish of Shoreditch, in 1798, and evidencing a taste for Art, was articled to the late Mr. Tyrrel, an architectural engraver: while yet quite a youth, he gained the silver medal of the Society of Arts, for a drawing, we believe; the prize was presented to him by the hand of the late Duke of Sussex. After he had served his time to Mr. Tyrrel, he abandoned the style of engraving he had learned in the studio of his master, and adopted landscape and figures, in which he made great proficiency, but without any instruction than that he had already received, so that he might almost be called self-taught. In 1840 he essayed to publish a work on "Windsor Castle," but failed in his attempt from want of the necessary support. He was much interested in antiquarian matters; and frequently amused himself, by way of relaxation from the labours of his graving tools, in writing poetical effusions, but none of them ever found their way into type.



When the "Annuals" were flourishing, Mr. Carter had his share of the work they brought to the engraver: owing to his residence with Mr. Tyrrel, he succeeded admirably in his plates after the drawings of S. Prout; he also engraved many subjects from other painters. On our undertaking the "Vernon Gallery" series of pictures, we intrusted Mr. Carter with the charming work of F. Goodall, A.R.A., "The Village Festival," which he engraved so much to our satisfaction, and also to that of Mr. E. M. Ward, R.A., that the latter expressed a strong desire that his "South Sea Bubble" should be placed in the same hands: the result justified the expectations that had been formed of the engraver. Other subjects he engraved from the "Vernon Gallery," are "Hadrian's Villa," after R. Wilson, and the "Angler's Nook," after P. Nasmyth.

At the commencement of the series of engravings from the Royal Galleries we were anxious to secure the services of Mr. Carter, but Mr. E. M. Ward had for a time forestalled us by engaging him, or rather the publisher of the proposed work did so at the request of the painter, to engrave on a large scale his picture of "Benjamin West's First Essay in Art." This plate occupied Mr. Carter a considerable time, and was finished only a very short period before the death of the engraver: it cost him, we know, much anxiety, from a desire to execute a work which, inasmuch as it was the most important he had undertaken, should also be his best; this solicitude, it is more than probable, brought on an attack of the disorder—determination of blood to the head—to which he was continually predisposed, that terminated his life.

Among his other engravings, executed at various periods, are "Wells Cathedral," "Santa Pavilo," and the "Triumphal Arch" in Paris. Mr. Weale, the architectural publisher, employed him on several works—Stuart's "Antiquities of Athens," Chambers's "Civil Architecture," and "Vitruvius," edited by Gwilt. One of his more recent engravings is "The Temple of Jupiter at Aegina," for a work by Mr. Cockerell, R.A., to be published at the close of the year. He also made, for Mr. Weale, a drawing, and engraved it, of "Oliver Cromwell in Conference with Milton;" designed and engraved a frontispiece for a work, issued by the same publisher, entitled "Charles Martel and the Moslems;" engraved a portrait, folio-size, of Sir I. Bruel, C.E.; made a sketch, and engraved it, of the New Palace of Westminster, as it stood three years ago. Mr. Ackermann recently employed him to engrave three small plates for the Queen.

In character Mr. Carter was frank, cheerful, kind-hearted, and thoroughly conscientious, always ready to sympathise with, and aid, so far as his limited means allowed, those in distress. His widow has to mourn the loss of an affectionate husband, and his children a parent indulgent almost to a fault. Of nine children who survive him, six, with their mother, are, we are concerned to say, left entirely destitute; his large family, and the comparatively unremunerating condition of line-engraving for many years past, entirely prevented him making any provision for them. Among our readers we believe are very many who may be disposed to aid the widow and the fatherless: we need only say to such that here is a case well deserving of their notice and their benevolence.

MR. MATTHEW WOOD.

THIS gentleman, whose death was announced in the daily papers at the beginning of September, will be regretted by an extensive circle of artistic friends, to whom he had endeared himself by his great amiability. He was found dead in bed at his residence in St. John's Wood Road—under circumstances it is said indicative of having taken poison. Mr. Wood held an appointment in the Post Office, the discharge of the duties of which occupied, from a very early hour in the morning, (before daylight in winter) so much of his day that we have only been surprised he found time at all for painting. He was long a member of the Clipston Street Society (now removed to Langham Place), to their connection with which so many living painters are indebted for the best part of their artistic education. The engravings of Rembrandt's "Sepulchre," Teniers's "Village Fête," and Wouverman's "Pistol Shot," from her Majesty's collection, to be published in the *Art-Journal*, were executed from copies made for us by Mr. Wood. His last exhibited work was we believe a contribution to the exhibition of the Royal Academy, entitled "Curiosity." The motive assigned for the act of self-destruction is the non-confirmation of his appointment to an advanced step in the Post Office, the duties of which he fulfilled during, we believe, six months.

### THE DAY-DREAM.

ENGRAVED BY R. ARTLET, FROM THE STATUE BY P. MAC DOWELL, R.A.

IN the article which appeared in our last number on "The Sculpture at the Beaux Arts," the writer asserts that—"The French, as a school, appear to rely in male works most on martial and vigorous display of muscle and attitude; and in their female works on corporeal beauty of limb; while simple, powerful repose, is more the character of English male statues, and delicacy and purity of sentiment of the English female ones. It was a saying of Chantrey, 'that the English did not comprehend well corporeal beauty, but that it was through the affections that the public were to be reached;' and as regards the latter observation, no change can be desired."

We reprint this passage because it embodies our views of the general character of British sculpture; a character which is in harmony with our national tastes and feelings, and the absence of which would deprive sculpture of all the interest felt for it in England, if it did not, indeed, render the art intolerable. Chantrey was right in his opinion; we English are not a people to be captivated with the anatomical expression of a "wrestler," or a "gladiator," with the limbs and thews of a Hercules, or the masculine proportions of an Amazon; none can accuse us of being a sentimental nation, and yet things only "which are lovely, and of good report" in Art, find favour in the sight of the public. But it does not follow that the English sculptor has nothing to learn from the foreigner; there is a danger that in his aim at personal beauty and virtuous expression, his work may exhibit insipidity, timidity, or affectation; a study therefore of what is free from such deteriorating qualities, would be manifestly advantageous; and though we are far from advocating the indiscriminate study of the "martial and vigorous displays of muscle and attitude," and the "corporeal beauty of limb," which are developed in the productions of continental schools, we have an idea that English sculpture—of the masculine gender especially—would gain rather than lose by the incorporation of some of that *living* energy and power we find elsewhere, with the intellectuality that graces our own.

The influence of Canova's works upon modern sculpture, and especially on that of our own school, is undeniable; he carried Art back to a point approximating to the grace and beauty of the Greeks, rescuing it from the *excessive* styles which Michael Angelo adopted, and which had been handed down to us by every succeeding generation of sculptors, till the time of Canova. Knight, in his "Analytical Inquiry," says—"Both Michael Angelo and Bernini were enthusiastic in their admiration, or at least in their applause, of the Grecian style of sculpture; but, nevertheless, Michael Angelo and Bernini were, in opposite ways, the great corrupters of this pure style; the one having expanded it into the monstrous and extravagant, and the other sunk it into effeminacy and affectation. \* \* \* The judgment of each was true, while the feelings were false."

The statue of "The Day-dream" was exhibited at the Royal Academy in 1853: whether the lines appended to the title in the Catalogue suggested the work, or were introduced to explain the sentiment which the sculptor intended the figure should convey, is of little importance, farther than they afford us an insight of his meaning:—

"A sudden thought—all sweetness in its depths,  
And yet perplexed by some vague doubt that came  
Like to a shadow playing in the sun—  
Entranced her as she stood with poised foot  
And downward eyes: a dream of past and future,  
With music in it from afar, now low  
And pensive, now with songs and cymbals gay!  
What was that thought?"

This statue is the work of a mind thoroughly imbued with the graces of Greek sculpture; it shows the refined beauty which is ascribed to our female heads, while the body and limbs are exquisitely modelled; the feeling and the execution are alike worthy of all praise.

### ART IN CONTINENTAL STATES.

PARIS.—The very great indifference manifested by the French for the Great Exhibition of the Champs Elysées is an extraordinary fact; the accounts of the tickets taken by the "pleasure trains" are woful, the continued fall of the shares from 150 f. or 160 f. to 90 f. is a proof of the total failure of the enterprise in a financial point of view. The exhibition is certainly a magnificent spectacle at present, but the French people will not pay to see sights. The time draws near when it will be an event of yesterday, and yet a comparatively total indifference is shown by the paying public; the tradesmen are also heartily tired of great exhibitions, as occasioning them nothing but trouble, loss of time, and expense,—they sell little or nothing; the visit of our Royal family gave a transitory impulse, now all is dull and flat. The principal feature in this enterprise has been the English exhibition of Fine Arts, which has opened the eyes of the French artists and public, and will, I have no doubt, be a useful lesson, although the discussions as to the merit of the English school are various. It can truly be affirmed by persons acquainted with the signatures of the various periodical writers, that they who are artists and competent judges of Art are all highly pleased and gratified at so intellectual an exhibition. Several new paintings and statues have been added to the exhibition of Fine Arts, and a second supplementary catalogue has been published.—The new buildings in the *Carrousel* continue to be adorned with statues, which have a most imposing effect.—Several foreign commissaires have reported the determination of Austria to get up a Universal Exhibition at Vienna, in 1859.—The Belgian school has met with good success at Paris: most of its best paintings have been purchased.—The façade of the Louvre, in front of the Place Napoleon, has been completed by ten groups of children, symbolical of the Fine Arts.—The Academy of Sciences, on a request made by the Minister of State as to the exact mixture of metals used for bronze by the celebrated brothers Keller, founders of Louis XIV., have sent in the following:—Copper 91—40, zinc 5.53, tin 1.70, lead 1.75,—in order that all government works may in future be executed in the same proportions.—At the sale of the Baron de Comaille's collection, two paintings by Boucher—"Saurise," and "Sunset,"—have been purchased by the Marquis of Hertford for 20,200f.; and two statuettes in marble,—"*Bacchantes*," attributed to Clodion,—for 3950f.—The taste for statuettes from the antique seems to be reviving; in a late sale, two—the "Apollo Belvedere," and "Venus de Medicis,"—have been bought by M. Lacoze; two others—"Nymphs Bathing," and "Innocence Playing with Love,"—brought 2260f.—Death has taken from us, at the commencement of her career, a young lady sculptor of great talent, Madame Edouard Dubuffe, wife of our best portrait-painter, well known in England.—The position of the paintings in the Exhibition has been (as usual once during the season) changed, so that a painting may be viewed in different lights.—M. J. B. A. Vinchon, historical painter, died at Ems, on the 16th August, in his sixty-ninth year. He was author of many excellent paintings, and nobly sustained historical art: he was of the David period.

BERLIN.—In the royal establishment for glass-painting is exhibited the lower half of one of the two windows which the King is about to present to the church of St. Mary at Stralsund. The height of the window will be eighty-five feet, after a design by Glinki. The finished portion measures seventeen feet high and is equally broad, presenting a composition in which appear the four Evangelists. The upper part of the design will contain the prophets Isaiah and Jeremiah, the Archangels, the Trinity, with a symbol of the heavenly Jerusalem—and above all is the star which conducted the wayfarers from the East.—Rauch has completed the clay model for the bust of the late celebrated engineer Borsig, and by the advice of his physician proceeds to Karsbad.—On the 25th of September the well known collection of Professor Schlesinger was brought to the hammer. This collection was in course of formation by its late possessor during a period of forty years, and contained many curious and valuable examples of the old masters.—Kaulbach's works in the New Museum are in course of preparation for publication in the form of engravings; Duncker is the publisher—for whom a beautiful drawing of the "Battle of the Huns" has been made by Strähuber, so perfect that it looks like a finely executed lithograph after the celebrated work in the Raczyński collection, even with the imitation of the brown colour.

BRUNSWICK.—The sculptor Rietschel of Dresden has been commissioned to commemorate the 25th





THE DAY-DREAM.

ENGRAVED BY W. ARTHUR, FROM THE STATUE OF THE DAY-DREAM.







year of the reign of the Duke of Brunswick by a sculptural work in bronze. The design is a *quadriga*, which must be completed by the end of 1858. The terms of the contract limit the expense to 20,000 thalers, 9000 for the work and 11,000 as honorarium. The horses are to be represented as walking, not prancing. The work will be cast at Brunswick by Howald, who cast the statue of Lessing.

GOTHA.—The number of pictures exhibited this season is five hundred and forty, but there is a great deficiency of historical subjects; there are however by Ewald, "Elizabeth delivering to Davison the warrant for the Execution of Mary Stuart," and by V. Oers "The Empress Maria Theresa praying at the Tomb of the Emperor Francis the First." In historical genre there are two works of merit. "The Death of the poet Pietro Aretino," by Feuerbach, and "Wallenstein's Camp," by Geyer, of Augsburg. The class of genre is enriched by Hubner's "Return from the Fair;" by L'Allemand, of Vienna, "Austrian Uhlans Attacking a Piedmontese Village;" Bishop of Munich, "A Chess Party;" by Block, of Düsseldorf, "Defence of a Block House," and others by Brucke, of Berlin; Diez, of Meiningen, &c. &c.

### PHOTOGRAPHS FROM SEBASTOPOL.

ONE of the most interesting series of photographs that has ever been executed, the property of Mr. Agnew, of Manchester, is now on exhibition in the room of the Old Water Colour Society, in Pall Mall, East. They are three hundred and sixty in number, the result of a visit by Mr. Fenton to the Crimea, commissioned by Mr. Agnew, and accompanied by three attendants and a photographic van. The enterprise is most spirited, and has cost Mr. Agnew some thousands of pounds, but it cannot be doubted but that it will yield a golden harvest. We were much surprised to find a collection embracing subjects to which the artist could not have had access without influential introductions—but so it was—the artist was, we believe, recommended by H.R.H. Prince Albert to the notice of officers high in command, inasmuch as to facilitate his entrance to scenes and circles which might have been considered especially exclusive. He was provided with letters of introduction whereby he was enabled to enrich his portfolio with subjects and portraits of the highest interest. Those who understand the difficulties and niceties of open air photographic practice will inquire how Mr. Fenton's apparatus, dark room, &c., were moved from place to place. All this was contained in a "photographic van," built for the purpose and intended to be drawn by three horses purchased at Gibraltar; but as soon as the vehicle was landed at Balaklava, in February last, instead of this being found an adequate team, it was found necessary to solicit in addition the aid of four or six artillery horses, which were kindly lent for the purpose of moving the van out of an otherwise impracticable slough. One of the most interesting results of this very arduous and really perilous enterprise is a series of views of the whole of the southern environs of Sebastopol, the centre of this tremendous sanguinary struggle. Every knoll and every hollow has its episode, and all are celebrated here; and these particular views of which we speak have been taken continuously, so that when joined they form a perfect panorama of the site of the encampment, and the scene of a struggle unexampled in the history of the battlefield. Many of these admirable photographs were executed under a fire from the Russian batteries, and we are told that upon some occasions the travelling laboratory was an especial mark for practice from the fortifications, as it resembled a vast ammunition waggon, laden, it might be supposed, with some new diabolical projectile, to be launched on wings of fire against the devoted city. One of the subjects, specially showing the kind of patronage under which Mr. Fenton worked, is the council of war which was held immediately before the capture of the Mamelon. The council is limited to a triad of celebrities, Lord Raglan, General, now Marshal Pelissier, and Omer Pacha, and the hour at

which the consultation was held—four o'clock in the morning; Lord Raglan is seated on the left, Omer Pacha in the centre, and Marshal Pelissier on the right. The table is covered with a railway rug; Lord Raglan appears in loose mufti, wearing a kind of wide-awake; Pelissier, somewhat *embonpoint*, never lays aside his *pantalon garance* and uniform coat; Omer Pacha is also always in uniform. At this momentous deliberation no one else assists; it must, therefore, have been through some powerful interest that the artist was permitted to be present on such an occasion. Among the portraits there are those of many of the officers of rank and distinction, as Lord Raglan; Sir George Brown; Marshal Pelissier; a charming group of General Bosquet and his staff—the general is speaking and pointing to something which occupies his attention; General Pennefather; General Estcourt; General Codrington; and a very remarkable group of portraits—those of some of the chaplains of our army. One, we believe Mr. Wright, appears in a hat of very questionable shape, as forming an item of the clerical equipment; it is the petasos-like head-gear called a "wide-awake." We contemplate this equipment with strange and mixed feelings; for these gentlemen there is no military honour—although their hands, like those of Achilles, have gone through the greater share of "the rushing war," they cannot even prefix themselves the Gallant Reverend. The sectional views taken in Balaklava convey an impressive idea of the dire confusion of shot, shell, guns, tumbrils, and all kinds of material, that has prevailed on the quays of that place; and, in some of these views, so truly are the textures realised, and so well do the objects compose, that many of them would paint extremely well. A famous locale is Cathcart's Hill, the habitual resort of spectators when anything is going on. It is here brought home to us; and near it is a spot of melancholy interest in the cemetery, so faithfully detailed, that we stop to read the brief tribute paid to the memory of the brave. Portions of the inscriptions on the unpretending monuments of Colonel Seymour of the Guards, and Brigadier-General Goldie, are sufficiently legible. It was thought that the condition of the horses in the Crimea during the winter was somewhat exaggerated, but we cannot doubt the evidence of the lens; we find Lord George Paget mounted on the remains of an animal, a misshapen phantom, which his lordship may have mounted for a bet, but certainly would not venture to ride him five paces. Again, we have the winner of the Crimean cup, the High-flyer, the Doctor Syntax of the Crimean Spring Meetings—ignoble to look at, but said to be one of the best that ever went before a tail. There are none of the refinements of painting here; there is nothing of the beautiful, but the beautiful of reality. Among the contributions from the French camp, we have groups of Zouaves in their costume, picturesque all but their useless nether clothing, which has always the appearance of falling from their persons. It is unseemly, and very much in the way. The French have ridiculed it in the Dutch; why do they adopt it from the Turks? A *cantanière*—priestess of the *petit verre*, seems to have got herself up for photography; she is smart, clean, and *très coquette*. An interesting Turkish group is composed of Ismail Pacha, with officers of his staff; the pacha is very characteristically seated on a broken gabion. Another remarkable group is that of Colonel Browning, accompanied by two Russian or Tartar boys, who strayed out of Sebastopol to the English lines, where they were taken, and attached themselves so much to the Colonel as to follow him everywhere with the fidelity of spaniels. Another of the most successful portraits is that of Mr. Russell, the correspondent of the *Times*. Mufti seems to be the resource of our officers when not on duty; we see a group of officers of the Guards regaling themselves with beer before their tent. A company of railway officials are distinguished by unique turban head-dresses, that were supplied to them from Constantinople; and, in contrast to these, is presented a group of Tartar labourers. "The Valley of the Shadow of Death" is a most exquisite photo-

graph; the ground is covered with Russian shot and fragments of shell, giving some idea of the tons of iron that have been projected from the walls of Sebastopol. We are placed occasionally within some of our batteries, especially those of the mortars, and are introduced to those that worked them. This series of photographs, on the whole, constitutes much the most interesting and valuable memorial of the siege that could be given. Mr. Agnew has submitted the pictures to the Emperor of the French, who has expressed the greatest admiration of them. No verbal description can place before us with such palpable reality the persons who have figured in this memorable siege, or the localities which constitute the wide-spread theatre of operations.

### CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

#### NATURE'S DISLIKE TO CONTRAST IN COLOUR.

ON the recent publication of a work of mine I have often been asked, with respect to the taste of the binding, on what principle I chose a warm, light, golden brown for the cover of the volume, when the edges were a bright red inclining to orange, and the lettering gilded. The mere binding of an unpretending publication is of very little consequence to any one, but to answer these objections I have been considering how Nature would have done it, and so the question enlarged itself till it involved in doubt some high-sounding theories of colour.

I had not allowed myself any real contrast, but only variety. Red and green are not variety, but contrast. Variations in music always have a common theme, and I believe that there is no principle in Nature's artistic character more easily reached and fixed than this, that it is only rarely, and in the smallest possible quantities, that she allows herself any violence of contrast, whilst her incessant endeavour is after variety. If a human face is remarkable for the excessive fairness and delicacy of its colour, the hair is sure to be light; it is often in such cases so pale that the eyelash and eyebrow are scarcely visible at a little distance, nor even the moustache in the male, though full and vigorous. The ruddy, sanguine temperament has light, sandy hair, but the dark negro has coal-black wool. If Nature liked contrast she would give the fair girl black tresses, and the negro a wig as white as the best hair-powder could make it. The argument from the hair need not be pursued farther: the pale skin of the student may contrast very well with his black locks, but this is disease.

When the hair is light, so are the eyes, and pure blue is very rare in them, because there is not much blue visible even in the most transparent skies, and so the contrast would be too strong. Grey is most common, being neutral, and therefore unobtrusive, and when the hair is auburn or brown, hazel often occurs in the eye. I have never found black eyes under pale eyebrows.

In landscape, Nature still avoids glaring contrasts. There is never any contrast between the sun and the sky nearest him. No one ever saw a red sun setting in a sky of pure ultramarine: when he is red, so are the courtier clouds; when he is white and powerful, the clouds dazzle you with whiteness.

If you could only get a blue sea under a burning sunset, there would be a capital milliner's contrast, but Nature spoils it all by reflection.

When Alfred Tennyson wrote beautifully and well, he gave us this bit of true colour,—

"Some blue peaks in the distance rose,  
And white against the cold white sky  
Shone out their crowning snows."

There is no contrast here: a vulgar writer would have wanted a black thundercloud in the sky for "contrast."

I was once making a sketch of the Terrace at Haddon, and there overheard this soliloquy of an unhappy Scotch artist near me,—"Well, this is the most horrid thing to do; the colours are all alike, and it won't look to my satisfaction at all: the whole thing's green." The fact was, Nature had been particularly busy there for the last hundred years to produce the very result so severely deprecated by her pupil. She had tinted every stone, and even the trunks of the old yews, with the most delicate green mosses, full of endless variety, far too infinite for eye or hand to follow, but had thereby spoiled the desirable contrast of white stone and dark boughs. The painter gave up the attempt in despair, and I did not persuade him to



the contrary; for even if he had rendered every tint with miraculous fidelity, such labours are never adequately rewarded in the pecuniary sense.

Having shown that in large quantities Nature avoids contrast, I can well afford to concede that in flowers and the plumage of birds, where *dazzling brilliancy* is an object, on account of the scantiness of material, she often resorts to it. I have observed, also, as an exception which proves the rule, an instance of contrast on a larger scale on the Tweed, near Dryburgh, where the sandstone being red was in violent opposition to the green foliage; but the effect was so strange and unusual, that it came like a crash of discord in a symphony of Beethoven.

In dress, contrast is resorted to for economy, which is a good reason enough, only let it be granted fairly. The dull red of a private soldier's coat looks brighter with green facings, but Nature coloured his body with quieter tones. The ancient Britons corrected this fault of hers by painting themselves blue, but I have always thought they betrayed a little bad taste in this.

PHILIP GILBERT HAMERTON.

September, 1855.

#### PICTURES IN CHURCHES.

SIR,—Your correspondent, "A Church Conservative," will probably be glad to hear that the altar-piece by Jefferies is now in the vestry of All-Saints Church, Maidstone. I believe the removal of the picture in question from its position over the altar became absolutely necessary when the church was altered a few years since. A large wooden erection formerly stood in front of the fine east window of the church, and Jefferies' picture filled the centre panel. The picture may have been painted for, and was well adapted to, its original position, but it would be greatly misplaced if now fixed over the altar; and I think your correspondent would be of the same opinion if he were to compare the size of the picture with the space available under the window.

AMATEUR.

CHEETHAM HILL, MANCHESTER.

#### MINOR TOPICS OF THE MONTH.

THE QUEEN'S RECENT VISIT TO PARIS.—Our contemporary, the *Revue des Beaux Arts*, gives the following chit-chat in its pages. An incident, which caused no slight excitement amongst the exhibitors in the transept of the *Palais de l'Industrie*, occurred on the evening of her Majesty's recent arrival in Paris. Six o'clock was just on the stroke, all exhibited objects were being covered and closed up for the night, when a court equipage, having come rapidly along from the direction of St. Cloud, drew up at one of the entrances of the building. A lady of the Empress's suite, and an official dignitary of the palace, rapidly sprung from the vehicle, and as rapidly hurried on to the stall of the celebrated goldsmith, Froment-Meurice. This precious depositary was then only guarded by a relative of the great artist (as he may be justly designated) a young delicate lady, who, in the absence of her husband and another member of the family, was alone engaged in consigning to their strong boxes these invaluable works which her uncle had left to the admiration of his contemporaries, when, some six months since, he was carried off by a brain fever of thirty-six hours' duration. The fair and noble visitant announced herself as the envoy of the Empress, sent to have consigned to her, and without demur, different *chef-d'œuvres*, which her Majesty had, in her visits to the exhibition, especially noticed, and with which she had determined to enrich and embellish the toilette *appareil* of the Queen of England. Amongst these were two silver chandeliers, exquisitely chased and encrusted—the price, 2000 francs; two agate cups, mounted in silver, 900 francs; a cabinet, enamelled in the style of the thirteenth century, worth 1500 francs, and three other smaller coffers, less precious. To so unexpected a demand, the fair guardian of the works of Froment-Meurice was wholly at a loss for a reply; while, on the other hand, the usual attendants of the place, when brusquely summoned to bear the articles in question to the imperial carriage, having the fear of broken rules before their eyes, showed themselves but little inclined to obey. In this dilemma, recourse was had to certain members of the managing com-

mittee, who still happened to be in the building. Then the court official, who accompanied the lady-in-waiting, peremptorily insisted that the precious commodities should be at once and without further delay carried off, the lady affirming, in addition, that her august mistress had enjoined her not to return to St. Cloud—nay, not again to show herself in the presence, except in possession of the chandeliers, the cabinet, and the cups so much desired. This put an end to all demur, the acting commissioners withdrew their *velo*, the marvels of the French Cellini were borne off swift as the wind to St. Cloud, appeasing the hospitable impatience of the Empress, charming, that same evening, the eye of the British sovereign, and commencing, it may be, a perpetual alienation from the splendid stock of Froment-Meurice. The second day after her Majesty's arrival in Paris, Monday, August 20th, and at 11 o'clock in the forenoon, her Majesty, in company with the Emperor, visited the "Exposition des Beaux Arts," in the Avenue Montaigne. A canopy of crimson velvet, fringed with gold, and on which the monograms of their Majesties had been intertwined, had been abruptly raised for the occasion. The public were admitted, but in order to obviate any confusion, only to the number of 6000. The Emperor and the Queen were received by the Prince Napoleon, the members of the Imperial Commission, and many of the persons who had assembled in the first transept. His royal highness did the honours on the occasion. Her Majesty stopped before many of the French canvasses, and frequently expressed her admiration of them. It was strikingly interesting to find by her Majesty's presence that a sort of reality was imparted to the historic pictures in the collection. The first was "The Coronation of her Majesty," by Leslie, in which the aspect of the young queen kneeling before the Archbishop of Canterbury is of angelic purity. The second represents the "Ceremony of the Queen's Marriage," by Sir G. H. Hayter. All the figures here grouped round the royal couple are portraits of historic personages, of whom some are still of her Majesty's council. On the 23rd, her Majesty and Prince Albert, in company with the Emperor, explored, under the guidance of Mons. Nieuwerkerke, the Museum of the Louvre. In the grand Tribune saloon her Majesty stopped for a considerable time before "The Conception" of Murillo, and Van Dyck's "Charles the First." Gros and Gericault also greatly drew upon her Majesty's attention. In the museum of original designs, those of Raphael and Leonardo da Vinci were highly admired, as were also the enamels of Petitot. The curiosity of her Majesty and the Prince reached their height when, in the Museum of the Sovereigns, the Marengo dress, the grey frock, and the flag of the Fontainebleau farewell were produced. The Queen, after having minutely examined "The Hours" of Anne of Bretagne, and the sword surrendered by Francis the First at Pavia, experienced an indelible sensation on being shown the shoe which dropped from the foot of Marie Antoinette, as she ascended the scaffold. The Egyptian and Etruscan Museums—those of the antiques and the chapel, were afterwards successively explored. Some repose was taken by the royal party, and during its continuance, Mons. Lefuel, the Emperor's architect, presented her Majesty a plan of the Louvre, as it will be when finished. There, also, Mons. Niepce de Saint Victor submitted to her Majesty and the Prince his proofs from heliographic impressions on steel, for which he obtained the most flattering compliments.

Most of our readers have heard of, and many know, the pictures of "Argyll Asleep in Prison," and the "Execution of Montrose," painted by Mr. E. M. Ward, R.A., for the Houses of Parliament. The Commissioners of the Fine Arts, finding these pictures, being painted in oils, are not adapted to their proposed places of destination, from a deficiency or peculiarity of light, have authorised the artist to copy them in fresco, for executing which, as an equivalent, the original works are to be restored to him. These frescoes will not be, as is generally the case, painted at once on the wall, but on the

suitable materials laid on large slabs of slate, which will, when the works are completed, be removed bodily and fixed in the walls. Mr. Ward, and his fellow labourer, Mr. Cope, R.A., who has also a commission for a national cartoon, have, we understand, begun their operations in the New Palace, where rooms adapted to painting have been assigned them by Sir Charles Barry, or at his suggestion. With respect to the two pictures which will revert to Mr. Ward, we strongly recommend one of our leading provincial Art Societies to lose no time in endeavouring to secure them; for it may be presumed that the artist will soon have an offer for one or both—certainly two of the finest historical paintings of the age. The Trustees of the Scottish National Academy should add them to their collection; the subjects are national, and therefore possess peculiar interest to our countrymen north of the Tweed. Edinburgh is the fittest place for their location. At all events we hope they will not be separated; this would be a matter of regret. We would rather see them in a public gallery, or the property of an Art-Institution, than know they were in the possession of the most liberal Art-patron in England, in whose private gallery they would prove, comparatively, treasures hidden from the eye.

THE PUBLIC PICTURE GALLERIES IN THE METROPOLIS.—It may possibly save some of our readers a useless journey, and consequent disappointment, to remind them, that during the present month, or at least till the 22nd instant, the National Gallery in Trafalgar Square, and the Vernon Gallery at Marlborough House, will be closed, as is usual at this period of the year.

MR. ARMITAGE, the painter of the "Battle of Meannée," in the royal collection, is preparing we understand, to paint two large pictures of the battles of Inkermann and Balaklava. He has recently returned from the Crimea with a number of sketches of the scenery amid which those glorious struggles took place, and of portraits of many of the most distinguished actors therein. But Inkermann and Balaklava, though of undying interest, have since been absorbed in that which attaches to the last tremendous conflict on the shattered bulwarks of Sebastopol. We shall not be surprised to see this illustrated on canvass, on the walls of the Academy next year; for our artists, like our soldiers, have rushed into the thickest of the fight to pursue their art, which, in such cases, can scarcely be called a "peaceful art."

MR. WYLD, of the New Water-Colour Society, has received a commission, from the Empress of France, as we understand, to make drawings of St. Cloud, Versailles, &c., to be presented to the Queen as a memorial of the visit of her Majesty to the Court of France. Mr. Wyld, some time since, executed several drawings of Balmoral by command of the Queen.

MR. CARMICHAEL, the marine-painter, has, we understand, returned from the Baltic, bringing with him a number of sketches of the naval operations in that quarter, particularly of the attack on Sweaborg, at which he was present; and he is at present engaged in painting a large picture of the bombardment, which is to be engraved. Thus the war is finding employment for many of our artists, as well as for our brave soldiers and sailors.

HONOURS TO LEARNED MEN.—An important movement will emanate from the English juries who have visited Paris: it has been long required and looked for, but has been, so to speak, forced forward by recent events in the capital of France. Among the Jurors who represent England, there are several men of science, whose names are renowned throughout the world: Professor Owen, Sir David Brewster, Mr. Fairbairn, Mr. George Rennie, Professor Wheatstone, Mr. Charles Manby, Sir William Hooker, Professor Willis, Dr. Arnot, Mr. Brunel, and others, whom we cannot at this moment call to mind. It is not necessary to say that these gentlemen have, each and all of them, rendered immense services to mankind: yet they received with surprise—as a thing to which they were totally unaccustomed—the homage of the French *savans* and the people of France; while they have seen, without envy, certainly,



but with some degree of mortification and pain, that while in France every public benefactor is honoured by marks of honour, in England he is no way distinguished from the crowd,—that, indeed, he yields precedence, not only to the aristocracy, but to all whose purses are mightier than their minds and souls. They have reflected on the humiliating contrast thus presented, and resolve to adopt some steps by which the *status* of men of Science, Art, and Letters, may be recognised in England. Hitherto, in this country, the state has been lavish of its rewards to the Army and Navy: it is no uncommon thing to see an officer with half a dozen "orders" on the breast of his uniform coat; while, as in the case of Sir De Lacy Evans, Parliament often gives thanks in solemn assembly; or, as in the case of Lord Raglan, awards substantial honours after death. It is far otherwise with men such as those whose names we have written in the very limited list printed above, to say nothing of the many whose "laborious days" have been devoted to the service of mankind—of their own country in especial. At present we can do no more than convey a hint, that out of the great gathering of nations at Paris in 1855, a movement of more vital importance than even the advancement of Art-industry may arise.

MESSRS. GRIEVE AND TELBIN, at the Gallery of Illustration, keep pace with the stirring events in the Crimea: they have just added a picture, painted by Mr. James Randell, of the battle-field of the Tchernaya, from a sketch taken before the engagement. It makes an interesting episode, as it were, in the series of battle-pictures which make up the other views in this exhibition.

MR. MATTHEW NOBLE'S STATUE OF THE DUKE OF WELLINGTON, a commission from the court of the East-India Company, has just been placed in a niche in the court-room of the company's edifice in Leadenhall Street. The figure is colossal life-size, executed in white marble: the duke is habited in military undress costume, bearing a telescope in his hand. The work altogether has a dignified aspect, and is highly creditable to the sculptor.

THE DUKE OF WELLINGTON IN ST. PAUL'S.—Two months ago, we stated that this great commission was to be given to the Baron Marochetti: and twelve months ago we printed a few lines in anticipation of some such issue, the affair being in the hands of Sir William Molesworth—a gentleman who is as little conversant with Art as we are with the affairs of the Admiralty. The *Athenæum* has enlightened the public concerning this transaction within the last fortnight,—its authority being, not the *Art-Journal*, but the *Daily News*. We abstain, for the present, from going into the matter: for we have some reason to believe the award is to be "reconsidered." We shall not fail to give utterance to the public sentiment, if this commission be eventually placed in the hands of the Baron Marochetti.

THE SCHOOL OF ART.—The report which Dr. Playfair has issued is certainly encouraging: some of the facts, condensed in the *Athenæum*, speak much for the progress of the schools in London, and in the provinces. "The Department of Science and Art," in concert with the committee of Council on Education has enabled 1044 teachers of public schools to learn drawing at the local schools of Art, with a view to introducing it into their own schools; and 1270 masters who are at various training colleges throughout the kingdom, have been examined for certificates in elementary drawing. Means of illustrating the course of instruction have been widely spread, and, in addition to the trade supply, 294 schools have obtained examples through the department, at an average cost of six guineas for each school. The local schools throughout the provinces have been attended by nearly 20,000 persons, chiefly artisans. The museums of the department have been visited by above 204,000 persons, and the Art Library at Marlborough House by nearly 8000. The exhibition of students' prize drawings in the provinces has been inspected by above 66,000 persons.

MR. GORDON CUMMING, the "Lion-hunter," is "at home" to the public every evening at the Egyptian Hall; where, surrounded by the bones and stuffed skins of the animals slain by

his prowess, he discourses most amusingly on the enjoyments, perils, and conquests of the chase in the deserts and jungles and swamps of Africa. The room is hung with a large number of paintings by Messrs. Harrison Weir, Haghe, Leech, &c., to illustrate the exciting stories he tells, and in a manner which cannot fail to interest his hearers. The boar-hunts represented by Velasquez, Rubens, and Snyders, are mere children's games compared with the pictures of Mr. Cumming's achievements against lions, tigers, elephants, &c. 'Tis a strange enthusiasm after all, this wild hunting; *mais, chacun à son goût*.

CIVIC LAMP-POSTS.—Passing up Cheapside a few days since, we noticed with a feeling almost akin to horror, the miserable iron poles—for they are little better—placed by the side of the recently erected statue of Sir R. Peel. Is it possible that the city authorities, or the committee who had the management of the testimonial,—we know not whose business it is—intend to allow such apologies for lamp pillars to remain? Why, a village blacksmith whose hammer had never shaped anything more ornamental than a horse-shoe or a wheel-tire, would have turned out something more artistic than these, if put on his mettle—we repudiate the idea of a play on the word, but perhaps we should write "metal." The posts, however, are a disgrace to the city, especially in a leading thoroughfare; the sooner they are removed the better.

PRESENT TO THE QUEEN.—Among the many instances of courteous and kind attentions paid to her Majesty by her Imperial hosts during the recent visit of the Queen to Paris, was one that appears especially graceful. A highly-finished little picture, by Meissonnier, of the interior of a cabaret, with soldiers of the French Guard, habited in ancient costume, carousing, attracted the attention of her Majesty in the *Palais des Beaux Arts*. The next morning the picture was in her private apartment at St. Cloud, the Emperor having purchased it from the artist, at the price of 25,000 francs, it is said, and at once caused it to be taken down from the wall, and forwarded to the palace for the Queen's acceptance—a right royal gift.

ART-LITERATURE.—The third volume of *Memoirs of Painting* is now being prepared for publication by Mr. W. Buchanan, who, since his retirement from the commerce of the arts, resides in Edinburgh. If he had acted with the ordinary feeling of interest that actuates the dealers in works of High Art, he ought to have enjoyed a handsome competence, but his high principle of integrity, and an enthusiastic love of pictures, have produced the opposite result to him. Many of the finest pictures in the national, and a considerable number in private, collections were brought to England by his energy and perseverance. Among those belonging to the nation which he obtained, it were a sufficient testimony to his cultivated taste that the "Bacchus and Ariadne" of Titian; the "Virgin, Child, and St. Elizabeth," by A. del Sarto; "Erminia and the Shepherd," by A. Caracci; the "Allegory of Peace and War," the "Brazen Serpent," the grand "Landscape," and the "St. Bavon," all by Rubens; with the "Virgin, Christ, and St. Joseph," by Murillo, with several others of great consequence, now adorn the gallery in Trafalgar Square. Surely Mr. Buchanan's labours ought to be appreciated by some public acknowledgment from the government or by the real lovers of Art.

THE ROYAL TOMBS in Westminster Abbey have been reprieved from the execution of "restorers" who had threatened them. The money so foolishly and easily granted by parliament for the purpose, will we hope be better bestowed. We expressed ourselves strongly when the Vandalism was first mooted, and we hope now to see them cleaned and protected from further injury; but never "restored" as architects understand the word—that is, reconstructed out of their own ruins.

A MIDDLESEX ARCHEOLOGICAL SOCIETY is now in process of formation, to consist of members whose annual subscription shall be ten shillings a year, and whose business shall be that of investigating the history and antiquities of the

Metropolis and its county. Lord Londesborough has consented to become its president. There can be no doubt of a large and badly-occupied field, open for the tenancy of such a body. The London civic magnates have been celebrated from the days of Stowe as "men regardless of their antiquities;" while our antiquarian bodies have been too diversified in their attention to bestow much on London.

SHAFTESBURY HOUSE, in the Fulham Road, once the residence of the famed author of the "Characteristics" has been recently pulled down. For many years it formed the work-house for the poor of St. George's Hanover Square, but as they increased the house became too small; and thus another of our remarkable localities has passed away. The old house was very characteristic in its internal arrangement, and the vainscoted rooms contained some pencil pictures indicative of the taste of the period when Lord Shaftesbury and John Locke resided in it. Mrs. S. C. Hall in her "Pilgrimages to English Shrines" has narrated its peculiarities, and the cuts which accompanied the paper in our Journal are now the only records of many of them.

MR. LEONARD C. WYON has recently produced a very characteristic medal of the well-known numismatist—Mr. Sainthill; showing evidence of the same taste and excellence which characterised the works of his father—late chief engraver to the Royal Mint. There is much originality of conception in the obverse of this medal, which represents the powers and purposes of coinage. Numismata, a dignified figure, typical of the art, is "irradiating the present, restoring the past." She extends her right hand to welcome a graceful girl, emblematic of the present time, and with her left removes a curtain, and discloses the past in the form of an aged Greek seated on a cube, on which is engraved the type of the coinage of Ægina, where stamped money originated. In the general treatment of this somewhat difficult myth, Mr. Wyon has been more than usually successful; there is a dignity and grace in the principal figure, and a grandeur in the treatment of the draperies, worthy high praise. The medal is a work destined for private circulation, but the ability displayed in it will ensure many applicants. It is removed above an ordinary memento, by the ingenuity of its design, and taste of its execution.

CHARCOAL AS A SANITARY AGENT.—On several occasions, public attention has been called to the fact, that charcoal possessed many remarkable properties. It was known that animal charcoal rendered putrid water, when filtered through it, quite sweet, and that it removed all putrescence from bad meat. Ordinary charcoal was known to condense, in some cases, at least seventy times its own volume of noxious gases, and its powers as a deodoriser were supposed to show that it was equally powerful as a disinfectant. Dr. Stenhouse, of St. Bartholomew's Hospital, has recently been engaged in a series of very exact investigations on this subject, and he has arrived at some most important conclusions. The practical application of these have been shown during the present month in a very striking manner. At 73, Great Russell Street, Dr. Stenhouse has fitted up a series of arrangements, by which the sanitary influence of charcoal is fully illustrated. Air impregnated with the gases escaping from dead rats, and all kinds of putrescent animal matter, is passed through a layer of charcoal, and escapes perfectly free of smell. An experiment on a large scale was made of the following character. An atmosphere impregnated with the essence of all disgusting things was, by means of a revolving fan, drawn through charcoal filters, and then thrown into the adjoining apartment. It escaped without the slightest odour, and, as we believe, perfectly free from any deleterious gas. Dr. Stenhouse has devised a very ingenious method for impregnating charcoal with the metal platinum. This increases the power of the charcoal in a very striking manner. The effect of the spongy platinum in forcing oxygen and hydrogen into union with the production of intense heat and light, has been rendered familiar by the Doberiner instantaneous light-lamp. The charcoal which has been impregnated with



the platinum obtains this property in an eminent degree, and is employed by Dr. Stenhouse in his respirators and in his charcoal bandages of gangrenous wounds with striking effect. We have examined all Dr. Stenhouse's arrangements with great care, and we are convinced that his arrangements must ere long be very generally introduced into our dwellings. The artist's studio may be rendered free from the injurious vapours of turpentine and oil which float around it, by the employment of this agent, and we are, now, more than ever convinced, that instead of the imperfect scheme of emptying the sewers of London into the Thames, below the eastern extremity of this vast city, to float up and down with the flowing and the ebbing tide, the waste and offensive matter will be collected in reservoirs—be there deodorized, and eventually employed in giving fertility to the soil—conveying the means of life to all, instead of being as it now is, the source of typhus and cholera, and other pestilential diseases.

**PICTURE FORGING IN HOLLAND.**—A circumstance occurred some years ago in Holland, the memory of which, it is said, has been recently revived. A picture by Vaudevelde had remained in the family for which it was painted; it was among the *chefs-d'œuvres* of the master, and was highly valued by its owner. The painting was on panel, and on the back were several signatures and seals, giving its history and establishing its authenticity. After a lapse of many years, the owner was persuaded to believe that it wanted cleaning; the gentleman who gave this advice is an aristocratic picture-dealer, by no means unknown in England. Accordingly it was handed over to him, and at the end of some six months or so was returned "very much improved." All appeared "quite correct;" the painting was there; the seals and signatures at the back were there also. But, some time afterwards, the owner was called to account for having sold his hereditary treasure—which he of course denied. After inquiry, however, and upon close examination, it was found that the original picture had actually been sawed off the panel, that a careful copy was then made upon the panel, and in that state it was sent home. Naturally, the party was much exasperated, and threatened vengeance. The result was that the original picture was returned, the copy was not demanded back, and no more was said about it. Consequently, the original has no seals or signatures; while seals and signatures in abundance may be seen on the back of the copy.

**AMATEUR ART-EXHIBITIONS IN THE UNIVERSITIES.**—A scheme has been started by some influential members of the University of Cambridge—and we trust to hear of the example being soon followed at Oxford—to have an exhibition of works of Art in aid of the Patriotic Fund. Both Universities possess fine collections; these, with the additions of pictures, drawings, photographs, &c., contributed by the graduates and students, many of whom know how to handle the pencil effectively, would make a most attractive exhibition, and one of the "lions" of Cambridge; the latter works would, of course, be offered for sale, and thus a considerable sum might be realised for this laudable purpose. It is now the long vacation, and a portion of this time would be well spent in preparing for such an exhibition, to be open next term, that is, in October. We shall be right pleased to hear of a successful result. The time we believe is not far distant when Art will become a recognised "science" in our seats of learning, with a "professor" at its head: why not a "Professor of Painting" at Oxford and Cambridge as well as one of Music?

**BRITANNIA** on our bank-notes now appears in a guise better befitting the state of Art in the country. The old design has been cancelled, and a new one adopted from a design by Mulready. Instead of a side view of the figure we have a full-front; the costume is simple and grand; the olive-branch is held in the right hand, and a bee-hive in the place of honour beside her, the shield being behind the figure. There is much dignity and simplicity in the treatment of this pleasing design, and it augurs a spread of better taste.

## REVIEWS.

**MISCELLANEA GRAPHICA: A COLLECTION OF ANCIENT MEDIEVAL AND RENAISSANCE REMAINS,** in the possession of the Lord Londesborough. Illustrated by F. W. FAIRHOLT, F.S.A. Part VI. Published by CHAPMAN & HALL, London.

The first plate in Part VI. of Mr. Fairholt's interesting antiquarian work, consists of drawings from altar furniture, the most curious of which are two Pryket candlesticks, of the thirteenth century. These candlesticks have no socket, the candle is fixed upon a spike; in form they are not pleasing, but they are richly ornamented. The other subjects on the same sheet are a pyx, of the same period, and a copper flagon of a century earlier. The next plate contains five drinking cups; two of these are double cups, that is, they will contain the fluid at either end, or both; for the smaller is suspended on a swivel. Another, a German cup of ivory mounted in silver, gilt and chased, is unique in its form; the side where the handle joins it is indented. A heart-shaped "beaker," period 1696, is pure in form, and very delicately enriched with ornament. We know not whether Mr. Fairholt had any especial object in the arrangement of his plates, but it appears as if he remembered that they who use drinking cups immoderately, often get quarrelsome, and employ against each other the objects engraved on his next page,—daggers; we have some terrible weapons here—there is one with a serrated edge, like a saw, another with four sides, each angle presenting a sharp edge; all are more or less enriched by the chasing-tool or the graver. The next plate quite satisfies us that Mr. Fairholt intended to teach a lesson in this part of his work, how inebriety leads to crime, and crime entails punishment; for after the daggers come "Implements of Punishment;" grim and hideous are they, moreover. There is the "Mask of Punishment," a sort of open helmet, "formed of bands of iron, which fold over the head, and are fastened behind by a padlock; a pair of spectacles and the ears of an ass are attached, a double plate closes over the mouth, and a whistle passes up the nose, producing a loud sound should the wearer attempt to speak." Then we have the "Felon's Brand," which imprints on the unhappy wretch the marks of the gibbet and the wheel. We wonder what the members of Sir Richard Mayne's "force" would say to the "Thief-catcher," a large hoop, opening by springs, and set with thick, sharp nails, with which, when fixed to the end of a long pole, the police of the "good old times" used to catch and secure a runaway culprit. Pincers, a thumb-screw, and a collar, constitute the other relics that have come down to us, as if to remind us of our privilege in having fallen upon other days than those when such diabolical inventions were in the hands of those who had the power, no less than the will, to employ them vindictively, unjustly, and secretly.

**NOTES OF A YACHT VOYAGE TO HARDANGER FJORD, AND THE ADJACENT ESTUARIES.** By a Yachting Dabbler. With numerous Illustrations. Published by LONGMAN & Co., London; J. IVISON, Keswick.

A striking characteristic in our national tastes, among those who can afford a rather costly indulgence, is the ownership of a yacht. An Englishman looks upon the sea as his natural element; he has had the mastery of it from the days of Drake, and Blake, and Benbow, down to those of Nelson and Exmouth; and if he is not called upon to pace the decks of a "Duke of Wellington" or an "Agamemnon," he loves to skim over its waters in his own well-appointed little craft. Almost every seaport town of any note in the kingdom has its fleet of yachts, which, when the wintry winds have passed away,

"Shake their white wings, and leave the shore."

The records of yachting within the last few years tell of some adventurous voyages; vessels, which half a century ago it would have been thought almost dangerous to trust beyond the Nore or the Nab light, are found encountering the black surges of the North Seas, and the rolling swells of the Bay of Biscay; while one tiny boat with a deck,—for we believe the "Wanderer" is scarcely more than this,—has circumnavigated the globe. All honour, then, to our yachtsmen, who aid in sustaining the naval renown of the country.

The "Yachting Dabbler," whose adventures are described in this volume, is a Cumberland gentleman, who some few years back undertook a cruise among the Fjords, or estuaries, of Norway, of which the Hardanger Fjord, on the western coast, is one of the largest, as well as the most romantic, in the scenery of its coasts. The narrative of the writer is not limited to his sea-voyage, for the major part

of his descriptions refer to his inland trips, the scenery of the country, the primitive manners and customs of its inhabitants, and to their hospitable reception of himself and his companions. Preceding travellers, Inglis, Everest, Price, and others, had given us much information on these points, but they do not enter so minutely into details as does the "Dabbler," who, without any pretensions to the claim of an elegant and ready writer, is still an amusing one, and an intelligent observer.

**OBSERVATIONS ON THE FISHERIES OF THE WEST COAST OF IRELAND.** By T. E. SYMONDS, Commander, R.N. Published by CHAPMAN & HALL, London; McGLASHAN, and KELLY, Dublin.

Though not a few of our readers are "brethren of the angle," they are not of the class likely to feel interested in this pamphlet; but there are none, we would fain believe, to whom the well-being of Ireland is not a matter of some concern, and who, therefore, will not think us out of order in directing attention to a work, the object of which is to benefit that portion of our country, while it increases the comforts which we ourselves enjoy on this side of the Irish Channel. Captain Symonds has for some years had the command of an important coast-guard station in Ireland, and previously held a similar appointment on the Devonshire coast; both of these posts brought him into close contact with the fishermen of these localities respectively, and, in the case of the Irish station, induced him to turn his attention to the sources of revenue possessed by Ireland in her coast-waters. We learn from his pamphlet, that in 1854 a company was started, under the name of the "London and West of Ireland Fishing Company," for the purpose of working some of these aqueous mines of wealth, by placing the means of pursuit and capture which the fishermen already possess in an effective condition, by affording him fair remuneration for his labour, and constant and regular employment. To show what the operations of such a company should be, and what results might reasonably be expected from its judicious working, is the substance of Captain Symonds' "Observations." There is little doubt, from what we ourselves know of Ireland, its coasts, rivers, and tributaries, that there is in its waters a wide field—we are talking about Ireland, and may therefore be pardoned the Hibernicism—for commercial enterprise, and one that would amply repay the capitalist who enters upon it.

**UMBRELLAS, AND THEIR HISTORY.** By W. SANGSTER. With Illustrations by BENNET. Published by EFFINGHAM WILSON, London.

When old Jonas Hanway, of pious and charitable memory, ventured, about three quarters of a century ago, through the streets of London with an open umbrella to protect his three-cornered hat and peruke from the rain, he became the gazing-stock of his fellow pedestrians; now, a sensible man would as little think of leaving home for a walk without this appendage as without his hat, supposing the weather rendered such a precaution necessary. Niebuhr tells us that in a country he visited in the southern part of Africa, no one is allowed to use an umbrella who is not of the royal family. Mr. Sangster has, we believe, a sort of monopoly in the manufacture of these useful articles, and now writes a little book, tracing back their history almost to the period of the universal Deluge, and adding to his facts not a little, we presume, of his own fictions in the way of anecdotes concerning the umbrellas, parachutes, parasols, &c., of modern times. But as matters of fact, and as showing how large a trade is carried on in London alone in these articles, he informs us that the annual estimated value of parasols and umbrellas manufactured in the metropolis amounts at the present time to *half a million* of money, besides large quantities made in Manchester, Birmingham, and elsewhere. Mr. Bennet's illustrations are clever comicalities.

**WATER-COLOUR WITHOUT A MASTER.** By T. HATTON. Published by REEVES & SONS, London.

Art can never be taught, practically, by books; this is our oft-repeated opinion; but the written experience of others may often lend a helping hand in the work of self-tuition, especially if the learner is gifted with such powers of perception as enable him to see and understand the lessons which are presented him without any further aid; this gift is, however, rare. But books are frequently the only media of instruction available, and therefore the more simple the rules and examples given in them, the more likely they are to be of general utility. As Mr. Hatton's work pretends not to aim at anything beyond elementary instruction in the use of the proper colours for landscape painting, it will be found a useful guide in the absence of any other.



## THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1855.

A DREAM  
OF THE CRYSTAL PALACE.

I HAD spent the day at Sydenham. I had wandered among the stores of Art within its crystal halls; had gazed at the regal lily; had listened to poor Queen Hortense's air of "Partant pour la Syrie;" poor, because it was not granted to her to see her son in his imperial chair; had viewed the bounding fountains on the terraces, like white marabout feathers, with their attendant rainbows waving their tricolors in the breeze. I had seen all this, and much more; and home returning to my little bachelor's nook near the great town, my tiny seclusion hid in trees, the images I had seen followed me like attendant spirits, and did not quit me even when my head was laid on my pillow, in the sleep that my day's wanderings had well earned.

Whether it was through the gate of ivory or of horn that they floated the reader will best judge. The elements of thought continued akin to those of the day, but a turn in its kaleidoscope changed the scene. Methought I was again "en route," to the Crystal Palace; but this time, strange to say, it was by water. I was on the ample deck of a beautiful vessel, passing rapidly up the Thames, with a numerous freight of gay holiday-makers, young and old of all classes, but assimilated by the like tone of enjoyment and gaiety that escape from town and rapid movement without exertion, especially over water, ever lends in fine weather. As for myself, I was in a pleasant maze; my senses were fully occupied in contemplation of the scene around me, as we passed bridge after bridge, and as feature after feature of the banks glided by us. Truly, I fancied I had never seen the ancient city in such holiday attire, nor Old Father Thames so "riant!" "Surely," I said to myself, "I have never been on an excursion more promising." Something of this, I suppose, escaped my lips, for a continuation was uttered by my side. "Nor one more cheap?" said a voice, which, on turning, I found proceeded from a matter-of-fact but good-tempered looking, stout elderly gentleman, who, ensconced in a comfortable seat close to where I was standing, was resting both his hands on his stick, with the air of a contented looker on the world's ways.

On this, I gave my face an assenting expression, although for the life of me I could not recollect what I paid to come on board, or for the going, return, and entrance-to-the-Palace-ticket which I had in my pocket. Feeling rather ashamed of this, I listened for the chance of acquiring by a side-wind this information from my neighbour. I was not, however, to be precisely gratified. "It is, indeed, a great fact," he continued, "for a trifle like" (and here he named a sum in the soon-to-be decimal coinage, of which I did not know the value, although I fancy it to be something less than a franc), "and a great privilege to be thus able to take two excursions by water, and spend the day in some of the

loveliest scenes to be met with on the bank of any river. And yet, sir, the sum is reasonable, that is, it is not too cheap, nor too dear, for it fully enables the Crystal Palace to be what it originally promised to be, a realised scheme for the recreation, and amusement, and health, and instruction of the *People*, especially of that portion residing in and about this great city. And this is all because the directors enlisted good Old Father Thames into their service. He helped them vastly in the first instance in the conveyance of the materials of the Palace, and now it is opened, does not cease his assistance, inasmuch as he takes far the larger portion of the transit of visitors upon his own shoulders as his part of the business, as well as the supply of the fountains, and other attractive features of the Palace grounds, as we shall see, sir, all in good time. It was from the due consideration of all these river facilities, and the economy and cheapness of access therefrom arising, that the early idea of having the Crystal Palace on the heights of Sydenham was abandoned; for that," he continued, "would have entailed a good many miles by rail, which must have cost money, and have raised the price of transit and entrance beyond what the workman could have easily spared. But water-carriage is a mere trifle in expense compared to rail, whether for an inanimate or animate freight. Here in the river was a broad thoroughfare, a "permanent way," open to all; no land to buy, no rails to lay down; and so broad it can never be blocked up; nor will it wear out; and which bears on its bosom, passing and repassing at the same time, as easily a hundred of these beautiful boats as one. Besides, for a holiday scheme, the river passage possesses a great advantage over any other, addressing itself as strongly to the feelings as to the pocket. For, sir, when one steps into a railway-carriage, one feels—at least I do—that I am going on business, not pleasure. There is an essentially business-like air about the concomitants of a train that has no smack of holiday about it, nor is it altogether pleasant, and one is apt to look upon one's passage in one as a necessary evil, glossed over by the expedition it affords; but it is quite a different affair as regards a river expedition, which has something intrinsically 'gala' about it. Directly I set my foot on the planks of a river boat"—and here my sedate neighbour raised up his right foot, and set it down firmly again with a little bit of a stamp;—"as soon as I set my foot on board such a boat as this, I feel I am on a holiday, that is, not only bound for one, but actually commencing my enjoyment of it. But you had better," he exclaimed, "take this vacant seat," indicating one by his side; "for though the company's arrangements prevent their boats being crowded, still some seats are better than others; and I always take care to take a good place, if it be only," he added, "that I may have the pleasure of giving it up to another.

The observation was quite true that we were not overcrowded, although there was so large a freight of human beings on board; for the Crystal Palace boat in which we were embarked was a floating palace in itself. It was very long, very wide, and very shallow, and the deck near the water and quite "flush," according to my new friend's vocabulary, that is, flat and even from stem to stern, and from side to side, except where the concealed engines were placed, for steam, or some motive power of a similar nature was the agent of our passage. There was, however, no smoke, the company having set a good example in this as in other respects. A vast and light awning was spread above the whole surface of the deck from end to end, supported along the sides and at various points by light and elegant pillars, thus providing for sun and rain, and affording one simple and beautiful promenade. The pillars and other parts of the deck were profusely decorated with flowers, and as we glided over the waters but a slight stretch of fancy would have pictured us as in one of the poet-sung "floating gardens of Cashmere."

I may remark here that imagination, in the course of our short voyage, continued very busy with the forms of the various other decorated

vessels on which, like ourselves, so many were journeying toward the Palace, each bearing at her stern, like a waving rainbow, the Crystal Palace flag. Some appeared similar to our own, with an ample deck and awning, while others had two tiers of deck, and one was actually roofed with glass, although the sides were open, and flowers and plants were blossoming, pendant from beneath its crystal ceiling. Various orders of architecture seemed to flourish in these moving palaces—here a Grecian colonnade, there a series of Gothic aisles, were afloat—here a Pompeian house, there a Moresque or Saracenic hall, skimmed the flood. Meanwhile the utmost simplicity of adaptation characterised the introduction of these various styles into these buoyant and fleet structures. As I was pondering on these, suddenly an uncomfortable idea struck me. These broad and ample structures are very charming, but how are they to get through Chelsea and Putney bridges?—that is, if we are going above these, for I was in a happy state of ignorance as to our final destination.

I was just about to express this to my neighbour when, as if he had anticipated my thought, he exclaimed, "Among the advantages of placing the Crystal Palace on the banks of the Thames is the reform that it has been the cause of in some of the bridges. It has been a public benefit in this respect in relieving the Thames from these crazy old watchmen, and replacing them by those that clear the way much better." This, I confess, was something new to me. However, I kept my counsel, remarking at the same time that the Thames seemed clearer than its wont. "Yes," he replied, "and in that respect also the Crystal Palace has done some collateral good, as well as in deepening certain parts of the river, and removing the shallows,—that is, not directly, except by subscriptions to that end, but by keeping public attention directed to the subject. I suppose the company thought that a Crystal Palace should have a free and even crystal path to it! and I trust this question will now never rest till the waves of the old Thames are clear enough to let the salmon up again, as was the case in my early days!"

"Ah!" exclaimed I, with a sudden fraternity of feeling, "and you too are a fisherman!" The thought of the "gentle sport," I suppose, put me off enquiring what had been the precise means used in the purification of the dear old river, while he continued,—"Yes, sir, with float or fly, and have been from a boy, and I love to turn the tables on the tyrant pike: and this following has made me a great student of this river. No wonder the ancients personified their beloved streams, and made demigods of them; for my part, I look on the ancient and quiet Thames as an old and tried friend, and I may say I know him from Oxford to the Nore, in all his bendings, and pools, and reaches, not only in his early course among the chub, and the dace, and the trout, but also when he spreads his shoulders to the burthen of Britain's mighty commerce from London to the sea."

"When a great and lasting success," he continued after a pause, "is achieved, it will commonly be found to be the execution of an idea theoretically as well as practically correct, and it was sound Poetry as well as sound Sense to associate the temple of England's instruction and healthful recreation with the most exquisite, characteristic, and peculiar of England's landscape features. The other beauties of these isles, charming and varied as they are (for really the British isles afford a sample of almost every kind of scenery) are somewhat overcrowded, in scale, at least, by those of other countries—our hills and mountains and wide-spread views by those which they present, as our west coast of Scotland and the lakes and heights of Cumberland and Killarney by the Tyrol and Geneva or the Lago Maggiore. But the Thames is *per se*—it has no rival in its own way, and reigns alone in its own province of beauty. It is peculiar in its deep quiet strength and contented repose, and apart from its course past the greatest and most varied city in the world, and bearing on its waves the largest mercantile navy that exists, its upper course presents a series of charms specially home-like and dear to the lover of the beau-



tiful in English landscape. Its rich meadows dotted with lowing cattle sleek and well-fed—its luxuriant woods, clothing the hill-sides, spangled with honeysuckle, dog-roses, and wild clematis, with the white chalk cliffs cropping out here and there, and giving intensity to the verdure around—its picturesque and clustered hamlets—its quiet country seats, with the grass shaven down to the water's edge—its flower-fringed banks, blooming with forget-me-nots, and green with cresses—its quiet reaches, and deep, wide, clear pools, with their swans and water-lilies. I could go on for ever, sir, about the dear old Thames, but I will spare you—and only add, that, in my belief, the banks of the Thames present almost continuously in its whole course, from its source to the sea, scenes nowhere to be equalled in their way, and to which England may point with pride as being peculiarly her own. And all this is what makes the association of this Crystal Palace, also so peculiarly England's own, with the dear old Thames so true in principle, and so satisfactory theoretically as well as practically."

He now paused: I had at first fancied our voyage might not extend farther than Battersea park, as I had some time ago heard mention of this as a possible site, but we had long passed this beneath the new Chelsea bridge, but when my new acquaintance spoke so rapturously of the charms of the early course of the monarch stream, I began to have a very vague notion indeed of how far we were going! On expressing this, his rejoinder was patronisingly, "do not cause me to weaken an agreeable surprise."

As there is a romantic, dreamy pleasure in being carried pleasantly and without exertion, you know not exactly whither, I resigned myself to gaze dreamily about on either gliding bank, and reverie about the people that lived in the pretty houses there, and about river-life in general, and whether a person might not be very happy as a barge-man, ever passing up and down the river in his floating house, with his family, if he would but eschew strong beer and language! till I was diverted from my inner fancies by a swell of music from a vessel ahead of us, from which the notes were wafted over the water with peculiar sweetness.

As we approached, it changed the burden of its song, and struck up gay and cheerful tones of welcome—and during the time it accompanied us—which was for a distance of something more than a mile, a succession of well-selected and admirably executed pieces, varied and continued the pleasant first impression of agreeable surprise. This music boat was also a belonging to the Crystal Palace, and was in itself a very pretty object—a floating orchestra or temple of music, fitted up in the most efficient and convenient, as well as beautiful manner. This was one of several that await and greet, at different parts of the river, the passage of the transit boats to the palace. This appeared to me a well thought arrangement.

In the course of our voyage this feature of it, as agreeable as it was unexpected, was repeated by another vessel of the same nature, which, in like manner, becoming our companion for a while, flung on the air, in vocal chorus, a special welcome to us to the people's palace. In this case, however, its strains, as they faded away in the distance as the floating orchestra dropped gradually astern, were caught up, as it were, and continued and swelled out into a louder compass in the opposite direction.

We were now nearing the Crystal Palace itself and the notes we now heard, and which were brought down in fuller swell by each succeeding pressure of the river breeze, were wafted to us from her own terraces. These expanding tones of welcome and rejoicing prefaced well the glittering view of the "Palace of the People" itself, which now, in rounding a grove-crowned angle of the stream, came gradually on the view, minaret after minaret glancing and glittering in the clear sunlight and rising in varied forms over the long extent of the building, which is crowned in the centre by a vast and exquisitely-proportioned dome, towering far and wide over the surrounding country, and looking down like a superior presence over the

decorated beauties of its own especial domain, terraced down to its banks, and enriched by every form of art that could enhance those of nature.

These, however, as yet we could not see in detail, though each moment brought us nearer to them on the glittering surface of the stream, which was here spread out, partly naturally and partly by the hand of man, into a wider expanse. In direct front, indeed, of the palace, the river had been widened out to the proportions of a lake, and, in a vast semicircular bay, sweeping towards it into the grounds, and lined with steps and terraces, gave access to the gardens and front approach of the palace. Nothing could be more varied than the gay scene of which this bay, as we approached, seemed the centre, within whose ample area was assembled every variety of light boat, pleasing to the eye or instructive to the curious in naval architecture, from the Indian bark canoe, the outrigger boat of the Ladrones, or Turkish caique, to our own light Esquimaux-like 'wager-boat, with all the varied family of skiffs and wherries that diversify our own waters.

A charming effect was presented by this fleet in miniature, combined with the river, the palace, and people, and the trees, and the flowers, and the swelling music, and the bright day, and blue sky and fleecy clouds doubled in the water. As we gradually ascended the stream in front of them, for the vessel had now slackened her speed, they seemed to draw themselves out gracefully *in extenso*. Thus the whole vast length of the palace expanded itself to our view in growing dignity, with all its varied concomitants of luxurious gardens, terraces, temples, statues, flowers, fountains, and, above all, its groups of happy health-getting and contented visitors, that occupied the space between the building and the bay, in whose bosom no small portion of the forms and colours presented by these objects were reflected.

"Perhaps in no point of view," said my acquaintance, who had for some time been mute, silenced like myself by the scene of interest before us, "are the glories of this place contemplated to more advantage than here, and the more to favour this, you perceive that our vessel has approached the further side of the river, and is but gently keeping its upward course on this bank. This is the regulated route of the palace boats, and we shall thus pass the whole front of the palace, to the upper part of the grounds, before we prepare to land."

Our gaze was well rewarded as we thus glided slowly past the vast and glittering frontage, till we arrived at the upper part of the palace grounds, when our vessel abruptly crossed the river, beneath a light bridge spanning the stream in one arch, connecting the palace grounds on either side, and entered at once a flower and leaf-fringed canal, shooting out from the side of the river, and gradually inclining down again in the direction of the palace. "This branch," remarked my friend, "passes completely at the rear of the main building, and joins the Thames again below the gardens, thus transforming the site of the palace, and the more decorated portion of the grounds, into an island. It conducts us, however, at once to the palace, and will land us beneath its roof."

In accordance with these words we shortly came in sight of and entered a wide crystal portico stretching across the canal, which, at the rear of the great dome, the palace throws out as an entrance to receive its river visitors, protecting an ample basin, within which the arrived and departing boats deposit or receive their living freight. This has the air of a frank and cordial reception into the palace, and I agreed with my companion, that our course from London hither had been a succession of agreeable surprises.

Landing amid a grove of orange and citron trees, which grace the entrance halls, a few steps forward introduced us at once beneath the great dome, raising itself in air 300 feet. "It was good judgment, in my idea," exclaimed my companion, "in the directors to concentrate their efforts for altitude on this one feature. The eye is not led off or accustomed to any

emulative height in the other parts of the building, and they thus have kept their miracle intact and undisturbed, for the minarets, though lofty, are dwarfs to this."

After allowing me for some time to gaze upward into the vast airy firm, whose height I could scarcely realise, so far did it seem to recede into the blue sky, he added, "Having seen this from beneath, from without and within, let us now ascend it, and avail ourselves of its third charm, the prospect it affords from above. There is a road all round it to the top, although it is a considerable hill walk up you will have no exertion in returning!" He appeared to chuckle at his superior knowledge, and acknowledging that I was much more benefited by his guidance than he could be by the homage of my acquiescence, I readily followed.

The ascent is a spiral one, without steps, but very gradual, and wide enough for a pair of carriages to pass, although it is not put to that use. Starting from beneath the dome, we soon emerged above the roof of the general building into the open air, my new friend keeping up his running accompaniment of observation. "Whenever I go to a new place," he said, "a country town for instance, one of the first things I do is to get to the highest attainable spot about it, very usually a steeple, where, besides the pleasure of a new and extensive view, I gain at once an introduction to the environs, in the form of a natural map, to give me my whereabouts, and guide me in my perambulations below—and as you have not been here before, perhaps this procedure may be useful to you."

After marvelling at the vast extent of roof here presented to the view, with the varied domes, and campaniles, and minarets breaking its surface, we again proceeded upwards, stopping occasionally, however, in our spiral upward course as the prospect expanded on the view, and as new points struck us in winding round the dome, till we arrived at the summit, beneath the great crowning statue of "Civilisation," which with an open book in one hand holds out an electric light in the other.

Here were ample circles of seats, from which a wide and commanding view of the rich vales of England was obtained, the Thames running east and west through it like a silver thread, away into the distance. From this elevation my cicerone thus explained the view. "The river divides nearly equally the palace grounds: on one side is situated the palace and its immediate gardens, terraces, &c., islanded by the canal of access and return which Father Thames throws like a loving arm round his own 'Isola Bella,' thus leaving a broad skirt on the outside of the canal, which is kept, however, chiefly as a wood. On this side the river, within the building and the island, recourse has been had to every charm and device of art that can illustrate and enhance nature. On the other hand, on the opposite side, which is as you may see attained hence, not only by the many boats which you see flitting across the river, but by the light and pillared bridge at the upper end of the garden, everything has been kept in the most natural and simple rustic state consonant with dry walks, and the accommodation of many visitors. The grounds there are of considerable extent, and all is quiet, peaceful, and rural, so that when fatigued with human poetry and invention, the visitor may repose his wearied spirit amid Nature's simple beauty."

I here inquired, having observed a spire in the distance directly before us, apparently in the grounds of which he was speaking, "Is not that village spire I see directly in front of us across the river, within the precincts of the palace?"

"A scheme like this," he replied, "would have been incomplete indeed, without due homage to the Supreme and all Good and all Wise Intelligence. The palace of the Thames and the people has its church of heavenly as well as its temple of human instruction; and amid the quiet mead there far away from these vanities, the church bell calls to praise and prayer. The spire you see is diminished by distance and stands in a valley behind trees, but the building of which it forms a part is almost a cathedral in size, although the character of a village church, that most simple and touching



of all places of worship, has been retained as much as possible. Around it at a short distance, are various other chapels in which holy service is performed. On certain days, however,—even here, in this portion of the grounds—only sacred music of the best kind is to be heard. But if," he added, "we are to have the opportunity of extending our walk on that bank, we must not linger long here."

I was now reminded of what my companion had said on ascending, "that we should have little fatigue in retracing our steps," for a double rail some seven or eight feet above the way we had ascended, but most firmly supported, formed a path for a large car which waited but our addition to complete its number of occupants. By this we descended as down the "Russian mountains," rapidly but pleasantly round and round the outside of the dome, catching in our course renewed glimpses of what we had seen in our ascent, then diving within the building, and landing quietly and gently at last beneath the dome near the point from which we had set out.

In commencing a short survey of the interior of the building, my companion called my attention to how largely its actual cubic content were as he said "utilised." This was facilitated by its general lowness, and there being no galleries within the building, except in the dome, centre transept, and wings, the connection between these existing by the gallery all round the building outside, supported by a colonnade, which at the same time affords a covered walk or verandah beneath. The floor space beneath the dome (in which is a centre fountain), the Transepts, the Portico, and the centre of the Grand Avenue, is kept as one vast Promenade, and decorated with the choicest works of nature and Art. Other portions of the building are set apart for other more special collections of painting, sculpture, and architecture, and for various departments of living nature and of science. One of these sections, protected by double glass, and which is especially interesting, is alive with the most beautiful, and in many cases the rarest and tenderest tropical birds—an immense aviary, in fact, in which they are born and live among their native trees and flowers. Even the cold regions also are represented within the walls of the palace, being in close neighbourhood to the ice-house, which affords to the visitors an unlimited supply of this summer luxury. Other rooms are fitted up for departments of special instruction, in which lectures are given on science and subjects of interest of the day.

Another most extensive portion of the covered space affords room for the marvels of manufacture, and the operations of active trade.

"As regarded the regulation of this last department," said my companion, "there existed great doubts at first among the directors. Their first idea was to confine the arrangement of these bazaars by the most stringent rules, so as to preserve an uniform appearance in the whole area: but great obstacles arose in this respect, and feeling that this was a scheme especially for the people, in which one of its chief interests (Commerce) ought to have free play, and perceiving the possibility that, with all their care, this cherished uniformity might not be effected by the means they proposed, they went round, as the sailors say, on the opposite tack wholly, and decided to give full leave to each individual to set out his own department, and his own property to the best advantage, according to his own ideas; and the variety thence arising has become one of the amusements of the place. It challenges no criticism as to uniformity, yet it almost achieves it by its very extreme of the opposite quality. And moreover every one is pleased, which is a great point.

On passing out at the centre transept to the view of the river front of the palace, which is Italian in the symmetry of its plan and the variety of its decoration, I was at once struck by the wealth of water presented to the view, which is indeed the life, the *eye* of landscape, without which the most beautiful scenes have somewhat dead and blind in their aspect. The Thames indeed here lent his aid "with a will." Besides its own expanse, and that of the beautiful palace bay and the long decorated basin spanned by graceful bridges, and running along the whole

front of the palace, seeming to hold a mirror up to it, and double its beauties; numerous other surfaces of limpid water, either limpid and unruffled, and reflecting the blue sky, and tenanted by fish of many colours, or wakened into life by fountains and cascades, refreshed the sight, and seemed to combine the whole scene together—the garden with the Thames, and that again with the glistening surface of the palace itself.

Ample walks presented themselves in all directions to the steps of the people; but no route seemed so much in favour with the people as that which, passing along the banks of the Thames itself, skirted the bay along its terraces, statued with the effigies of the great and good, and the varied streams that feed the Thames, and then, leading by the upward bank, passed over the many-pillared bridge, whence, returning along the willow shades of the opposite shore, it offered a passage at the lower end of the grounds, by many boats, again to the Palace Island.

Next to the Thames itself few features of the place seemed to please the good people more than the fountains, which abounded with many various appropriate fancies set forth in sculpture and skilful arrangements of water. I did not see two alike, and seldom were simple jets allowed to appear without being storied and illustrated in some graceful way by art. Apropos of these fountains, my companion observed that their low constant murmuring play, which is only naturally fed from a higher source without mechanical effort being employed, was to his taste "far more refreshing and soothing than 'geysers' of water that give an idea of a convulsion of nature—However," he added, "a *tour de force* now and then is very well, especially to please the many—and the directors have ample powers in this way here by means of a high reservoir in the woods, with the addition, I believe, of hydraulic pressure. By this means they can throw a jet in the centre of the front basin to the height of 300 feet or more, or within the building nearly as high if there be too much wind outside, which, however, there seldom is here, as the situation is protected. But these displays they keep for fêtes and great days, and the general effect of the gardens by no means depends on them."

"You see," he added, "in all these arrangements the directors acted under the impression that they had a great duty to perform to the public, to the subscribers, and to themselves. They commenced by choosing a site theoretically and practically good, connected with the highest associations of town and country that our island can afford, and they have regulated from the first the affair as economically as such a great and novel effort would allow." "The Thames," he continued, "which brought the materials of the palace and its decorations, now brings its visitors. The directors have closely allied the highest kind of instruction to recreation, refinement, and to commerce. They have laid their scheme out for the quiet and thoughtful, as well as the mere holiday-maker, and they have done all this with shrewd economy and forethought, wasting no cubic space in the palace, nor area in the garden. This site is, moreover, very easy and quick of access by water as well as by road and rail, and a working man can come here in summer without spoiling his whole day. Moreover, it is to the west of London; and mind you, sir, West End people do not like to go east, but East End people like very much to go west! The feeling that prompts this may be a weakness, but it is none the less for that an influential fact."

Thus saying he paused as we were descending to the next terrace to contemplate more closely the objects we had seen in the distance, and I took the opportunity of putting a question which had been on my lips for some time. "I am aware," I prefaced, "that we cannot be many miles away from Hammersmith, but would you add to the information you have already given me, by enlightening me as to our precise locality?"

He turned to answer me, and I leant forward to catch his words. I seemed however to trip on the steps, and in the effort to avoid a fancied fall, I woke, and instead of my matter-of-fact

friend and the People's Palace, I saw but a great bluebottle fly buzzing up and down my window pane!

My incomplete vision, however, on waking thoughts, appeared to possess some germs of not altogether nonsense: and so after breakfast I took pen in hand, and now send you the tangled thread my fancy wove last night.

EPSILON.

## CURIOSITIES OF THE BERNAL SALE.

OUR "curiosities" will in this instance not comprise notices of the varieties offered at this remarkable sale for the gratification of *virtuosi*; we shall, in fact, consider the *virtuosi* themselves as the "curiosities," and the infatuation so skilfully excited among them by the dealers, as the greatest curiosity of all. They applauded their eagerness in the arena, and fomented it, much as the dog-fanciers excite their animals, by occasionally biting their tails to make them wrangle more briskly. A very good, but not very astounding collection of antiquities, has consequently realised an enormous price, and a sum that in the outset was named, and treated as an absurdity, has been exceeded now that the auctioneer has finished his labours. From twenty to five-and-twenty thousand pounds was believed to have been spent by Mr. Bernal in quietly filling his house with the varied collections thus brought to the hammer; and moderate men fancied that twice that sum, or about fifty thousand pounds, might be the total of the sale. Some, however, spoke of more, and got as far as fifty; while one bold speaker absolutely declared he had hopes of seeing it realise sixty; but he was pitied rather than listened to, as an enthusiast wanting in that coolness which should characterise the trade. He was, however, the cleverest of all, and the one who hit the mark nearest; but he had not shot far enough, for the sale actually realised the astounding sum of 62,690*l.* 18*s.* 2*d.* We say "astounding sum," because we feel sure no one could have calculated on it who looked over the collection before the sale, and who reasonably valued things at a fair market price; such as Mr. Bernal would have himself submitted to, and such only as he would have bought at. At the early part of this year we noted the means by which the excitement had been fostered and created. It will be curious here to note a few of the lots thus "sold" (along with their buyers) at what may be considered the great sale of the year.

When we talk of China, we feel prepared for a little folly, for, from the day of the first introduction to Europe of the porcelains of China and Japan, there has been a *furor* on that point. Ladies naturally doted upon it, and, in the days of Anne, bracketed and shelved every room of a house, so that they might line their walls therewith. Hogarth, in his print of "Taste in High Life," has immortalised the childish glee of the full-grown babies who dote over cups and saucers; but what would the stern old English painter have said had he seen or heard of eighty pounds given for one of the fragile receptacles for the liquid infusion. But as every beauty has her day, and must then sink neglected, so Dresden and Sèvres has clashed with the East, and "cracked" the reputation of its brittle ware. Prices almost boundless have been obtained for the famed productions of France; the climax being reached by the Marquis of Hertford, who gave for a pair of vases the enormous sum of 1942*l.* 10*s.*; and here our "curiosities" begin, for Mr. Bernal had bought them for a couple of hundred pounds, though they have realised what would be considered as a handsome fortune for a small proprietor in the land of their fabrication. Not only did our overwealthy aristocracy thus disport themselves with their purses, our Government officials did the same, and Marlborough House rejoiced in the purchase of a soup-basin at the outlay of 125*l.*, and several cups and saucers at equally "reasonable" figures! We understand that some of the noble buyers have,



in the coolness of reflection repented of their bargains, but "the nation" is of course too great to groan over its mis-spent cash, although its income-tax be doubled.

The profits realised on some of the objects in this really wonderful sale can be only comprehended by a few facts. We shall quote two "curiosities" of the kind. A pair of small brass candlesticks, 5½ inches in height, covered with floral ornament in very coarse enamel, but having the magic inscription beneath, "Sir Thomas More, Knight, 1552," fetched 221 guineas! They were originally found behind the wainscoting of an old house in Chelsea, sold to a dealer for 8*l.*, and by him to Mr. Bernal for 25*l.* They were unsightly in form, and beneath criticism in decoration; nay, there were some among the connoisseurs who boldly declared them Flemish works of the latter end of the seventeenth century in spite of the magic inscription. They were very properly rebuked for such wickedness, yet they were men of good repute, and we fear still indulge in heresy—unconvinced even by the success attending lot 1300, which fetched 10 guineas, though composed of two articles of different ages, rudely soldered together, and which on inspection of the woodcut devoted to it in the catalogue, might assure a tyro was a "suspicious lot."

The grand *coup* among the antiquities was, however, the battle for the Lothair crystal, between the British Museum and Lord Londesborough; the former being victorious at the cost of 267*l.* The whole history of this relic is curious; it is a simple circular piece of crystal, measuring 4½ inches in diameter, rudely broken across the middle, and set in a copper frame. Its surface is incised with the history of Susannah, and the central inscription assures us that it was made by order of Lothair of France, in the tenth century; it was preserved in the Abbey of Vitor, on the Meuse, until the Revolution came, when it was cast forth, and ultimately came in a fractured condition to the hands of Bartelemy, the dealer, of Brussels, who parted with the unsightly antique for ten francs; the purchaser being Pratt, of Bond Street. Mr. Bernal happened to be idling in his shop when the case containing it arrived and was unpacked, and at once saw its antiquity and curiosity, and as quickly wished to be its owner. Its price was demanded, but on the spur of the moment the dealer scarcely knew what to say, having had no time to study his purchase; but, Mr. Bernal pressing the demand, he very honestly told him the price he had given, and also that he meant to get a good profit on the transaction. The francs were accordingly turned into guineas, and the transformation secured the prize to the collector. M. Didron, of Paris, the well-known archaeologist and author, in vain offered Mr. Bernal 100 guineas for his bargain, thus again multiplying the purchase money tenfold; the wisdom with which he held on, is proved by the ultimate result; though we believe M. Didron's offer to have been its fair value.

The majolica dish representing a porcelain-painter at work, which was sold scarcely seven years ago at the Stowe sale for 4*l.*, and bought by Mr. Bernal for 5*l.*, now fetched 120*l.* It would be imagined that at so famous a sale as Stowe, its fair value would be obtained, but not so think our officials; for it is bought for Marlborough House. We admit its interest, but believe its outside value to be 30*l.* We, however, do not wish to be otherwise than grateful whenever our Chancellor of the Exchequer will graciously allow anything for the purchase of works of art; but as so little is generally granted, like others we wish to get as much as we can for the money. It does not become the poor to dabble with the luxuries of the rich, and we are very poor indeed in all our public grants, and miserably mean in everything but governmental waste.

A piece of Palissy ware, bought originally in Paris for twelve francs, was secured at this sale by Baron Rothschild for 162*l.* It had been broken, but was mended; it had the characteristic lizards and reptiles over its surface, by which the ware is popularly known; but we remember a specimen of much finer kind many years in a window at Bruges, the price asked being about

40*l.* English, which was considered too preposterous by everybody; indeed, it was believed to have been put there as a bait to draw attention to the house and its minor antiques, and the price fixed to ensure this "great gun" a resting-place in the window for ever.

When we find pottery fetching the monstrous prices realised at this sale, German jugs which, a few years ago, curiosity dealers did not care to have at all in their shops, selling for several pounds each, and in one instance reaching over 40*l.*; when we see, also, a pair of plates realising 20*l.*, the same having been sold, twelve in a lot, at Strawberry Hill, at the rate of 3*l.* 10*s.* a lot: when old keys fetch 10*l.*, and spoons "follow suit," we should be lost in amazement, did we not know how cleverly many dealers had baited the trap, and how ingeniously they had excited the dormant energies of the wealthy collectors. There was no risk on their parts in consequence, the "commission" profits became a dead certainty; and "the game was made" by lashing up excitement to fever heat, and taking the result from all who would buy in haste to repent at leisure. No wonder that a floating report circulated to the effect that the auctioneers themselves feared some "rigging," and that these fancy prices might not turn out real on settling day. It was a natural but an unfounded fear, and the monied buyers have paid up; the nation has also paid something like 12,000*l.* for its share of the amusement. So far, the sellers are safe; the buyers can now look at their treasures, and reflect on what they cost the collector, and whether it would not be equally easy to visit a few dealers as he did, instead of fighting over an auctioneer's table to the delectation and profit of commission agents.

#### THE SHEFFIELD SCHOOL OF DESIGN.

THE annual meeting of this School was held in the large saloon of the Music Hall on the 3rd ult., the Right Hon. John Parker in the chair. It is to be regretted that the attendance was not so large as it has been on former occasions; though there was no falling off in the number of ladies, yet there was not such a muster of the merchants and manufacturers of the town as might have been expected, seeing that their prosperity must in a large measure depend on progress being made in such studies as are pursued at the School of Design. The Report stated that at the two last exhibitions at Gore House, 21 medals were awarded to pupils of this school; two had received prize studentships; two had been appointed pupil teachers, receiving from Government 10*l.* each annually; and three students had received prizes of 8*l.* each, to enable them to go to the Paris Exhibition. The students of the past year were—males, 240; females, 52. From the financial statement it appears that the Government grant was 520*l.*; the students' fees, 220*l.*; subscriptions, 204*l.*. The principal expenses were—rent, 80*l.*; salaries, of masters and assistant secretary, 652*l.*; attendants, 58*l.*; expenses, 128*l.* The chairman delivered a long and elaborate address, in which he dwelt on the advantages of an artistic education, earnestly recommended the study of Grecian models, spoke of the importance of provincial schools, and held that while they would be delighted to see the metropolis become a modern Athens, fostering the genius of another Phidias, still, where all contributed to her Majesty's exchequer, they had a right to expect that the provinces should not be neglected, and that the seats of eminent trade which had made this country distinguished for centuries, ought to share in the munificence of government and of parliament.—R. J. Gainsford, Esq., in moving the first resolution, delivered a speech full of sound views, clearly and eloquently expressed. In the course of his remarks, he showed that circumstances were occurring to open to his fellow-townsmen wide and magnificent prospects. If they used the opportunity as they ought, it would be of great importance to the country, but to neglect it would be attended with very different results. Referring to the prospect of an extended commercial intercourse with France, he spoke of our neighbours being noted for their taste, and for the beauty of their illustrations in every work of art and skill.

The Sheffield School of Design is under the superintendence of Mr. Young Mitchell, who spares neither time nor exertions to advance its welfare.

#### THE ROYAL PICTURES.

##### THE VILLAGE FÊTE.

D. Teniers, Painter. J. Outhwaite, Engraver.  
Size of the Picture, 2 ft. 8 in. by 4 ft.

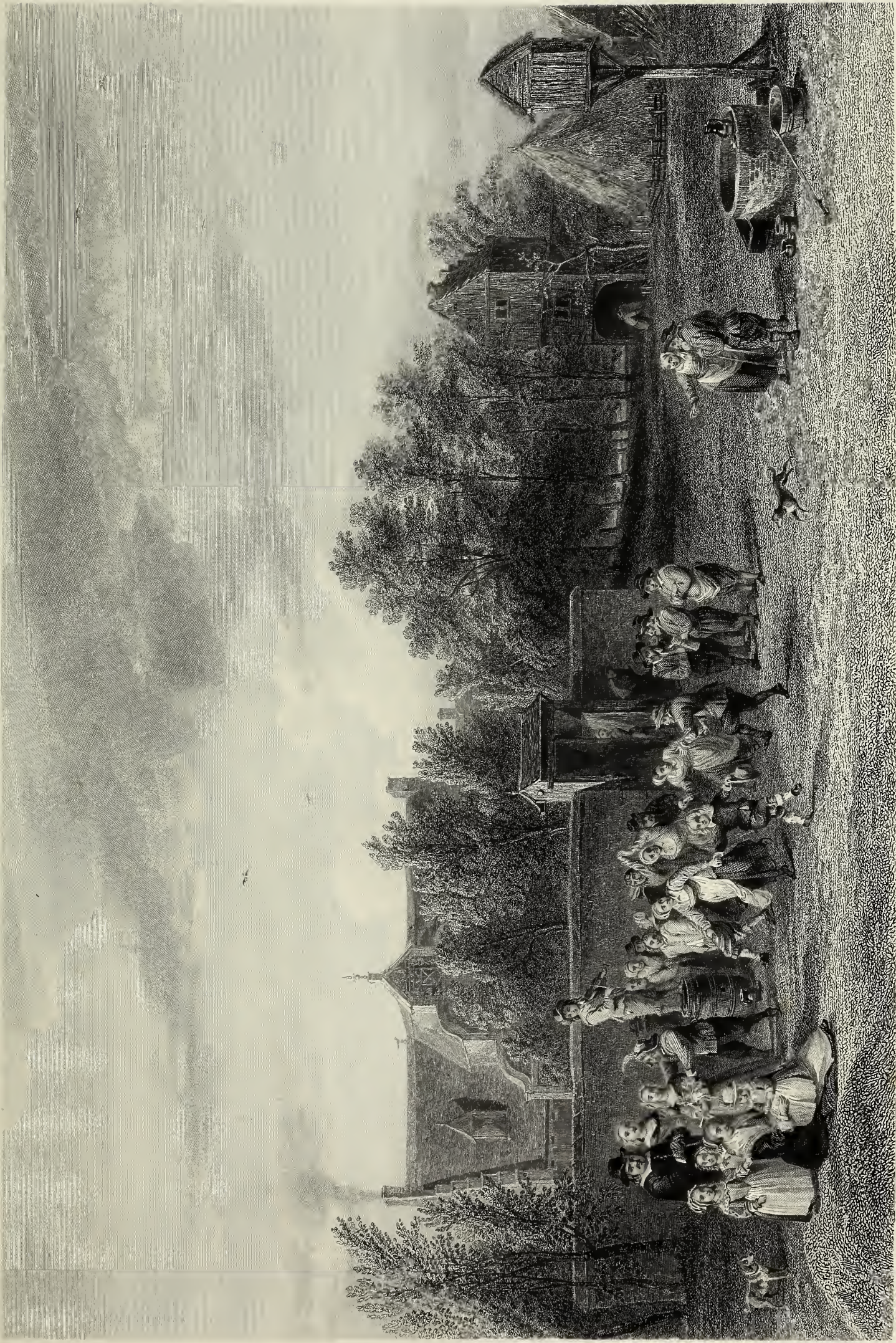
ETHER our ideas of the Dutch character are altogether wrong, or the great painters of that nation have misrepresented their countrymen. We have learned to consider them as a plodding, phlegmatic, heavy race, both in body and mind,—dull, and with as little sunshine in the soul as their broad and low meadows have of the brightness of heaven; and yet, if their artists have exhibited them aright, men and meadows are green with vitality, health, and enjoyment. Metzu, Terburg, and Mieris have showed us that the young Hollander can play the gallant with as much *esprit*, if not with so courtly a grace, as the Spaniard or Frenchman of his time; while Teniers, Ostade, Brauwer, and others have left us such records of rustic fêtes, merry-makings, and carousals, as to satisfy us that the more humble classes among the Dutch were—and doubtless still are—not very far behind their neighbours in their relish of feasting and recreation. This pleasure-loving is, we admit, not always shown in its most attractive and commendable form; but the genius of frolic—"Laughter, holding both his sides"—presides over the rites and ceremonies of a Dutch carousal, or the dance.

Of the class of painters the last referred to, David Teniers, the Younger—as he is generally designated, to distinguish him from his father, an artist of very considerable merit, but far less known—takes the first rank, as the most original and varied in his compositions, and successful in his treatment of them. He was born at Antwerp in 1610, and in early life adopted the style of painting which he had acquired from his father. In colour this style inclined to a monotonous brown, which, however, was soon exchanged for one more silvery and sparkling. Yet it was some time before he met with much encouragement, and occasionally he even had the mortification to find the works of his pupil, the younger Tilburg, preferred to his own. At length, however, the Archduke Leopold William of Austria, who was then governor of the Low Countries, having seen and admired some of his pictures, gave him a commission to paint several for his collection, appointed him director of his gallery, and entrusted him with the task of purchasing such works of the Italian and Dutch Schools as might be deemed worthy of being placed therein. Many of these pictures Teniers copied most successfully.

Of his numerous village fêtes, that in the Royal Collection which is here engraved is esteemed one of his best. It is thus described in Smith's "Catalogue," where it is marked No. 496:—"A Village Fête, near the walls of a château. Amidst the festive meeting are five couples dancing to the sound of a violin, played by a man who stands on the top of a cask. On the right" (the left of the spectator), "is a group composed of a gentleman in black (the *Seigneur du Village*) with his lady at his side, and four children, the youngest of whom is standing in its nurse's lap, who is seated on the ground; a peasant appears to be inviting his eldest daughter to follow the example of her brother, who has joined the ring; and in the left foreground" (the right of the spectator) "are a man and a woman near a well, and a pigeon-house. There are about thirty-one figures in this composition. This is a picture of superior beauty." Dr. Waagen writes thus of it:—"In this carefully painted picture, of a truly brilliant tone, Teniers, who imitated various masters with so much skill, has, in the *Seigneur* and his family, very happily approached Gonzales Coques in conception and colouring." It is strange that so fine a work should have once formed a cover to a pianoforte. Smith informs us it was sold, in 1800, from the collection of M. Geldermeeester, for 360*l.*; he now values it at 800 guineas. It is signed, and dated 1644, when the painter was in the meridian of his fame. He died at Brussels in 1694, at the advanced age of eighty-four.

The "Village Fête" is on panel; it is in the Gallery at Buckingham Palace.





J. HUTHWAITE DEL.

J. HUTHWAITE SCULPT.

THE WILLAGHBY FINEST  
FROM THE HOUSE OF THE REV. J. HUTHWAITE



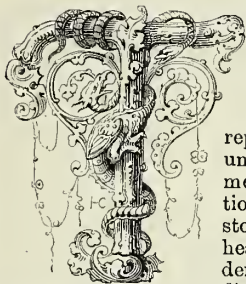




## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. X.—THOMAS WEBSTER, R.A.



HERE exists among us a class of Art which has not, so far as our own observation extends, its counterpart in any nation of Europe: it seems indigenous to the English soil, and thrives with us, though the natural gravity of the English character, as we are generally represented by foreigners, would appear to be unfavourable to its growth and healthy development. But this estimate of the national disposition is scarcely a just one; on the pure Saxon stock, heavy and solid, has been grafted the light-heartedness of the old Norman, and, to a considerable extent, the love of fun and humour which distinguishes the Celtic tribes, so that till the

cares and anxieties of business, by which as a great commercial people we are all too much influenced, choke up or turn aside into other channels the springs of merriment, we believe the Englishman to be as keenly sensible of what is ludicrous, and as much inclined to enjoy the comicalities of life, as the inhabitant of any country under the sun.

It would be difficult to designate the class of Art of which we have now to speak: it is humorous, but not of the sort of humour which Brauer, Ostade, and other painters of the Low Countries practised; this was of a low and vulgar character; nor of that which the pencils of Teniers, Hogarth, and Wilkie represented—their models were *men*: Mulready was the first to find subjects for his Art in the sports and mischievous dispositions of *boys*—a field on which Webster has since widely expatiated, and in which he stands without a rival, for the “boys” of W. Hunt, the water-colour painter, are of another description altogether.

Thomas Webster, R.A., was born on the 20th of March 1800, in Ranelagh Street, Pimlico: his father, being attached to the household of George III. took his child in its infancy to Windsor, where he remained till the death of the venerable monarch. Young Webster was educated

in the choir of the Chapel Royal, St. James's, his father being desirous of making a chorister of him, but like Hoppner, who was in the choir of the Chapel Royal, and Callcott in that of Westminster Abbey, Webster preferred the art of painting to the practice of music. We know not what the world has lost as a vocalist by the preference, but we are sure it has thereby gained an original and most excellent painter.

Whether, as a boy, Mr. Webster took more delight in “Going into School,” or in “Coming out of School;” whether he stood in awe of the Dominie’s “Frown,” and laughed at his “Joke;” whether he was one of the party of “Birdcatchers,” joined in the “Gunpowder Plot,” and was the lucky “Boy who had many Friends:” of these and other matters of like import we are in profound ignorance, and must leave our readers in the same condition; but we will venture to assert that in all the sports he has so aptly represented on his canvasses, he played his part, and from them stored his youthful mind with recollections that have answered the purpose of his after life, better than the “Commentaries” of Cæsar, if he ever read them, or the distractions of duodecimals and algebraic problems, if he ever worked them out on his oak-framed slate.

In 1820 he entered the Royal Academy as a student, and in 1825 obtained the first medal in the School of Painting. Having, in 1825, been fortunate in painting a little picture, entitled “Rebels Shooting a Prisoner,” exhibited at Suffolk Street, it at once brought him into notice, so that the difficulties which many young painters find in early life, and their consequent privations, were alike unfelt by him: these difficulties and privations are arduous and painful enough to check all except the most ardent spirits, but when once surmounted, he who has overcome regards them from his vantage-ground with unqualified satisfaction.

The first of his exhibited pictures of which we possess any record, except that just mentioned, was one sent to the Royal Academy in 1827, a portrait picture we presume, the “Children of T. Drane, Esq. :” the next year he contributed the “Gunpowder Plot” to the Academy, and in 1829 “The Prisoner,” and “A Foraging Party roused,” to the British Institution. Of these and earlier works which Mr. Webster forwarded to our public galleries, we can only give the titles; our recollection of these does not extend so far back as to justify any critical comment, and we have no materials on which we can rely to aid us in the task now undertaken. In 1830 he sent to the British Institution “The Sick Child;” in 1831 he exhibited nothing, but in 1832 there hung on the walls of the British Institution “The Card-Players,” a “Sketch of a Cottage,” “The



Engraved by,

SEE-SAW.

[J. & G. P. Nicholls.

Effects of Intemperance,” and “The Love-Letter;” and on those of the Academy, “The Smugglers.” In 1833 he had at the Academy “The Lantern,” and “A Village School.” The year 1834 was a blank; but in the next he exhibited “Late at School,”\* and “Reading the Scriptures,” at the British Institution; and “Bird-catchers,” and “The Intercepted Letter,” at the Academy, where also, in 1836, he sent a pair of subjects, “Going into School,” and “Coming out of School;” in 1837, “Returning from the Fair;” and, in 1838, “Breakfast.”

\* This is the picture, we believe, which is now in the “Vernon Collection,” and which was engraved in the *Art-Journal* under the title of “The Truant.”

All this time the artist was gradually winning his way to public favour; every class saw in his humorous compositions what could not fail to amuse, and therefore to please; for his humour, like that of all Dickens’s droll fellows, is never coarse; it never touches caricature. His characters are invariably true to nature, though in her most ludicrous aspect—nature which both old and young could understand and appreciate. If his Art is not what some call “High Art,” (a term not satisfactorily defined), it is so agreeable, and contains so much of truth, that one is always inclined to make acquaintance with it: it shows us the sunny side of nature, recalls the memories of our own boyish days, or of some scene we may have chanced to witness during the pilgrimage of a life.



At the period of which we are writing, it was a common practice with artists—especially such as had achieved a reputation—to send to the British Institution, only pictures which had been previously exhibited at the Academy, but we do not find that Mr. Webster followed this plan; he contributed to this society, in 1839, two pictures, one "The Rat-Trap," boys inspecting its contents; the other called "Anticipation," a baker's lad bringing home a pie, for which a hungry-looking boy waits anxiously at the door of his cottage home, standing, "like a greyhound in the slip," with a cloth tucked up under his chin, a spoon in his hand, his mouth half-open in "anticipation" of the savoury plateful: the boy, however, is not a glutton, he is in rude health, and exercise seems to have sharpened his hunger. There is a striking contrast to his eagerness in the quiet indifference with which the servant-girl, or, more probably, his elder sister, takes in the homely dinner. His Academy picture of this year, "Football," was considered the best he had yet painted; a group of village urchins are in the full excitement of the game, which they follow up in the most vigorous manner; of course Mr. Webster must show some "fun" among the players; consequently, a boy has received a kick, and in his agony seizes one of his companions by the hair; another boy has had his cap pressed over his eyes by some mischief-lovers; while another, who is kneeling in the foreground of the composition, rubs himself to relieve the pain occasioned by a chance blow given in the *mêlée*. The picture is full of animation, the figures are most skilfully grouped, and very carefully finished. In 1840, he exhibited at the Royal Academy

another picture, full of grotesque incident and individual character, a group of young and old absorbed by the interest which the performance of Punch is always sure to create. Here are listeners of all sorts, sizes, and degrees; some of the young portion of the audience alarmed, others wondering whether Toby will really be suspended on the gibbet, and others, more experienced in these melodramatic exhibitions, enjoying the whole affair to their heart's content. In the distance a host of boisterous urchins, just discharged from the village school, is rushing towards the show, just in time to be in at the death of some one of the actors for whom the executioner's noose is prepared. There is a touching little episode in the picture that tells us the artist has a feeling heart for the sorrowful, no less than an imagination that makes "Laughter hold both her sides:" not far from the theatrical box stand a widow and her orphan children, waiting for a waggon that approaches in the distance; the vehicle will most probably convey them for ever from the home of their past happiness; they have no merry faces wherewith to greet Punch; their hearts are desolate as their countenances are sad, and the more so because distress always weighs more heavily when it has to be borne with the sunshine of happiness all around. It may, perhaps, be asked why the painter has thus chequered his sunlight with a deep shadow; and we answer, because, as a skilful painter, he knows the contrast must greatly heighten the general effect. He sent this year a small picture, entitled "Peeping Tom," to the British Institution.

In the following year, 1841, the name of Mr. Webster appears in the



Engraved by]

THE DIRTY BOY.

[J. &amp; G. P. Nicholls.

list of Associates of the Royal Academy, an honour to which he had proved a just claim; he was elected with the now Sir Charles Barry and Mr. Redgrave. He exhibited three pictures this year, and they were three which we think he has never surpassed. Two of them, the "Smile" and the "Frown," are so well known from the engravings published by the "Art-Union of London," that it would be a waste of our time and space to enlarge upon them. The third, the "Boy and many Friends," we perfectly remember was one of the great points of attraction in the room where it hung; it represents a schoolboy who had just received a package of good things from home, and he is consequently surrounded by a group of his companions, all anxious to aid in disinterring the treasures, to lend a knife or a corkscrew, or anything else the owner of the packet and its contents might require; it is quite wonderful how the heart of a schoolboy opens under the encouraging prospect of a goodly interest for his loan. This picture was noticed in the following terms in our Journal at the time it was exhibited; we can now say neither more nor less of it than we then wrote.—"One of the best works in the collection; carefully drawn, ably coloured, and excellent as a composition; it is full of humour too, in no degree exaggerated; the expression of each member of the group is admirably true—calling forcibly to mind our school-days, and sending the heart back half a century, to the joys and fears that have never since been half so real as they were in boyhood. \* \* \* We seldom see a work of Mr. Webster's that we do not believe we could ourselves have

described to him every point and character it contains. There is a wonderful 'fitness' in all which he does; he is, moreover, a master in the comparatively minor attributes of the artist. The play of line in the composition, the minute variations in expression, the gradation from the warm to the cool light, the transparency of the shadows, and the adaptation of the background are all admirable, and indicate with what surety Mr. Webster's conceptions once formed are carried out."

There was a charming little picture by this artist, occupying the "post of honour," as the place over the fireplace is generally thought to be, in the British Institution in 1842; it was called the "Wanderer," and represented a young Italian boy with a box of white mice, which he is showing to some children at the door of their cottage. The contrast in the faces of the "Wanderer," weary and exiled, and those of the children in humbler but comfortable quarters at home, is very happily expressed—the group all sunshine and delight, the little Italian sorrowful and careworn. In the Royal Academy he had three pictures this year, the "Grandmother," an elderly dame teaching her little grandson to read, or rather attempting to teach him, for the child appears to be attending to everything but the task he has to learn. Another called the "Impenitent" represents an incorrigible urchin on whom punishment or reward would seem to be alike ineffective to bring him into something like discipline; he is for ever in trouble; and now for some high crime or misdemeanor is expatriated from the school-room, and made to do penance in a sort of kitchen where he stands, book



in hand, looking the impersonation of boyish hardihood, we had almost written "villainy"; however, a change may come o'er the spirit of his dream, ere he grows up to be a man, and he may yet prove himself a respectable member of society. The third picture "Going to School," introduces the spectator into the interior of an apartment strewn with boxes, parcels, and a profusion of items such as an indulgent mother would provide for her pet on his departure for boarding school: she has amply taken care of his bodily comforts external and internal; if the master succeeds in furnishing the head in an equal ratio the boy will turn out a clever fellow; but we fear maternal fondness will spoil him. The general composition of this picture is very skilful, and all the details are most true in drawing and colour.

Mr. Webster's single picture of the year 1843, we will venture to say, drew forth as many sighs from the spectators as his former productions had elicited smiles; it portrayed one of those touching incidents which show that the artist's harp is not always tuned to merriment, but that sometimes it hangs upon the willows: the picture is called "Sickness and Health." A young girl on whose features the death-warrant is set, is seated propped up by pillows at a cottage door; before it an Italian organ-grinder is playing his instrument to the music of which two children, younger than the poor invalid, are dancing: all the characters very ably sustain the intention of the artist, and are full of interest.

What would Mr. Webster have done for subjects for his pencil had there been no such folk in the world as incorrigible boys, idle boys, mischievous boys, funny boys, &c.? We find a group of the latter, in a picture exhibited at the British Institution in 1844, gathered round a housewife's washing tub, in which a boat of home manufacture with a paper sail is "boxing the compass" of "Contrary Winds"—the title of the work—issuing from the inflated cheeks of these juvenile *Æoli*, whose greatest delight it seems to be to effect opposing currents, so that in the mimic tornado the little craft will surely be swamped. In one of his two Academy pictures the artist stepped aside from his usual course to pay a tribute of filial affection to his aged parents by painting their portraits to commemorate the fiftieth anniversary of their marriage: the aged couple are seated side by side; the picture, a small one, is a gem of its class. The other is called the "Pedlar;" he is displaying his box of trinkets and finery to a countrywoman and her daughter: it is a work of merit—for the painter could not produce anything that is not good—but the subject is not treated to have especial interest. In the following year Mr. Webster was elected Royal Academician; his sole contribution to the exhibition was the "Dame's School"—now in the Vernon collection; a large engraving of this picture has been published by Mr. Hogarth, and a small one appeared in the *Art-Journal* not very long ago, so as to render further comment unnecessary.

"Please remember the grotto,  
Only once a-year,"

was the motto appended to one of his pictures exhibited in 1846: a

semicircle of children of both sexes with outstretched hands, and in each an oyster-shell, are soliciting the donations of the passers-by. The expression of these grotto mendicants is most amusing because most natural, their importunity is irresistible; the eldest boy is a bold beggar, he has been a grotto-builder many years, and has acquired confidence by success and experience; his application is of the Jack Sheppard kind,—he is a highwayman who bids you "stand and deliver;" the youngest looking of the party is a little girl, by no means mistress of the business in which she is engaged; she holds out her shell timidly, and hangs down her head as if half ashamed of the act of begging. All the characters in this admirably painted picture are the result of close study, and an intimate knowledge of the "order" to which they belong. Under the title of "Good-night," the artist exhibited also a subject representing the interior of a rural cottage, occupied by the family of an honest yeoman, one of the class which in these days capital and a system of extensive farming have converted into day-labourers: the ancient yeoman who

tilled his small number of acres—from fifty to a hundred, and very often his own freehold—is now also among the extinct races, a victim to the Moloch of wealth; but we cannot stop to lament his decay,—besides, we should get political, and perhaps angry, which would be out of place and unseemly here. In Mr. Webster's picture the farmer and the elder portion of his family have sat down to supper; the younger children are bidding all "good-night" ere they retire to bed; it is a scene in which contentment and domestic happiness are the inmates of this rustic home.

Of the three pictures exhibited by Mr. Webster in 1847, one was a charming portrait of a little girl, Miss Ellen Young; the second, called "Instruction," a small, but characteristic work, in which an old lady has fallen to sleep while she is teaching her grandson to read; the latter, quite unconscious of this fact, is still busy in disentangling the letters of some difficult word, evidently beyond his comprehension. The third, and the most important of the three, was a picture suggested by a description in

one of the tales of Washington Irving's inimitable "Sketch-Book," where Frank Bracebridge promises to favour his friends with a specimen of the musical achievement of his cousin Simon in forming a "Village Choir," in the church which did not possess an organ; Simon, for this purpose, had formed a choir of all the parish vocalists and instrumentalists, selecting "for the bass all the deep solemn mouths, and for the tenor the loud ringing mouths, among the country bumpkins." In the gallery of the church, therefore, is about as motley an assemblage of choristers as can well be imagined: the leader of the choir, a spare figure in an ill-fitting suit of rusty black, is singing most lustily, his open mouth discovering the loss of so many of his teeth as must make his intonation far from distinct: to the right and left of the leader are ranged the vocalists—anything but "sweet singers of Israel," and the performers on bassoon, violoncello, clarinet, &c., each of whom is unquestionably extracting as much "power" from his instrument as lungs and a strong arm can respectively produce. The composition is full of humorous incident,



Engraved by]

IL PENSEROSO.

[J. & G. P. Nicholls.



carried out with the careful execution which has always distinguished the style of this painter.

The "Interior Economy of Dotheboys' Hall" is a small sketchy picture, exhibited in 1848; in it we recognise poor Sniike engaged in performing the menial task of "shoeing" the young heir of the "hall," whose mother is busy in the school-room rostrum, portioning out the brimstone and treacle to the pupils of the establishment. A far more interesting work, because less painful to the imagination, is the "Rubber," exhibited the same year; we quote the criticism of the *Art-Journal* on this picture: "The scene is, perhaps, the kitchen of a village ale-house, in which is assembled a party deep in a rubber of whist, the winning and losing hands being defined with inimitable power of description. The easy complacency which is settled on the features of two of the players, shows the side fortune has taken on this particular occasion. The face of one of the adverse party is full of embarrassment and thought, while that of his partner lowers with impatience and dissatisfaction. The characters are distinct individualities, each declaring that silent but deep interest peculiar to habitual whist-players. But the character and expression are not the only eminent qualities which give value to this work; it is the beautiful

realisation of the lights that break upon the figures from the open window, and the masterly painting of the reflected lights by which some of the faces are seen. In purity of colour, definite character, and thoughtful purpose, this is the most valuable production the painter has ever exhibited;" and we may add that it is altogether free from the vulgarities which generally disfigure similar subjects by the old Dutch painters.

Of his two pictures of the following year, "SEE-SAW," and the "Slide," the former constitutes one of our illustrations; the mischievous humour of the bigger boy, who has "hoisted" his companion and keeps him at the elevation, to his infinite terror, is admirably expressed; while one can almost hear the chuckle of the looker-on, who is seated on the trunk of the tree, nursing the child. The "Slide" is, perhaps without an exception, the most amusing picture which even this humorous artist has composed; one has only to fancy about fifty village boys on a pond of ice, engaged in all the trickeries which the sport, of a necessity, seems to involve, and all the mishaps to which its votaries are subject, and we have then an idea of the "fun" the artist has embodied on his canvass: the work is inimitable, and must be seen to be appreciated in all its drollery and variety of character: in colour and execution it is perfect.



Engraved by]

SKETCHING FROM NATURE.

[J. &amp; G. P. Nicholls.

Our space will only permit us to add a list of his subsequent works; they are of so recent a date as to be fresh in the memory of our readers, all of whom must either have seen them or have perused our critical remarks when they appeared in the Academy; still we choose to give their titles, in order to complete our catalogue of Mr. Webster's principal pictures. In 1850, he exhibited a "Study from Nature," a boy in the interior of a cottage eating from a porringer; the "Cherry-seller;" a "Peasant's Home," and a "Farm-house Kitchen." In 1851, a "Chimney Corner," "Attraction," an Italian boy performing on a sort of hurdy-gurdy to some children at the door of a cottage; and the "Portrait of a Lady." In 1852, a "School Play-ground," "A. B. C.," a title that explains itself, "A Letter from the Colonies," and the "Daughters of F. Young, Esq." In 1853, another "Dame's School." In 1854, "A Villager's Offering," "A Breakfast Party;" and in the present year, "Spring, the first of a series of the Seasons," and "A Race."

Of the four illustrations we introduce as examples of the "style and character" of Mr. Webster's pencil, the first is from his later works, the three others are from his earliest pictures, never exhibited; they show the germs of that humour and genuine drollery displayed throughout the whole of his artistic career. These three small works were in the

possession of the late Mr. Wadmore, of Tottenham, and were sold with the rest of his collection by Messrs. Christie & Manson, last year. Mr. Wadmore might probably have paid for them about 25*l.* each, perhaps not so much, for they were bought, we believe, when the name of the painter was "unknown to fame," and so far as our records and information extend, they were not purchased from an exhibition room. The auctioneers knocked down "Il Penseroso," for 262*l.* 10*s.*! "The Dirty Boy," for 346*l.* 10*s.*!! and "Sketching from Nature," for 369*l.* 12*s.*!!! or something very near to 1000*l.* for the three. If this is not a profitable investment of capital, allowing even for the interest and compound interest of the purchase money through a term of twenty or thirty years, we know not what is; we commend this fact—by no means an isolated one in the annals of picture-dealing—to some of our large capitalists and speculators in the city; with this proviso, however, that they first of all attain such a knowledge of good Art as to enable them to discover the germs of future greatness: it is only in this way they can expect to "realise."

We confess a strong partiality for the inimitable works of this most original painter; they are pictures affording real pleasure: whether we regard their masterly execution as artistic productions, or the cheerful and amusing subjects he illustrates, they are equally most acceptable.



FRENCH CRITICISM ON  
BRITISH ART.

We present our readers with some further specimens of opinions expressed by the best Parisian periodical and journalist critics respecting our English works in the Exhibition of Beaux Arts. From almost all the organs of the press, notices more or less discriminative, more or less dispassionate, were preferred on this attractive theme. Upon reviewing the reviewers, however, we have felt occasion to be struck with the absence from their lucubrations of anything like a fine, searching, analytic spirit. Not a little of long-winded description of the subject-matter of our paintings—not a little of bald *dicta*—but rare, indeed, have been the instances where these Daniels come to judgment preferred a vigorous, striking and subduing reason for the faith that was in them. When we have found this finer metal, we have grasped at it and put it forth scrupulously, even though not untinctured, at times, with an alloy of prejudice.

The *Moniteur*, of May 23, thus gives its opinion on the merits of Mr. Ward:—"The Execution of Montrose," and "The Last Sleep of Argyle," are, in all respects, of the true historic type, and, moreover, are not too deeply impressed with the stamp of the British School. In the "Montrose," there are passages of much vigour, but, on the whole, we give the preference to "Argyle." Argyle sleeps well; his form lies without rigidity or stiffness on the prison pallet. There is, however, a slight touch of the melodramatic in the figure of him in the moroon cloak, who, from under the pent-house of his black peruke, contemplates the sleeper.

"Mr. Ward has exhibited another picture, which may also be deemed historic, notwithstanding its moderate dimensions, viz., 'The Royal Family in the Temple.' It is plain that Mr. Ward, like our Delaroche, has a taste for the pathetic, and takes up tragedies in the fifth act. Here Louis XVI. sleeps on his couch; the Queen and Madame Elizabeth work beside him in silence, and the young Dauphin ceases to pursue his games. This picture, finished as it is with scrupulous care, will, we doubt not, prove a greater favourite with the public at large, than the other two, to which it is inferior."

In a notice of Mr. Ward in the *Revue des Beaux Arts*, there is the following brief stricture, which, as the picture to which it has reference is now about to be transferred, in a different vehicle and larger size, to the walls of the Palace of Westminster, may be worth his consideration. There is, we should venture to suggest, a *scintilla* of truth in it.

"Ward," says the *Revue*, "is a colourist. He has, in fact, in his colour a power and dramatic ideality, which he fails to impart to physiognomical expression. His head of Argyle is that of a goodly parson reposing in commonplace tranquillity; while, on the other hand, the tone of the composition is at once rich and sombre, brilliant and profound. In the midst of this dangerous richness, the lights sparkle, and only take part in the general harmony by the intensity which they have, in common with the rest of the canvas. Unfortunately, the whole has a silky lustrousness, which glistens equally on the floor of the prison and the green coverlet so boldly thrown across the bed—on the walls, as on the moroon mantle of him who visits the dungeon to bring the prisoner to the scaffold. This defect is still more strongly felt in 'The Execution of Montrose,' where it has no set-off in the arrangement and general effect of the subject." \*

\* M. Lavergne, in a series of able and liberal criticisms on the English school, published in the *Constitutionnel*, a paper which seems to have escaped the notice of our correspondent in Paris, makes the following remarks on the pictures of Mr. E. M. Ward:—"Mr. Ward exhibits four pictures, 'The Execution of Montrose,' a dramatic composition, but which has not been very successful; 'The Sleep of Argyle,' boldly and naturally painted, and which has been more highly appreciated; in this picture the interest is produced by a simplicity of means which pleases us: the whole of the composition is very remarkable, and the head of the sleeping Duke seems to us very fine. The third picture of Mr. Ward, 'The South Sea Bubble,' represents one of those comic scenes which can only be well understood by those who know what a joke is in England (*qui savent rire en An-*

Maclise and Rothwell are thus noticed by the *Revue des Beaux Arts*:—"At times one would be led to believe that the English painted with both hands—the one artistic, the other uncouth. In the 'Ordeal by Touch' of Maclise, some parts are richly and broadly done. Such is the group of soldiers drawn up behind the altar, and whose armour has the true metallic reflex; such, also, the widow of the slain man, who appeals to the bleeding wound of the victim, and, with an action a little too theatric, solemnly accuses the murderer. The remainder is grey and dry; the flesh-tints, particularly, are harsh to the eye, seamed, and reddish, like terra-cotta.

"I do not, however, take it that this is a conventional tint, as, in some of the Italian theatres, the female dancers wear green drawers to meet the scruples of English prudery. Were this so, Mr. Rothwell's 'Calisto' would have been especially painted to violate the rule. The nude figure of the smiling nymph reclines in unstudied grace upon the turf—an ideal of voluptuousness. Her knees gently bent, are pressed together—one arm is thrown up towards her head, and the hand carelessly interlaces with her tresses. An imaginative landscape foreground of verdure and misty middle distance, make the scene harmonise with its ethereal occupant. The

*glais*), but which a comparison with another picture by the same painter, 'The Royal Family of France in the Temple,' seems to reveal the situation in which a large number of the artists of England, and even of France, find themselves. The former of these canvasses addresses itself to the guineas of some 'hypochondriac gentleman,' who would prove his seriousness in the face of a pasquinade. The second is one of those *satisfactions* which is now and then permitted to a man of feeling, who has the rare advantage of being above necessity, and who says to himself, 'I will make this picture for myself.' Under this title, 'The Royal Family in the Temple,' we should expect to see represented one of the heart-rending scenes of which the walls of the Temple were witnesses, as, the head of Madame de Lamballe carried past the windows, or the farewell of the King. But the aspect, calm and almost familiar, of Mr. Ward's composition, surprises at once: accordingly, several critics have spoken of it with contempt, and could only see in the picture that the accessories were too much studied, the figures cold and actionless, and in the sleeping monarch a comfortable citizen clad in his loose gown enjoying a siesta after his dinner. The crowd, constantly arrested by this work, do not so judge it; they are moved by the simple and touching representation, which, by the interest it excites, puts aside the occupation of the critic. We have done as the crowd, and this confession discharges us from all other enology: we shall confine ourselves to a description of the picture. Mr. Ward has represented the interior of the Temple. The royal family is here assembled, guarded by the gaolers, whom we see in the distance. Near a table are seated the Queen, Madame Elizabeth, and Madame Royale. The Dauphin is playing at their feet. Louis XVI., stretched on a small pallet bed, is in one of those calm slumbers which a quiet conscience obtains in the midst of the most painful situations. At the bottom of a narrow window which lights the figure is a crucifix: his journal, his papers, perhaps his will, are near him. His clasped hands seem to indicate that even in sleep he is engaged in prayer to Him by whose inscrutable Providence he has been chosen as an expiatory sacrifice. The Queen stops in her work, and lets fall upon her knees a garment of the King's which she has been occupied in repairing. The little Dauphin plays noiselessly, as a child accustomed to respect the sorrows he has begun to comprehend. Madame Elizabeth, with the mournful serenity of a guardian angel, works and watches the young prince. Madame Royale, standing near the Queen, is arranging some flowers in a vase, and her young and charming person appears to illumine the prison with a ray of hope. The furniture, taken from the dismantled Tuileries, contrasts by its richness with the gloomy and naked walls of the Temple. On a carved sideboard stands a terrestrial globe, which recalls the favourite study of the King and the Dauphin. Over all the infamous gaolers have affixed a placard of the noted 'Declaration of the Rights of Man and of the Citizen.' A simple curtain separates the prisoners from the ignoble group of gaolers, who are amusing themselves and drinking in their own portion of the apartment: one of them has drawn aside the curtain, and sends forth a puff of tobacco-smoke among the royal captives, but they pay no heed to it. Those insolent keepers, that placard, the tricoloured scarf on the young Dauphin, all these recall the miseries of the prisoners in the Temple; but that which admirably redeems these troubles is the majestic countenance of Marie-Antoinette. The most profound grief is imprinted there,—the sorrow of the mother, the sister, the wife, the sovereign, but the Christian shines through all; she is dignified and passive. Her eyes, weary with weeping, are not fixed upon any one in particular of those who surround her; they appear to see and to mourn over all with indescribable anguish. We feel that the captive Queen does not possess that tranquillity which gives to Louis his perfect resignation to the will of God. The martyr-king sleeps in the Temple as Saint Louis slept in the prisons of Mansourah, and the Revolutionists ridicule that which won the admiration of the Saracens."—[Ed. A.-J.]

figure is charmingly painted, breathing the luminous freshness and fragrance of the rose. Its carmines of mellowest tone seem to dissolve into an exquisite lambent azure. The limbs are delicately modelled—the knees of most refused marking, and the ankles perfect as a gem of most exquisite cutting. I do not say that this is the ideal of the Greeks—the beauty of the antique marble, in which the male and female types seem to have been combined—it is the recognised beauty of modern times—the aristocratic Venus of the nineteenth century, such as she reveals herself in the ball-room—the *chef-d'œuvre* of transcendental civilisation."

Mr. Webster has the good fortune, for the most part, to have pleased the French critics, although they have not let him off without one or more of their good-natured brushes. The *Moniteur* (June 2) thus discusses him:—

"In proportion as Millais and Hunt alienate themselves from the accustomed style of the English school, does Mr. Webster, on the other hand, cling to and abide by it. He reminds us of Mulready without having uniformly the same masterly precision, the same force of palette, the same vigour of expression. He is, however, a very agreeable painter, an harmonious colourist, delicate in his touch and finely subtle in delineating character."

Having minutely described "The Foot Ball" composition, the critic continues:—"The English painters, for the most part, have a lively imitative perception, and they work up expression more particularly in familiar scenes, even to the verge of caricature. The back ground of this scene, which, beneath the foliage of trees, exhibits a group of tipplers seated before a tavern, would not be unworthy of Teniers, for sweetness of tone and freedom of touch. To us it would seem, that the ruddy is lavished over freely on the cheeks of the children, but British 'babies' have complexions of strawberry and cream which, no doubt, justify Mr. Webster's pencil.

"On seeing the title of another of Mr. Webster's pictures, 'Contrary Winds,' dream not of a contest between fierce Boreas and the great storm-sweeping African Zephyr, with trumpeting mouths and cheeks puffed out. Neither picture to yourself a monstrous billow swallowing up in its folds, and beneath a black, thunderous sky, a shattered vessel. The tempest here is all in play, but, still a tempest, if not in a glass of water, at least in a tub. Two or three children compel, by puffs of their breath, a boat of cork with paper sails, to whirl about upon the ocean of this vessel. Never did the winds, escaped from the cave of Æolus, more conscientiously void their bass of blasts against a classic fleet. An old woman seated in an arm chair, tranquilly darts a stocking, while the young things exhaust their breath; nor does she at all appear inclined to interfere, like Virgil's Neptune and, brandish the tongs for a trident, give forth the 'Quos Ego.' The ship will infallibly founder. Here, a thousand pretty details, scrupulously studied, fill up the back-ground; kettles and pans gleam like old furbished shields, brass candlesticks, drinking cup and bottles all swell out with spangles of brilliancy. The most exacting of Dutchmen could not hesitate a doubt against a *batterie de cuisine* so precise and so carefully polished up.

"A Village Choir" would, in the hands of our Biard, have become simply a burlesque. Mr. Webster has treated the subject with a biblical seriousness, which never abandons the English and, faithfully representing nature, has avoided any exaggeration that might give a stamp of irreverence to the group. The aspect of these goodly people giving all their arts to their liturgic psalmody, and opening their mouths from ear to ear, in order more surely to emit the full tones of the canticle even at the risk of showing how many a tooth has vanished from their gums, might cause something of a smile to steal across one's lips, but so conscientious are they and kindly, that to mock them would be impossible. They bend over to read their score, they rasp their violoncello, mechanically finger their bassoon, and puff through their flute, and, in fact, do a thousand oddities; but yet, with so sincere a piety, such an unction, with such deep respect for Sabbath solemnity, that, notwithstanding the grotesqueness of their actions and



attitudes, they inspire an involuntary sympathy. It must not be forgotten that English female grace, which can never be overlooked, smiles forth from the bonnets of three young girls, who lean against the carved and well waxed balustrade, with a pretty air of propriety and piety the most charming in the world.

"In 'The Cherry Sellers' there is a delicious little girl (for be it remarked, that, what the 'cross channel artists most fondly give their hands to—next to their dogs—is children) with accessories most delicately made out. But, it seems to us that Mr. Webster's *chef-d'œuvre* lies in a frame no larger than one's hand, and inscribed in the catalogue under the curt designation of 'Portraits.' Here an old man and woman—portraits no doubt—the Baucis and Philemon of some English rural spot, and who could cheerily celebrate their union's fiftieth anniversary, bring their heads together, like royal effigies on a medal, in token of their well-trying conjugal union. Prettier wrinkles, kinder crowsfeet, more delicate tints (such as pippins disclose at the close of winter) could not be imagined, than those which radiate, mingle and give complexion to the good dame's face, which fenced in as it is, with muslin frill of cap and collar, resembles well-preserved fruit carefully enveloped in fancy pattern paper. The whole physiognomy has so sweet a carmine tint—so fresh a fairness—an expression of such tranquil happiness—there is still in those eyes half shadowed over by a soft lash, so much of life, cheerfulness and spirit, that one takes to loving old age in looking on the patriarchal pair, so superior to those of Ignatius Denner."

*La Patrie* (M. Marie Martin) is on the whole equally laudatory of Mr. Webster, with, however, some differences in his points of stricture. "After Mr. Mulready," he says, "it is Mr. Webster who, of all English artists, claims most attention, and wins the warmest eulogiums. He wants but a certain vigour of touch and tone, which characterise the author of 'The Wolf and the Lamb,' to be, in, the full sense of the word, a master. At the same time, he has a negative advantage over the latter, which, in our eyes, is of an immense importance: He is free from the defect of an excessive literal realisation, exacting from art mechanical finesses which tend to materialise it. A painter of high intelligence—of delicate and just perception—of rare tact—an agreeable colourist, extremely delicate in his handling, Mr. Webster would be entitled to take his place in the first line of British painters, were his range of palette more distinct—more animated, and his touch more precise and energetic."

There is a discordance between the first sentence of this lucubration, wherein our artist is placed next to Mulready, as the object of eulogium, and the last, wherein it is intimated that he does not take his place on the first line of British artists, which we shall not undertake to set right, but leave to the tender mercies of our readers.

The critic, in continuation, expresses his high admiration of "The Game of Football," "The Village Choir," and "Contrary Winds," summing up the merits of the latter thus:—"The tidiness of the cottage—the innocent amusement of the children—the venerable aspect of the grandame—all is accounted for by the artist, in placing a Bible on the table-cloth near to the good old woman. Thus, this little picture of an interior is made to convey a moral lesson. The colour here is excellent; the figure of the dame, and the details of culinary furniture are worthy the pencil of a Terburg or a Mieris."

In conclusion, he pours out a similarly warm tribute of admiration to that of the *Moniteur* on the small picture of "The Portraits," closing with this crowning averment "Gerard Dow n'eut pas mieux fait," Gerard Dow would not have done better!

So, also, *L'Union* (June 14) favours Mr. Webster with its approval, after some impertinences in regard to English artists in general, of which the following is a rare specimen. "The majority of English artists have a way of their own in painting the hair of their figures—they begin by finishing off all other parts of their subject—they only attend to the hair when their figure is

*au reste*, complete. When the paint is dry, or the day after, they set about the hair. If some locks are to fall upon the forehead, or over the cheeks, they lay them on crudely, without troubling themselves in regard to harmonising the one with the other. Literally, they clap a wig on the head of each of their personages."

Mr. Webster has the honour of being excepted from the herd, against which this voracious *jeu d'esprit* is launched. "Mr. Webster," says the critic, "has a feeling for harmony of colour; his pictures are not only full of mind and subject-matter for subtle analysis, but they are agreeable objects for the eye to dwell upon. As to the miniature canvas, simply styled 'Portraits,' it is his *chef-d'œuvre*—if I had to select two pictures from amongst those exhibited from England, this should be one, and Mr. Mulready's 'Whistonian Controversy' the other."

We cannot omit one further fervid tribute to this gem of Mr. Webster. It is from the *Journal des Débats* of Aug. 23. Its critic says—"I have still to notice a small picture of Mr. Webster's, which is probably the most delicate and perfect of the works he has sent us. It is the portraits of two aged persons—man and wife, no doubt. Not only does this work leave nothing to be desired as an imitation of nature, but it is impossible to depict with more depth and tenderness of feeling an angelic serenity in the expression of two mortal beings. The aspect of the sweet physiognomies recalls the idea of Dante in reference to Beatrice—we feel that in looking upon them, we, ourselves grow better."

Mr. Leslie is probably the artist amongst our *élite*, who is least appreciated by the Parisian cognoscenti. The exquisitely refined subtlety of his humour, chiefly, however, connected with the illustration of passages in literary masterpieces, is too fine for thorough appreciation, when parties are not perfectly familiar with the original. Of this we could not prefer a more striking instance than the brief notice by the *Moniteur* (June 8) of the "Scene from the Vicar of Wakefield." That charming picture was the deserved object of universal admiration on its exhibition at the Royal Academy, and we cannot but wonder that it has not ere now been made the subject of what could not fail to be a most popular engraving. The *Moniteur*, or Mons. Theophile Guatier, who has shown a finer discrimination in other remarks on Mr. Leslie's work, thus, in seeming happy unconsciousness of the meaning of the work before his eyes, dismisses it in a single line.

"The scene drawn from 'The Vicar of Wakefield' presents a curious picture of an English interior, of pretty female heads and well-touched accessories."

The *Moniteur* is more just where we should have apprehended misconception or prejudice by the picture of "The Coronation."

Thus it takes note of it:—"Subjects of official ceremony present, it may be said, great difficulties to the painter. To reconcile ceremonial etiquette—the portraits of historic personages—exactness of costume, sometimes so unfavourable to effect, with the exigencies of art, is far from easy—although the great masters have left some admirable examples devoted to subjects of the kind. Witness Rubens in his 'Coronation of Mary de' Medici,' and David in his celebrated 'Sacre.' Mr. Leslie's pretensions are more modern, and the narrow dimensions, within which he has represented 'H. M. Queen Victoria receiving the Sacrament' on the day of her Coronation, does not demand the same qualities of the great historic style. The design of this work is well arranged, and as much broken out of formality, as the necessary placing in parallel lines of the parties represented would permit. The principal group is given with marked religious feeling, and Mr. Leslie has been happy in realising the likeness of the august communicant; the heralds-at-arms, who carry the sword and the crown, are picturesquely presented, and we can recognise without difficulty amongst the assistants to the ceremony, the Duke of Wellington, the Duke of Cambridge, the Duke of Sussex, and the Duc de Nemours."

"English female beauty is found here with its soft and romantic grace, in a group of court attendants, with their wreathed ringlets black

and blond, their swan-like necks, their lips of cherry tint—in those waves of satin and lace, which sparkle and foam round their aristocratic figures, bringing with them a vague remembrance of Lawrence. Under the pencil of an English artist, mediocre though he be in accomplishment, woman is always lovely."

Of "Sancho and the Duchess" he says, "It is a charming example of *genre*, and the painter has successfully seized the character of the 'gaunt knight's sturdy esquire.'" This again is but a bald analysis of so fine a work. Some amend is made for it, however in the notice of "My Uncle Toby v. the Widow Wadman."

"This picture," says the *Moniteur*, "is one of the artist's happiest works—in touch, it is free, light, and *spirituelle*, and in its tone of colour, agreeable. It would be welcomed in the most fastidious cabinet collection."

The *Presse* (9th July) is more severely critical.

"Mr. Leslie's pictures are remarkable, in contrast with Mr. Webster's, for their want of artistic finish. This artist seems to be content with a summary indication of his subject, and to give himself but little concern about the charm of painting in the abstract. Each one of his pictures provokes the same objection—it indicates the idea to be illustrated, but leaves it unrealised."

As a set-off to this very trenchant piece of criticism, let us quote one brief sentence from the *Journal des Débats* of Aug. 6th. "I have," observes the writer (Mons. E. I. Delacluze), "commended Mr. Leslie and Mr. Grant, because they are true colourists—simple in their art; employing alone its natural resources without any mixture therewith of charlatanism."

"Mr. Hook," says the *Moniteur* (June 2), "seems an emanation of Paul Veronese and Bonington. He sees the Venetian through impressions left by the English masters."

"Armitage, if I mistake not," observes Mons. Thierry, in the *Revue des Beaux Arts* (Sept. 1st.), "is a pupil of Paul Delaroche. He paints in the French style, skilfully and with a well-marked touch."

Mr. Grant and *La Patrie*. There is but one opinion amongst the French artists as to the masterly qualities of "The Ascot Meet of Her Majesty's Stag-Hounds." It has won even from *La Patrie* the following tribute:—

"One of the most remarkable, if it be not the best picture in the English gallery, is that of Mr. Grant. There were enormous difficulties to overcome in the treatment of a subject like this. It required talent above mediocrity, even to avoid a commonplace arrangement of this assembly of red-coated hunters, with their train in uniform costume, with their horses and dogs. Mr. Grant has managed these difficulties with the hand of a master. The whole field are grouped without confusion and without formality, while each figure is, as a portrait, delicately and truthfully touched off. The red coats and white leather breeches, with all their graceless accessories of modern costume, are drawn with a faith and skill, and tinted with a discreet taste, which obviate their inharmonious stiffness. Behind this foreground of aristocratic cavaliers the great plain of Ascot is vigorously and picturesquely laid out, with its gray sky overhanging all. This landscape is assuredly superior to everything of its kind in the gallery."

Mr. Elmore and *La Patrie*. "There is," says the journalist, (June 28) "much character and a firmness of touch, which approaches rigidity, in the scene of a 'Religious Controversy in the days of Louis XIV.' The expressions of the various parties in it are well conceived and given, but its colours are dull and frigid, more particularly in the group of females, which is, after all, but an accessory, having the defect of distracting the eye unpleasantly from the principal and only important portion of the picture. 'The Origin of the Quarrel of the Guelphs and Ghibelines,' of the same artist, has not, perhaps, the same qualities for expression as the work just mentioned. On the other hand, it presents an aspect of more light; less stiffness; more unity of design; more liveliness and agreeableness of colouring. 'The Novice,' is one of those felicitous pictures, which have the privilege of arresting the attention, touching the heart, and,



through the medium of a charming composition, awakening in the mind thoughts of grave import. Telling so much as it does, so simply and so well, it might, nevertheless, be made the subject of some strictness as to detail. Upon the whole, we have thought it most commendable on the score of design, and there is no visitor of the English gallery who stops not, will he, nil he, before 'The Novice,' thus placed between the seductions of life and the suggestions of death,—between the illusions of time and the anticipations of eternity."

Speaking of Mr. Leighton, whom we may now take into his native ranks, the *Revue des Beaux Arts* remarks, in reference to his "Reconciliation of the Montagues and Capulets," and with emphatic curtness:—"The painting here is dry—its defect;—but firm—its finer quality. Italy no longer teaches nations, she imitates them. Mr. Leighton's picture re-produces in a slight degree the manner of our Alexander Hepe."

This latter observation is dropped because Mr. Leighton has sent his picture from Rome; but, unfortunately for the apropos acumen of the critic, the catalogue of the Exhibition has these words after Mr. Leighton's name, *Elève de M. Edouard Steiner, de Francfort.*"

Macnee's "Portrait of Doctor Wardlaw," "The analytical spirit," says the *Presse*, (July 4) "which pervades all the works of English painters, finds itself appropriately exercised in portraiture. When there, painting from the life of life size, they condescend to generalise somewhat, and not reproduce trifling details with wearisome minuteness, which uniformly depreciates their best pictures."

"The only canvas sent by Mr. Macnee, the 'Portrait of Doctor Wardlaw,' is treated with great simplicity and good taste. The figure is well posed, the expression calm and without pretension." After a further minute description of the portrait, the writer concludes as follows—"The pervading vigour of execution, the excellent distribution of the light, the subdued management of accessories in this work, secure for Mr. Macnee a distinguished place in the British exhibition. The 'Portrait of Doctor Wardlaw' is less attractive, less magical in its effects of colour, and of a less aristocratic elegance than those of Sir Thomas Lawrence, but it strikes from its simplicity of style, its impress of character, and by its thoroughly modern aspect. In a word, it sustains honourably the old and well-earned reputation of English artists in the department of portrait painting."

The *Journal des Débats* (August 23) observes that, "The English have shown a discretion and good taste, for which they deserve every credit in regard to the restricted number of portraits which they have sent to the Exposition. These are all good, while a selection of several may take their place as works of the first class. We have already expressed our appreciation of Grant's 'Lord John Russell,' we must now add Macnee's 'Doctor Wardlaw,' and Gordon's 'Late Professor Wilson.' The 'perfect quality of these works is very remarkable, and they surpass in our opinion the portraits of Lawrence, as much for their noble simplicity, as their power and truth of colour; for, be it remarked, that the merit of most of Lawrence's portraits, although incontestable, was not a little modified, in the eyes of connoisseurs, by the too silky and glittering brilliancy of their tints."

So also the *Moniteur* (June 8) says:—"Let us mark an excellent 'portrait of the late Dr. Wardlaw' by Mr. Macnee. This artist, judging by this specimen of his power, and we regret that it is the only canvas sent by him to the Exposition, appears to us to be, with Mr. Grant, the first portrait-painter of the English school."

"Mr. Horsley," observes the same good-tempered critic, "presents himself to our notice with five canvasses, which, for more reasons than one, are deserving of our attention. We dwell more particularly upon his 'Jane Grey,' which has no tincture of the melo-dramatic, and is content to be a most delicious little picture of *genre*."

"In 'The Madrigal' we find a reunion of amateurs to execute a work of the Abbé Clari, or some other classic composer—one of these subjects, which Terburg and Gaspar Nestcher loved, and which must always offer variety of themes to

the exactions of the pencil. The heads of the actors in this scene are charming, and the silken draperies brilliantly reflecting the light off their folds, are treated with a precision perfectly Dutch."

Mr. Herbert's "Lear" is thus briefly estimated by *La Patrie* (June 25): "The colours in this canvas are dry and insipid, but in composition it is good, and it wants neither life nor expression."

"Mr. Cope" the critic continues, "has undertaken to give us, almost at its *dénouement*, the Drama, of which we have had the opening from Mr. Herbert. Some portions of this picture are of an excellent tone of colour, and all the figures are just in their expression."

"In our opinion," he adds, "the best of the six pictures sent in by Mr. Cope is 'Maiden Meditation.' This blonde head, replete with character, is tinted with a warmth and richness but little familiar to the English palette. The mouth of the Maiden expresses a captivating candour."

Mr. Anthony and *La Patrie*. In its number for the 8th of July, *La Patrie* thus notices Mr. Anthony:—"The landscape entitled 'Beeches and Fern' presents some good qualities, more particularly in its middle distance, in which we find depth and truth of effect. It is, however, obvious that this artist is wholly devoted to one idea, that of giving a literal imitation of nature, and consequently his ferns, which monopolise his entire foreground, have the appearance of patterns cut out of painted paper."

"Mr. Poole," says the *Moniteur* (June 16), has sent here a picture entitled 'Crossing the Stream,' in which the English mode of handling is eschewed. It represents a young girl lifting her young brother in her arms to bear him across a streamlet. The touch of Mr. Poole in this, is broad, undefined, and mellow; he masses and softens off his contours, instead of giving them with an outline sharp as the edge of a razor. The eyes cast down, the open smile, the rosy cheeks and the silvery shadings of these two figures seem to imply a study of our Prudhon. The back-ground of mingled azure and light retires happily from the eye."

"The Gipsy Queen" has no reference to the melancholy Isabella of Egypt of Achim Arnim. She cradles not an infant mandragora with locks of millet and kernel eyes. It is a jocund girl, fantastically costumed, holding, perched upon her finger, a magpie less chattering than herself."

"The Messenger of Job" by the same artist, is a work in a wholly different style, and in its signature alone do you recognise Mr. Poole. English artists vary their manner more than ours do, and they seem to amuse themselves by puzzling people's eyes. There is vigorous effect in this work, and the resignation of Job before the heralds of misfortune, is equally well felt and expressed."

*La Patrie* (June 25) speaking of Mr. Poole's "Gipsy Queen" and "Crossing the Stream," says, in its characteristic facetious vein,—"There is in those two pictures, a dread of finish—a wild freedom, from which one might conclude that the artist had fairly given his pencil the free course of the breezes, which chase the clouds across his skies, and which ruffle the petticoats of his peasant and gipsy maidens."

The *Moniteur* of June 8th gives an entire feuillet to Mr. Paton's "Quarrel of Oberon and Titania," the pith of which will be found in the following extract:—

"It would be impossible to imagine the variety of attitudes and gesticulations strangely twisted and foreshortened, which Mr. Paton has given his groups. They flit about headlong, or, feet foremost, above and below, in troops ascending, or sweeping downwards—in full front—in three-quarter view, or, with profile wholly lost. In a word, in all those abnormal positions, into which aerial beings, uninfluenced by weight or equilibrium—phantoms of mist, or light, or fragrant exhalations, may be permitted to fling themselves, without any regard to anatomic proprieties. In all this, he has displayed a facility and skill of drawing by no means common. Like Michael Angelo in his 'Last Judgment,' he has availed himself of a supernatural subject, to disclose the incredible variety of action and aspect into

which the human form can be thrown. No doubt Mr. Paton may be reproached with having studied Fuseli—that son of Switzerland transformed into an Englishman—and to have here and there repeated him overmuch. Fuseli illustrated 'The Midsummer Night's Dream,' and amused himself by giving the sylphs *chapeaux de paille*, after the fashion of Pamela, and to his goblins the powdered wig of Grandison, which produced a strange effect amid the enchantments of the fairy forest. Nothing can be more eccentric than these characters of Richardson figuring in Shakspeare's moonlight scene. If, however, Mr. Paton owes an inspiration to Fuseli, he has not been a servile copyist, and his own invention in the work has been sufficiently abundant."

"We may, perhaps, have given more time to this 'Dispute of Oberon and Titania' than it merits, but the picture is so thoroughly, so profoundly English—it is so highly impregnated with Shakspeare's poetry, seasoned with British humour, that we have deemed it of importance to dwell upon it. *The like subject would probably have been treated in a more brilliant style by our French artists (?)* They would have given it a force and harmony of colour, in which it is here deficient, but, on the other hand, not one would be found amongst them bringing to the theme so inexhaustible a flow of fancies—such marvellous detail—and that patience almost Chinese, with which they have been elaborated into form."

"What a delicious engraving would not some of the English burins, which give such life to copper-plate, have made of this picture? Its meagre, inharmonious tints would then disappear and leave a composition charming from its fulness of grace and spirit, and which one would be happy to place in one's study as the best translation of 'The Midsummer Night's Dream.'"

With the following *résumé* from the pen of the Comte de Viel Castel, in *L'Athenum Français* (July 7th), we close our extracts from the French critical notices of our British painters. It may be taken as, both in matter and manner, the most purely French view of the subject, in its least objectionable form.

"We may mention, as works destined for the embellishment of the new Palace of Westminster, M. Desange's 'Excommunication of King Robert of France by Pope Sixtus IV.,' 'The Burial of Harold,' by Mr. Pickersgill; 'The Death of Edward III.,' by Mr. Foggio; 'The Introduction of Flora Macdonald to Prince Charles Edward,' by Mr. Johnston; and 'Richard Cœur de Lion pardoning Bertrand de Gordon,' by Mr. Cross.\*

"Assuredly all these pictures, did they belong to our French school, would pass away unnoticed amongst the redundancy of mediocrities, which habitually all but monopolise the walls of our exhibitions. But they inaugurate an English historic school, and we name them as making the starting point of an undertaking, for the success of which, we apprehend that no very great hopes can be entertained. The genius of English artists does not lead them towards the Historic. The poetry of history is not within their favourite range, and if we take a rapid view of works which have something of celebrity in England; which represent that art, which is, as it were, officially encouraged by Government, we do so under the impression, that the true English school has no sympathy with it; that it, in fact, requires for its creditable development, faculties too discordant with those wherewithal English artists have been so richly endowed."

"What, in truth, is the power—the charm, which has given the works of the English school so high a place in the esteem of connoisseurs? Scarcely has it been known for two months, and yet already it occupies a distinguished place in the history of modern art. It brings thereunto a new chapter replete with its own individuality—its originality. In a word, it is a school, which owes nothing to the schools of other countries, which in no manner can be said to spring from the style of any already known artist. It is English—purely English. It must be sought for where alone it exists—in works of its own

\* We should be happy to congratulate the different artists here named upon such an honour as the critic intimates is in store for them: we are not, however, aware that it awaits more than two out of the five.



creation, and not in those elaborated in imitation of the Italian, Spanish, German, or French schools.

"True English artists are preëminently observers of nature; they study her forms and expressions faithfully; no artist, of whatever country he may be, has carried farther than they have, truthfulness in *genre* and the poetry of reality in landscapes. The actors whom they introduce into their familiar scenes of life, have a living power of visage and action; they think aloud—they move, and you become one of them, while dwelling on the scene, before which the artist stands with his palette and his pencils. This copying is so requisite to English art, that it fails of success in representing unexcited figures, or physiognomies not especially animated. The British artist is the painter of expression; where that is wanting—where the inner being is not translated into exterior animation, he becomes inferior to his accustomed self; he knows not how to represent the calm of human life—he must have waves either agitated by tempest, or ruffled more or less on the surface by gales.

"There can be no doubt, that the best pictures sent from Great Britain to this Exhibition of 1855, are either those which have taken their subjects from actual life, or those where, although the costume of bygone times may have been adopted, passions or personifications are represented for which nature could have supplied the models."

We now leave to the digestion of our readers the ample extracts which we have given, with pretty careful selection, from the notices by French critics of our British contributions to their *Palais des Beaux Arts*. In them will be found not a little to be overlooked, on the score of good taste and considerate feeling—not a little to be set aside for obvious inconsistency, more particularly the oft-reiterated assertions of our school's startling novelty, and yet the discovery of an imitative origin for almost all its best works in the old masters or modern French,—and, let us add, not a little in the way of stricture or eulogium, which, if taken with a considerable *grano salis*, may be relished as of wholesome import—as a useful tonic—an expedient nutritious alternative.

#### THE

### ROYAL CORNWALL POLYTECHNIC SOCIETY.

ANY place which may be situated beyond the reach of the "Iron road" is regarded as being almost beyond the pale of civilisation. Cornwall is in this position—the railway stops at Plymouth, and there are not many travellers who venture further west. Fast coaches, and four-horse omnibuses, do not suit the traveller by an express train. Hence, many books have been written on Cornwall as of a place rarely visited. Wilkie Collins gives us his "Rambles beyond Railways," in which he describes a rapid journey through this western county, in a very amusing manner, though his book is full of errors. "Cornish Mines and Miners" in the Traveller's Library, is still more imperfect, and it teems with blunders. Murray's "Handbook of Devon and Cornwall" is carefully and cleverly written, and the "Ramble from London to the Land's End" deserves to be read. There are not many counties, to which attention has been so often directed, as it has been to Cornwall. Much of this is due to the highly interesting character of the county, but more to the circumstance that the river Tamar flows between it and the railway-intersected counties.

Although Cornwall is so removed from the centre, around which it is supposed the stars of science and art revolve, it can boast of a society which has no equal in point of utility in the United Kingdom. Of this society a word or two: Twenty-three years since, Miss Anna Maria Fox, of Falmouth, proposed to call forth the latent genius of the county, by forming a society which should reward, according to its means, every effort of thought which might be brought before

it. This was the first Polytechnic Society established in England, it was eminently successful, and hence there were many imitations; but all, excepting the Polytechnic Institution in Regent Street, have ceased to exist, and the Royal Cornwall Society pursues its useful career. Its great objects have been the improvement of mining operations, and the amelioration of the condition of the miners. By its influence, and the offer of premiums of 500*l.* and of 200*l.*, machines have been introduced into the deep mines, which relieve the men from the severe toil of climbing on perpendicular ladders from the immense depths to which those subterranean excavations have been carried, and now the society is endeavouring to improve the conditions of ventilation in the Cornish mines.

The twenty-third annual gathering of this society has just taken place, and a more interesting exhibition it has seldom been our lot to witness.

There were models and drawings of machines for ventilating mines, and for dressing tin and copper ores, tools of improved descriptions. Splendid examples of the unrivalled serpentine of the Lizard district, Natural History specimens in great variety, mostly collections by young amateurs. Four Vivariums created much interest. Such a collection of Actinæ were never before got together, and the marine animals and plants generally were very interesting. Native artists exhibited some highly creditable pictures in oil and water colours; and amateur productions of the most satisfactory description, showed that Art-feeling was strong in the far west of England. Beyond these things, the boy at school sent his maps, and his mechanical drawings, and the little girl exhibited her "crochet counterpane" and "ottoman in wool work," beside the "point-lace collar" of the more advanced needlewomen. Everything exhibiting industry and thought from the rich or the poor, the young or the old, is received at the Polytechnic Hall, and according to its merits, in the opinion of the judges, each has its reward.

Our space will not allow of our entering on any detailed description, as we should desire to do, of the articles generally exhibited. We must, however, say a few words on the Art-productions of Cornwall.

Sculpture had its representative in the productions of Mr. N. N. Burnard, a native of Cornwall, though now resident in London. His bust of the ever-to-be-lamented Professor Edward Forbes, was remarkable for the life-like fidelity of the portrait. Edward Forbes was well known to many of the patrons of this society, and by a unanimous decision they awarded the society's first class silver medal to this production. We have especially alluded in a recent number, to the Serpentine works of the Lizard Serpentine Company. They exhibited some very fine examples of this rock, and of their work.

The artists exhibiting were Messrs. J. G. Philp and W. Williams, whose landscapes have in the metropolitan exhibitions received our notice—Messrs. Baker, Morrish, J. Hart, and Harvey.

By establishing a Cornish Art-Union in connexion with the exhibition of this society, the artist is encouraged to contribute a larger number of pictures than he would otherwise do; and it is satisfactory to know, that many very choice productions were thus disposed of. Of the amateur productions we can only say, they were generally creditable, many were excellent. We were especially pleased with some "Sketches of Foliage, the size of nature."

Amongst other articles of interest it was pleasing to see a collection of "Nature prints" from Messrs. Bradbury and Evans. Photographic copies of Robert's "Holy Land," exhibited by Messrs. Day and Sons; and Photographic "Ferns and Snow Crystals," sent by Messrs. Glaisher, of Greenwich.

The evening of each day during the exhibition which lasted a week, was devoted to lectures on some subject exhibited. Indeed every method was adopted to render the meeting interesting, and thus to add to the usefulness of a society which has now been for twenty-three years dispensing its acknowledgments of merit, over a country beyond the rattle and excitement of a railway.

#### RUTH.

FROM THE STATUE BY W. THEED.

It cannot be denied that sculpture is far less popular in England than any other branch of the fine arts, and even less so than it is among the principal continental nations. It is quite true that custom has not familiarised us with its beauties, nor taught us its use as an object of external decoration; this we believe to be one chief reason for the indifference with which the art is generally treated here; but there is another reason, and one, we as firmly believe, acting still more forcibly in the minds of the middle and higher classes of society, and that is a disrelish of the subjects usually selected by the sculptor. It is not because the sculpture room of the Royal Academy is little better than a cell, that it attracts so few visitors; nor because there is nothing in it that the majority of the company that attend in Trafalgar Square would care to see; but because Cupids, and Venuses, and Dianas, and the whole brotherhood and sisterhood of the Greek and Roman mythologies, more or less the "stock" of the sculptor, have, generally, little interest for the visitor, even though they appear under names which seem to separate them from their heathen parentage. We do not now stop to enquire whether there is "rhyme or reason" for such an objection to subjects which have for ages formed models for the highest conceptions of artistic genius; we merely state what in our opinion, one founded on observations very frequently made to us by these objections, is an incontrovertible fact.

And, after all, truths are as easy to deal with as fictions, they may be rendered as poetical and as beautiful, while they at once carry conviction with them by showing art as the chronicler of events in which man has been the real actor, and as the re-creator of the man himself, when he thus appears again, a silent but impressive type of what he was on the great stage of existence.

History, sacred or profane, will always supply the sculptor with subjects enough and to spare, whether his taste incline him to the heroic, the terrible, the pathetic, the simply beautiful, or any other sentiment or quality. The whole range of biblical history affords no more interesting and affecting story than that which is found in the book of Ruth, a history which either painter or sculptor may consult with manifest advantage, so many charming incidents does it present, that would well repay illustration. Mr. Theed's conception of the "Moabitish damsel" is highly graceful; the point in her story which it embodies is, we presume, that where she is standing in the field before Boaz, who addresses her thus:—

"Hearest thou not, my daughter? Go not to glean in another field, neither go from hence, but abide here fast by my maidens:

"Let thine eyes be on the field that they do reap, and go thou after them: have I not charged the young men that they should not touch thee? and when thou art athirst, go unto the vessels, and drink of that which the young men have drawn."

There is great sweetness of expression in the face of the figure, combined with the modesty which her position, with reference to Boaz, and the character given to her in the sacred writings, seems to point out and determine. The *pictu-resqueness* of the work is wonderfully increased by the rich arrangement of the drapery; this is remarkably sculptural and beautiful in its forms; the folds are numerous, but they are not complicated, and fall naturally.

The works of Mr. Theed are almost invariably of an historical character, either sacred or profane. Among the former are his statue of "Rebekah," and his group of the "Prodigal Son," the latter engraved in the *Art-Journal* two or three years since; he has also sculptured some monumental groups of a high character, as well as two fine bas-reliefs, from English history, for the Houses of Parliament.

His statue of "Ruth" has been reproduced in porcelain by Mr. Alderman Copeland.





RUTH

ENGRAVED BY J. H. BAKER FROM THE STATUE BY W. COLE







## PROVINCIAL EXHIBITIONS.

## THE LIVERPOOL ACADEMY.

## THE THIRTY-FIRST.

If the modern Tyre is making amazing progress in commerce—the basis of her material prosperity—it is gratifying to observe that she is also going steadily onward in the cultivation and encouragement of those arts which minister to the refinement of social and private life. Year after year have we been delighted to see that her academy has been gathering around it elements of strength; and that its position at the present time is such as to need no indulgence or apology, but on the contrary that it puts forth such an array of talent as openly challenges confidence and respect. Since its first appeal to the public as an exhibiting society, a generation has passed away, and it now enters upon a new term of life, invigorated by past experience, and full of hope for its future. In the exhibition of this year, consisting of 839 specimens in all, many valuable pictures are displayed, some of the most accomplished of our artists being contributors; and while works of a trashy character, such as were formerly tolerated, upon occasions, as filling-up material, to complete a *tout ensemble*, have totally disappeared, those of even an indifferent class seem to be a gradually vanishing quantity.

But—to our work of examination.

On entering the First Room, and following the order of the catalogue, the attention is arrested at the very first number to 'Nature and her Children, Reason and Love,' by N. J. CROWLEY, R.H.A., a large and impressive picture, in style and tone apparently aiming at a combination of the spirit of Rubens with the colour of Etty. In the lower part of the trunk of the principal figure, there is a want of skilful foreshortening, which causes the joint, connecting the femur with the pelvis, to appear dislocated. This, its only defect, might, we opine, be remedied by the introduction of a few darkly-toned shadings.

Near it hangs a portrait (No. 6.) of 'Nassau Senior, Esq.,' by H. W. PHILLIPS, unmannered in design and pose, and forcibly manipulated.

No. 14, 'Twl Dhu,' a Welsh scene, from the pencil of J. W. OAKES, is shut in by rocks and foliage, which are powerfully treated: indeed, every passage has been profoundly felt, and is described with great force.

No. 16, 'Pool on the Llugwy,' by A. HUNT. A quiet nook, lighted in the foreground by a ripple passing over the stones. The placid "pool" is everything that could be desired; and but that the trees appear somewhat too coldly green, the entire treatment of the subject is unexceptionable.

No. 22, 'Fruit, &c.' W. DUFFIELD. A most successful imitation of nature.

No. 30, 'A Medical Consultation,' T. M. JOY. Well felt and vivacious in character. The differing opinions of the assembled members of the faculty are speakingly expressed; and the lights and shadows of the whole most happily throw out the several individuals of the group.

No. 32, under the title, 'A Brown Study,' by W. HUGGINS, is depicted an ass, contemplating some ducks in a pool by the wayside. The dull wisdom of the student is apparent in the opacity of his eye; his hairy coat is presented in all its picturesque roughness, and the body is excellently rounded and relieved, as well as fine in colour. In No. 46, 'The Old Forge,' by the same artist, the animals are rendered with equal truth and spirit.

No. 38, 'Stratford-upon-Avon,' by MARK ANTONY. The feeling of quietude, mingled with the "gorgeous gloom" of an autumnal day, is most successfully described.

No. 45, 'Orestes Pursued by the Furies,' C. ROLL. A scene forcefully depicted, and full of vigorous action. The eye is at once caught by the free and fearless delineation of the anatomy of Orestes, and with the broad and graceful casting of the drapery which floats around the sister's form. A richness of character is imparted to the picture by the skilful disposition and

rendering of a brazen shield behind the chief group. It is a sound and powerful work.

No. 48, 'The Doubt,' by H. A. BOWLER, with, as an illustration, the question from the Prophet Ezekiel—"Can these dry bones live?" The solemnity which ought to pervade the composition is broken up, not only by the glaring greens of the foliage, *per se*, but by their being so ostentatiously played off against the scarlet dress, in which the gay young lady is bedight, who is supposed to propound the question while leaning over a gravestone. Pity that these things should be so expressed; for, otherwise, the figure is well drawn and posed, and every detail in the scene most carefully made out.

No. 51, 'Fast Bind, Fast Find,' by JAMES PELHAM. Under this quaint title is depicted an Italian organ-boy, asleep by the wayside, who, resolved that a monkey, the companion of his wanderings, shall not escape during the siesta, has carefully fastened the animal's chain to his own person. The story is successfully told; the expression natural and true; the quality of colour pure and transparent; and the executive of exceeding finish.

No. 58, 'The Timber Waggon,' and No. 60, 'Snowdon,' both by J. HORLOR, are pleasing bits. In the former, the morning effect is beautifully pronounced; in the latter, there is abundant evidence of careful study; but the system of colouring is too prismatic.

No. 61, 'Styhead Fall, Borrowdale,' J. T. WALTON, is an example of that kind of subject which cuts a picture into two parts. The artist has, indeed, made the best of it; but, besides the disunion of the parts by the cascade, it must also be said that the general tone is too cold. In the front of the picture the rocks are of unquestionable substance; and the stones beneath the surface of the transparent pool are deliciously rendered.

No. 62, 'The Rosicrucians,' W. DOUGLAS, R.S.A. Of precious and harmonious colour, and, altogether, an amazingly elaborated work: the book-shelves, draperies, old carved table with its cover, the globe, the spherical crystal flask, with its double reflection of lights,—indeed, all the accessories are so conscientiously manipulated, and so lustrous in tone, as to be worthy of Gerhard Douw.

Of the late COPLEY FIELDING's estimable works there are three examples, the most desirable of which is No. 72, 'Scene at the Entrance of New-haven Harbour.' The prevalent tone is dark, the forms of the water such as are seen when a gale tears up the waves, rapid motion being splendidly indicated; the sea and sky likewise are well matched in character, both truthfully bespeaking the influence of a sweeping gale.

The work to which has been awarded the Academy's prize of 50*l.* is No. 74, 'Life and Death of Buckingham,' by A. L. EGG, A.R.A. This is a powerful and impressive picture, well known to our readers, and eminently deserving of the honour which it has received.

Among the portraits, those of 'Hugh Pierce, Esq.' (No. 75), and 'Jos. Hubback, Esq.' (No. 80), both by J. ROBERTSON, are to be noted for their breadth, roundness, and vigorous execution. If the artist should be wittingly adopting the style of Sir J. Watson Gordon, let him be assured that he cannot follow a better master.

'Portrait of a Lady' (No. 79), W. BOXALL, A.R.A., is graceful and unmannered in arrangement, and natural in colour, except in the hands, which are somewhat too pinky; but in every part it is marked by excellence of drawing.

'Scene from Don Quixote,' J. C. HORSLEY (No. 86). A large canvas crowded with subject, and happily illustrating the spirit of the quotation printed in the catalogue. The *dramatis personæ* are excellently individualised, and the *ensemble* of vivid reality. Though the several elements of the composition are each perfect in itself, they are yet so admirably moulded and combined as to bring out the *dénouement* at one stroke,—fulfilling the Horatian canon, "Sit simplex et unum." The executive, too, shows a style of manipulation the most elaborate.

No. 95, 'The Story-Teller,' JAMES SMETHAM. An oriental subject, cabinet size, well conceived and very careful.

No. 109, 'Old Well in Jersey,' J. DEARLE, is an elaborate translation of a picturesque locality.

No. 113, 'Entrance to Kirby-Lonsdale,' W. G. HERDMAN. An unmistakable transcript of nature.

No. 118, 'The Valley of Tyndrum, Perthshire,' A. W. WILLIAMS. A large and meritorious work. The subject, which must have been carefully selected, shows a mass of boulders in the foreground, solidly treated, a rocky path running nearly parallel with the margin of the water, a group of cattle in the centre, mountains skirting the far-off horizon, lighted up with sun-rays, and others in mid-distance sprinkled with purple heath, and placed under the shadow of a dark cloud. The atmospheric effect is a fine rendering of nature; and, indeed, the entire subject is impressively described.

Her Majesty has been graciously pleased to contribute from the Royal Collection F. LEIGHTON's large and admirable picture, which represents the 'Procession of Cimabue's Madonna,' and which was noticed by us on a former occasion. It deservedly occupies the post of honour in the large saloon.

No. 131, 'Gooseberries and Currants,' Miss HUNT. Lusciously described.

No. 134, 'Coron Mill, Anglesey,' J. W. OAKES. Of unpretending material, rendered in valuable colour, rich, deep, and telling, reminding one of the palette of the late Thompson, of Duddingston.

No. 149, 'Llyn Hydra, North Wales,' W. PITT. A fine translation of a stony mountain slope.

No. 157, 'Cattle on the Banks of a River,' F. R. LEE, R.A., and T. S. COOPER, A.R.A. The scene, evidently a Devouiau one, characterised by luxuriant softness in banks, foliage, and atmosphere. This picture was recently exhibited at the Royal Academy.

Nos. 168 and 169, two views in Venice, by W. CALLOW, are carefully and firmly pencilled, and quite worthy of Canaletti.

No. 183, 'An Awkward Position,' A. SOLOMAN. *Vis comica* excellently developed, and every part of the well-filled subject—landscape, architecture, and figures—conscientiously elaborated.

No. 194, 'Birk Crag, near Harrogate,' G. C. STANFIELD. The eye is carried from an eminence, over a plain, to a range of distant hills on the horizon. The parts are well united, correctly placed in aerial perspective, and the whole beautiful in colour.

EDWARD DUNCAN's 'Summer Moonlight' (No. 204), showing a canal lock with a patch of still water, is a deliciously felt little bit; so also is the same artist's 'Distant View of Osborne' (No. 641), the sea-shore of which is exquisitely true to nature.

No. 217, 'Crossing the Ferry,' the late E. WILLIAMS, Sen. A calm moonlight effect, in the lamented artist's happiest manner.

No. 218, 'View in Tilgate Forest,' the late COPLEY FIELDING. Translated with intense natural truth.

Mr. MILLAIS, A.R.A., has sent his impressive work, 'The Rescue' (No. 224), of which we spoke on a previous occasion. In its present position its high character is fully maintained.

No. 233, 'The Road to the Homestead,' J. S. RAVEN. An elaborate work, beautiful in colour, and firmly pencilled. A waggon, laden with sheaves, is described as crossing a rivulet in a woody lane, the objective being of the most picturesque character, and most skilfully treated. Rich dark masses of foliage are broken up in parts by pencils of sun-rays, the chief light being focussed on the waggon and its team. Decaying branches, worked with marvellous truth to nature, enrich the left side of the picture; and the reflections in the quiet pool, from the lower boughs, are more like reality than an imitation. It is altogether a noble work; yet we may be permitted to hint that the darker parts of the foliage are somewhat opaque, and would be vastly improved by a few additional crisp touches of leafing in a lighter tone, especially in the direct centre of the picture.

No. 270, 'An Avenue in Hatfield Park,' H. JUTSUM. The large umbrageous trees impressively presented. All the parts are skilfully united, and the style of work is one of decided force, as well as of high finish.

As a literal imitation of nature, seldom has there been exhibited any work superior to No.



275, 'An Old Mill—Hoar Frost,' by CHARLES BRANWHITE. The subject is a winter scene, in which is brought forward a picturesque old mill, flanked by naked trees, and precipitous broken banks. As a landscape, this work is as fine as anything in the rooms.

No. 286. A rendering of the 'Apothecary in "Romeo and Juliet,"' W. J. GRANT. Carefully pencilled, but perhaps too complicated in its objective.

No. 293. 'Fruit,' WM. MITCHELL. So excellent as to be almost equal to Lance.

No. 296. 'The Soldier Returned,' J. BUCHANAN. The sympathy deeply felt, and touchingly expressed, and the executive careful, yet free and masterly.

No. 299. 'Otter Hunting on the Conwy,' J. P. PETTIT. Somewhat spotty, but in parts excellent; the darkly-toned pool, for example, is very fine.

No. 332. 'Still Life,' G. WOOD, is chiefly a rendering of well-known plaster groups, 'Cupid and Psyche,' 'The Thornpicker,' &c., represented under glass shades, the whole being made out with a particularity and clearness worthy of Metz.

No. 335. 'The Last Supper,' J. ARCHER, R.S.A. In this composition the system of agroupment is sound, and the pose of the several figures natural; but the quietude and solemnity of the scene disagreeably broken by the glaring scarlet robe in which the Saviour is enveloped.

No. 340. 'Scene in the Valley of the Lledr,' H. B. WILLIS. A large and interesting canvas. The rocky hills in middle distance are described in a clear and lovely tone; and the cattle, which come off from a green eminence on the left, are as effectively grouped, and as fine in colour as needs be desired; while the rocks, water, flood-worn banks, and the pebbly spit in the centre foreground, are truth itself. The whole picture is characterised by wondrous depth and power.

No. 346. 'Venice,' E. PRITCHETT. A specimen of colour the clearest, and of pencilling the most elaborate.

No. 347. 'Hours of Idleness.' Under this title, the artist, G. W. HORLOR, has described a bitch and puppies at play, with a free and pleasing pencil.

No. 353. 'A Passing Storm,' F. H. HENSHAW. A forest glade, nobly treated; the gnarled trunks and arms of the old oaks drawn with natural truth, and their masses developed with crispness and power.

No. 356. 'Deer Hounds,' G. ARMFIELD. Full of talent, and worthy of a better place than the top of the wall near the ceiling. No. 373, 'The Tired Gamekeeper,' by the same artist. An interior with dogs and game, all of natural truth, and of the most careful pencilling.

W. and F. UNDERHILL have sent a few specimens of their charming productions; among which is No. 124, 'The Little Gleaner,' by F. UNDERHILL, hung too high to be satisfactorily examined, but seemingly possessed of those valuable properties which usually characterise works under this name. No. 357, 'The Present,' F. UNDERHILL, shows a lad with a pony, in front of a cottage ornée, 'the present' consisting of divers head of game, effectively grouped, and finished with a free and mellow pencil. No. 370, 'Cupid and Psyche,' by W. UNDERHILL, pleasing as a composition, and displaying an effective arrangement of colour, apparently driven with a broad, full-fed brush.

No. 365. 'Incident in the Desert,' J. A. HOUSTON, R.S.A. An Arab chief, a noble figure, stands beside his dead horse, painted under the effect of a sweltering atmosphere. The level stretch of sandy desolation, melting through yellows and reds into a purple distance, from its tone and treatment, immediately calls up the remembrance of the gifted Müller, whose strength was amply developed in the portraiture of such scenes. Mr. Houston's realisation of the "incident" is highly creditable, and full of promise.

No. 369. 'Eel Bucks on the Thames, after a Shower,' H. J. BODDINGTON. The foliage, water, and water-plants are all described with the artist's acknowledged executive power. Of special excellence is his realisation of the stony

path, which leads the eye from the foreground into the mass of foliage in the centre of the picture; but, perhaps, the crowning beauty is the atmospheric effect, which indicates a very careful study of nature. Equally noteworthy are two other Thames subjects, by the same artist: Nos. 376 and 693, especially the former, which is a delightfully felt transcript of a 'Summer Morning,' and very careful.

No. 374. 'Near Linton—Coast of Devonshire,' ALFRED CLINT. Sea beach with rocks, whose substance and solidity are faithfully rendered. The treatment of sunlight is of powerful, natural truth.

No. 375. 'The Sound in the Shell,' A. WOOLMER. A maiden and youth, pleasingly expressed, and brought forward in tender and transparent colour.

WM. GALE's 'Griselda,' No. 379, tells her story pathetically and effectively; while H. C. SELOUS has been equally successful in another vein, in No. 377, wherein he brings out merriment from the well-known passage in "Gil Blas," in which the hero relates the adventures of the King to the licentiate Sedello.

No. 380. 'Dysart, Coast of Fife,' S. BOUGH, is the very best example we have yet seen of this artist's fertile pencil. The picture is a true portrait of the place whose name it bears, and the accessories, which are introduced upon the beach, are precisely those which may every day be seen in the locality. The roll of the waves over the shingle is perfection; the boats are all tellingly placed in the composition, and, with one exception, are correct in drawing: allusion is now made to the vessel in the foreground, which needs an addition of about one-eighth of an inch to the fulness of the curve of her port-bow, which would make the drawing all right. Every other passage of the picture, both in design and colour, is precisely what it ought to be.

No. 402. "Un Première Succès," FAUSTEN BESSON. Fish—of strict natural truth.

No. 404. 'Inch Colme,' R. S. LAUDER, R.S.A. Not in the artist's line, and by no means a favourable specimen of his fine talent. We guess he has made a study of the locality, looking forward to its introduction in some piece of genre or history to be hereafter painted.

No. 405. 'A View of Oran,' W. WYLD. A large and elaborate work, representing a narrow port or bight, shut in by high land, right and left, and painted under a blazing sunset effect. Coasting craft of the country, faultless in drawing and beautiful in colour, are grouped on either side, and effectively make out the subject-matter of the picture. There is a world of work on this fine canvas, which, both in details and general result, is altogether satisfactory.

W. C. THOMAS's 'Rivalry,' No. 411, is a subject large, ambitious, and successful.

JOHN J. WILSON (hitherto better known as John Wilson, Jun.) contributes three of his clever marine subjects, all of which are freshly and spiritedly touched. His 'Fishing-Boats off the Coast of Etretat,' No. 413, is beautiful in tone as in the forms of the moving sea, and though only slight, is yet a most effective picture.

There are four specimens of the pencil of J. ZEITLER, in the usual manner of that industrious artist.

C. VACHER has sent a rich and glowing 'View in the Gulf of Genoa,' No. 437; and—perhaps as a contrast—a carefully-pencilled 'View of Linlithgow Palace,' No. 554, which is brought forward in the cool tone.

No. 467, 'Castle of Ehrenberg,' by Mrs. OLIVER, and No. 471, 'Dom Kirche, Würzburg,' by WM. CALLOW, are both of them most carefully worked, and the general result satisfactory.

The marine subjects of J. CALLOW, of London, are among the best of their class, whether considered *quoad* their admirable drawing, forceful colour, or excellent general effect. In his 'Distant View of Edinburgh from the Frith of Forth,' No. 592, the effect is that of half a gale, with a showery sky, which places the shipping and small craft in picturesque action, excellently brings out their varied yet harmonious tints, and imparts a fine running movement to the sea. The details of the city in the distance are well nigh covered up by a "Scotch mist," out of which peeps the crown of Arthur's Seat, while

the outlines of the neighbouring heights—Salisbury Crags and Calton Hill—are delightfully indicated under the shadow of the dark, passing cloud. The atmospheric effects on the land are pronounced with power and beauty, and the forms of the sea—avoiding the common abortion of the cauliflower top—speak truthfully of rapid motion under the influence of a snoring breeze.

There are examples of architectural subjects from the clever pencils of J. NASH, Jun., J. DOBIN, and W. G. HERDMAN; 'Fruit and Still-Life,' by the Misses HUGGINS and W. E. D. STEWART; 'Flowers,' by Mr. and Mrs. V. BARTHOLOMEW, and Mr. and Mrs. W. DUFFIELD; all of which are highly respectable. But there is one specimen of this class which must be particularly noted, that by GEORGE LANCE, with the title 'Nature and Art,' and numbered 575. It consists of two oval compartments, the former displaying a luscious bunch of grapes, with other fruits, rounded and transparent, and so successfully realising nature, as to be almost palpable to touch; the other a transcript of a jewel-casket, some of the most precious of the gems, in all their elaborate setting, being arranged temptingly over the side of the case, their most minute details sparkingly delineated, every article being pencilled *à merveille*. The two compartments form a pure and precious work, which, for transparency and consummate finish, may challenge comparison with even the most elaborate efforts of the Dutch masters.

THE SCULPTURE we must decline to notice in detail. Suffice it to say that its character scarcely reaches to mediocrity. This is not surprising, for, until a suitable apartment, properly lighted, shall have been provided for this important section of Art, it were vain to expect our sculptors to contribute any of their valuable efforts. Their productions are surely entitled to a treatment more generous than has hitherto been accorded to them. If Painting and Sculpture be in reality sister Arts, let them be practically recognised as such at our public exhibitions, by being placed as far as possible on an equality.

Besides those paintings which have been referred to in this notice, there are many others contained in this excellent exhibition, and of whose character we have voluminous notes, but the state of our columns obliges us to hold our hand.

#### ROYAL MANCHESTER INSTITUTION.

##### THE THIRTY-FIFTH.

THE present collection is the very best we have ever seen displayed in this gallery. It consists in all of 694 works, the great mass of them of undoubted talent, with scarcely a single example of the mediocre. Both in oil and water-colour painting, never, perhaps, has a more choice collection of modern works been brought together in the provinces. Certain of them, as in the case of the Liverpool Academy's Exhibition, were already known to us from their having been exhibited at the Royal Academy.

In the First Room, 'A Day's Sport in the Highlands,' No. 1, W. UNDERHILL, fulfils, in natural truth of description, as in the arrangement of its objective, the expectation created by its title: the human figures, the pony, and the varied specimens of game, are brought forward from a broken, rocky background, with excellent force and solidity, and, without being garish, are rich and telling in colour.

'Mr. Shandy and the Tailor,' No. 7, A. ELMORE, A.R.A. The persons characteristically delineated, and placed under a most effective arrangement of light.

'View in Derbyshire,' No. 10, Miss B. NASMYTH. An example of sweet and careful pencilling.

'Christ Weeping over Jerusalem,' No. 12, A. SCHEFFER, is not one of the best examples of this gifted artist; and, though it be impressive in character, it does not displace in our esteem the noble work, with the same title, by Sir C. Eastlake, P.R.A., an engraving from which has been published in the *Art-Journal*.



'The Avenue, Guy's Cliff,' No. 15, J. D. WINGFIELD. The group of figures treated somewhat *à la* Watteau, and very careful, and the landscape with much more of natural truth than is usually observable in the works of that French master.

'In the Highlands of Perthshire,' No. 16, A. W. WILLIAMS; a large and well-filled canvas, the objective a powerful description of a scene in the more northern parts of the 'land of the mountain and the flood.' The forms of the boulders in the foreground, the markings of their granulation and fissures, bespeak the author's acquaintance with geology; and the happy manner in which one mass of mountain is made to carry off another—measuring, as it were, every mile of the distance—proves how close has been the artist's reading of Nature. It is a noble work.

F. Y. HURLSTONE'S 'Goatherds of the Abruzzi,' No. 17. Of vigorous truth, and in much better colour than usual.

'Dutch Coast Scene,' No. 20, E. W. COOKE, A.R.A. If the general visitor can estimate the pictorial effect of Mr. Cooke's marine subjects, the eye and mind of the sea-goer are delighted with the drawing, tone, and texture of the objective, finding peculiar relish in tracing the nautical correctness with which every detail is made out, and the truth and impress with which the shipping and craft are disposed in his compositions. The present is an excellent example.

Of G. E. HICKS'S 'Hark, the Lark at Heaven's Gate Sings!' No. 23, which was at the Royal Academy, we have already spoken; and a renewed acquaintance with it only serves to deepen our sense of its sterling merit.

T. S. COOPER, A.R.A., 'Landscape and Cattle,' No. 28, is a work in his usual manner, which will sustain the artist's well-earned reputation.

No. 29, 'Distant View of St. Michael's Mount,' J. CALLOW, partakes of the attributes which qualify those works by the same artist, which are noticed in our report of the Liverpool Academy's Exhibition.

H. O'NEIL'S 'Return of the Wanderer,' No. 34. A large work, full of subject, solemnly felt, brought forward in a sound arrangement of colour, and most minutely elaborated.

No. 35, 'Temple of Bassae, Arcadia,' E. LEAR. The objective of unquestionable substance—the treatment broad and impressive.

SIR EDWIN LANDSEER, R.A., sends his well-known 'Random Shot,' No. 42, a work intensely felt, and, we need scarcely say, of wondrous executive power.

T. F. MARSHALL'S fine picture, 'The Arrest of Louis XVI. and his Family,' No. 47, is a favourable specimen of what may be achieved in the walk of history, when the workings of the artist's intellect and will are contemporaneous. The incident is strikingly imagined, and vigorously expressed.

Of W. LINTON'S 'Ruins of the Castellum of the Aqueduct at Rome,' No. 48, we have merely to repeat, in brief, our formerly expressed opinion: that it is very fine as a subject, rendered in mellow and harmonious tint, and of firm and decided manipulation.

No. 53, 'Jacob's Well,' J. F. HERRING. Not only are the horses and camels correctly designed, natural in pose, and of his well-known executive skill; but the glowing atmosphere is delightfully pronounced, and there is a development of feeling throughout the entire work, for the capacity of realising which, the public in general had not given the artist the credit of which he has herein proved himself to be deserving.

No. 65, by E. F. HOLT, appears without a definite title, but is evidently intended as a description of "Prometheus Chained." The figure of the Titan is in the nude, with the usual adjuncts; and the artist's anatomical knowledge and careful study of the life, as well as his mastery of colour, are evident in the design, the admirable foreshortening, and the round and vigorous, yet elaborate treatment.

No. 72, 'Spring,' T. WESTER, R.A. A delightfully felt cabinet specimen, the subject (juveniles) grouped and brought forward with the artist's usual excellence, in a rural landscape, and the whole of precious colour and finish.

No. 77, 'Grace before Meat,' and No. 90, 'Grace after Meat,' T. EARL. In each has the artist described a rough-haired terrier, bringing out in his pose and expression a very clever and amusing realisation of the titles.

No. 78, 'Hearty Welcome,' G. B. O'NEILL. A common incident in English rustic life, thoroughly felt, in nice colour, and conscientiously described.

No. 85, 'Evening on the Prairie,' J. W. GLASS. Three mounted settlers on the look-out, painted under an effect of level sunlight, very really translated, subject and treatment concurring in the production of an estimable work.

No. 86, 'Early Morning on the Thames,' H. J. BODDINGTON. Picturesque and pleasing in subject, and its value enhanced by intelligent treatment. The surface is of exceeding finish.

No. 91, 'Maria Tricks Malvolio,' W. P. FRITH, R.A. A vividly natural interpretation of the passage quoted in the catalogue, manipulated with exceeding care, and in colour round, brilliant, and harmonious.

No. 95, 'Crossing the Brook,' J. LINNELL. Subjects under this title have been often treated, and with diverse interpretations; but here, at least, brought forward in a manner by no means common-place:—a horse and cart in a rough, wooded hollow, the work of an original mind and hand, instructed by nature and nature only.

No. 99, 'Fishing-Boats leaving Howth,' E. HAYES, A.R.H.A. Correct in drawing, and freshly and spiritedly touched.

No. 100, 'Barmouth Sands,' A. CLINT. A splendid breezy sky, with rolling grey clouds, flinging shadows upon the sandy beach, figures and all accessories kindred to the place skilfully introduced and cleanly finished.

No. 101, 'Mountain Solitude,' W. UNDERHILL. A young woman sitting beneath a rocky bank, apparently

"in maiden meditation, fancy free,"

naturally felt, and painted with commendable solidity and depth.

J. S. RAVEN, a young artist who is making rapid way in the right direction, has sent a woody landscape, No. 107, with the title, 'The Heronry, Windsor Forest,' which is one of the most highly characterized paintings in the exhibition, whether for the richness, depth, and harmony of its tints, its elevated feeling, its intense realisation of natural objects, or its masterly executive. The author is in the right course, and with constant and careful reading of nature, must eventually take a high position in the school of English landscapists.

With many works in this fine collection circumstances oblige us to deal more briefly than we could wish, and without farther explanation we proceed to say that W. PARROTT'S 'Port of Genoa,' No. 108, is a large canvas with a diversified range of objective, the whole being skilfully and elaborately rendered.

'Castle of Elt,' No. 112, Mrs. W. OLIVER, clear in colour and vigorous in execution.

In No. 114, 'The Swoon of Endymion,' J. G. NAISH, the bevy of nude nymphs are freely designed, gracefully grouped, the flesh clear in tone and worked with amenity, and all the accessories made intelligently subordinate and responsive to the main action.

W. H. HUNT'S 'Valentine rescuing Sylvia from Proteus,' No. 115, is beautiful in outline, but perhaps somewhat "painty," and savouring too strongly of the hardness of pre-Raphaelitism.

'Sunny Moments,' No. 119, J. MOGFORD. A Devonshire beach scene, deliciously described, and faithfully realising the title.

'The Sylvan Spring,' No. 120, R. REDGRAVE, R.A., seemingly a composition, and of exceeding refinement. There is, perhaps, a want of crispness in the system of leafing—if system it be.

'The Parade, Tunbridge Wells,' No. 124, C. R. STANLEY. How solid, and how really translated are the trees of the Old Walk, presented in shadow. Nothing could be more true to nature and to the place.

'English Gamekeeper,' No. 128, and 'Scotch Gamekeeper,' No. 131, a pair, by R. ANSDALL, nationally individualised, and with all their varied adjuncts produced in round and telling colour,

elaborately worked and most skilfully disposed. In the former subject there is a dead hare, which is so realised and relieved that it seems capable of being lifted from the canvas: if any similar object have hitherto been more truthfully described, we have never seen it.

No. 130, 'Ruins of St. Catherine, near Guilford,' G. COLE. A sunny effect, described with natural truth. The water flowing under the rustic bridge is absolute perfection, and the eye is seduced, as it were, over the sweetly graduated distances, every object being so truly placed in aerial perspective.

No. 142, 'Scene near Inysybut, S. Wales,' J. TENNANT. An upright wooded lane, very careful, and of great purity of tone.

A work by D. MACLISE, R.A., entitled, generally, 'From the "Midsummer Night's Dream,"' No. 144, is crowded with subject, of marvellous invention, embodying rampant mischief and drollery, and in every passage teeming with the luxuriance of Shakspeare's wondrous fancy. On reading this clever work, and calling to mind others which have proceeded from the same magic pencil, it is difficult to avoid the inference that from this origin have been reflected some, at least, of the images so successfully remodelled by a cotemporary artist. This fine work having been purchased by the Messrs. Agnew, of Manchester, we trust that it is their intention to engrave it for publication.

The most successful effort of SIDNEY R. PERCY'S pencil, that we have as yet seen, is 'A View on the Llydyr, North Wales,' No. 155. In subject it resembles those scenes which the artist habitually paints, and in which he is followed by his relative, Mr. A. W. Williams. In the centre is a mountain tarn, with adjuncts of rocks, cattle, &c. Stretching athwart a quiet pool, is a range of large stones, whose family is so accurately defined that the picture might be used, instead of the natural objects, as an illustration in a lecture by Murchison, Sedgwick or Phillips. No imitation could possibly be more truthful.

J. V. GIBSON'S 'Travelling Tinker,' No. 166, is happily felt, and finished with a Dutch elaborateness.

'The First of September,' No. 168, E. J. KEE-LING, is nice in colour and natural in expression. The pose and passion of the dogs "setting" are excellently described.

Nos. 187 and 259, by J. A. HAMMERSLEY, F.S.A., are transcripts of Derbyshire scenes, in which the natural structure of the limestone and tufa rocks is correctly rendered. The broad-leaved plants abounding in such localities, are freely and powerfully pencilled, and the general characteristics of the scenery faithfully depicted.

No. 195, 'Drawing for the Militia,' J. PHILLIP. A large, crowded canvas, full of bustle and exhibiting a great variety of sentiment and character, every part being carefully made out.

No. 218, by C. EARLES, an illustration of 'Then said he to the disciple, behold thy mother,' is deeply felt and delightfully expressed, free and eloquent in outline, and of the most careful executive.

No. 219, 'Old Windmill, Coast of Holland,' A. MONTAGUE. In subject and tone it resembles the works of the late John Wilson, but the feeling is one of greater refinement, and the manipulation much more careful than was usual with that clever artist.

No. 225, 'Edinburgh from Arthur's Seat,' S. BOUGH. Very like the place, and, with a greater amount of warm, positive colour in the excellently drawn foreground, would be an effective picture.

No. 227, 'Anxiety,' R. CARRICK. A bit of pure nature, touchingly rendered.

No. 233, 'The Fairies' Glen, on the Conwy,' J. P. PETTIT. A circular canvas of ambitious dimensions: the river bed impressively described, under a mysterious atmospheric effect, such as may be conceived to be in accordance with the revels of the alleged supernatural *habitués* of the scene. The whole is of the most careful finish.

In 'The Cabin Door,' by J. J. HILL, the common incident of a rustic girl giving a drink to a child, is made important by the pleasing expression, as well as by intelligent and careful treatment.



J. DANBY'S 'Carnarvon Castle,' No. 248, is like the place, and pronounced effectively under a warm telling atmosphere.

'Queen Elizabeth and the Countess of Nottingham,' No. 256, P. LEVIN. On the whole, the feeling of this hackneyed subject is well interpreted; and the costume of the Queen is, indeed, a perfect study.

'Lyndell,' No. 257, G. HAYES. Broad, spirited and effective.

'Myrrha,' No. 264, by J. SANT, wants a reflection of the soul and passionate beauty of the heroine of Byron's "Sardanapalus."

No. 272. 'Lady Drawing,' J. G. GILBERT, R.S.A. Good in colour, with a fine arrangement of light and shade.

No. 275. 'Storm clearing off—Coast of Devon,' J. TENNANT. The effect impressive: sea and sky well balanced, and both made admirably responsive to the influence of the wind.

No. 277. 'Consolation,' C. W. CORE, R.A. The subject, a child comforting a Weeping Mother, is described with such a depth of feeling as immediately to find its way to the heart.

No. 279. 'The Cherry-seller,' G. SMITH. In fine colour and amazingly elaborate.

No. 290. 'Trees on the banks of the Taw, Devon,' F. R. LEE, R.A. The scene shows a bend of the river, full of repose; the trees branched with natural truth, and the foliage loosely and lightly treated.

No. 335. 'Scene on the Ogwen,' T. BAKER. Not an effective work when viewed at what Bob Acres would call a "gentlemanly distance," albeit notable for all that neatness of pencilling which is characteristic of the author's works.

No. 357. 'Catharine of Arragon,' H. O'NEIL. An impressively felt picture, and of most elaborate finish.

No. 368. 'Fishing Boats off Fecamp,' JOHN WILSON. His very best work, the craft being accurately drawn and posed, the sea fresh and flowing and rippled to perfection, and the general effect clearly and powerfully pronounced.

No. 372. 'Pride and Poverty,' G. ARMFIELD. Two dogs, contrasted in the way indicated in the title, and treated with an intelligence and power worthy of Sir Edwin Landseer himself.

No. 404. 'St. John and the Virgin Mary returning from the Crucifixion,' R. NORBURY. A profoundly impressive work, whether considered in its scheme of composition, in the depth of feeling which impenetrates every passage, or the minuteness and care with which it is elaborated. Its sterling qualities will make it live long in the memories of all who have read its impressive lesson, and have even a common capacity of appreciation.

But we are again reminded that we must avoid detailed analysis, and have recourse to the simple duty of enumerating a few of the more highly characterised works. In this way, then, let the following be indicated:—

No. 415. 'The Oeschinen Thal, Switzerland,' H. C. SELOUS. No. 433, 'Escape of Prince Charles and Flora Macdonald,' J. L. BRODIE; No. 512, 'Rouen Cathedral,' J. DOBBIN; all of which are of a respectable class of Art.

No. 520. 'Derwent Water and Bassenthwaite,' A. PENLEY. Very elaborate; perhaps too fiery in tone.

No. 521. 'Etna, from Taormina,' C. VACHER. A sweep of gloriously broken coast, the descriptive tints whereof embrace the entire range of the prism. No doubt the general character is gorgeous, but it strikes us that the picture is greatly overcoloured.

No. 526. 'An Italian Port,' T. L. ROWBOTHAM. The subject varied and rich in material, the parts well connected, the quality of colour unobjectionable, and the manipulation of exceeding care.

No. 531. 'Paul and Silas in Prison,' E. H. CORBOULD. A clever interpretation of the passage quoted—perhaps savouring too much of the melodramatic.

No. 532. 'Hydrangeas,' V. BARTHOLOMEW. As near to nature as it is possible to conceive.

No. 535. 'The Golden Horn, Constantinople,' W. C. SMITH. Quite a scene. Architecture, sacred and military, foliage, human figures, sea (the Bosphorus), ranges of distant mountains,

fill up every inch of the surface with valuable material, and all the objects are worked most carefully, as well as presented in pure and lustrous tint. But words are inadequate to do justice to this magnificent work: to be appreciated it must be seen.

Equally estimable with the last is No. 544, H. WARREN'S 'The First Sunset.' It shows an agroupment of Adam and Eve in Paradise, surrounded by the glories of primeval nature, which are brought forward in gorgeous robes, and with a perfect prodigality of imagination. The whole scene is of extraordinary force and splendour; and, if we could but receive it as a paradigm of Nature's forms and colours, the picture would be nearly perfect.

No. 555. 'Gulnare,' C. A. DU VAL. An excellently conceived head. The expression externally unmoved, yet what a depth of passion is reflected from those dark, lustrous eyes!

No. 561. 'A Day among the Windsor Oaks,' W. C. SMITH. Pure and forceful nature.

No. 569. 'Carlingford Bay,' H. GASTINEAU. A large canvas, well filled with a subject so picturesque, that it may be said almost to paint itself. The sky is a noble one, and the entire range of objective brought out with unquestionable power.

On the WATER-COLOUR SCREENS are No. 581, 'Salvator Rosa proving his Identity,' G. CATTIER-MOLE. Full of subject, in character sketchy and powerful, with a fine distribution of colour.

No. 583. 'Tired Pilgrims at the Well, Cairo,' L. HAGHE. An estimable work; the figures effectively disposed, and their varied intellectual phases strikingly marked; the upright figure of the Arab sheikh is quite a study; but, indeed, every individual passage seems to have been as thoroughly studied as it is carefully pencilled.

No. 584. 'Dogs,' Sir E. LANDSEER, R.A. Very slight, yet so masterly in touch as not to be mistaken for the work of any other artist, ancient or modern.

No. 585. 'The Larder,' F. TAYLOR. Elaborate and naturally true.

No. 590. 'Bird's-Nest,' W. HUNT. The background seems to be a fragment of real mossy bank, pressed under the glass by the picture-framer; and the eggs are so thoroughly realised, that were it not for the glass protection, any truant needs only put forth his hand and remove them from the nest.

No. 592. 'The Harvest Field,' D. COX. Vigorous and truthful nature.

W. HUNT'S 'Group of Fruit,' No. 600, and Mrs. V. BARTHOLOMEW'S 'Fruit,' No. 617, are eminently natural and effective translations.

E. DUNCAN'S 'Vracking Harvest,' No. 601. A sea-shore with figures, full of action, fine in tint, and most carefully worked.

T. M. RICHARDSON'S 'Peat Moss, Banavie,' No. 603. Of refined and forceful treatment.

J. B. SMITH'S 'Llanercost Abbey,' No. 604. Elaborately worked, and brought forward under a mellow sunset effect.

#### SCULPTURE.

Among the specimens in the nook appropriated to this section of Art, are Baron MARCCHETTI'S characteristic 'Bust in marble of the late Salis Swabe, Esq.,' who was a benevolent and respected citizen of the cotton metropolis; F. THRUPP'S statue in marble of 'Hope,' a refined conception, exquisitely realised; W. THEED'S 'Bust in marble of W. S. Stell, Esq.,' in which the lines of the modern English costume are freely and happily carried off by means of the flowing folds of a cloak; the pleasing group of 'Ino and the Infant Bacchus,' J. H. FOLEY, A.R.A., a short time since engraved in this journal; T. EARLE'S 'Abel and Thyrza,' instinct with tender sympathetic feeling, and treated intelligently and refinedly; J. BELL'S statue of 'Armed Science,' a highly characterised performance; the same artist's statue in marble, 'The Child's Attitude,' unmannered, and palpitating with young life; and, last and greatest, Mr. BELL'S model of a statue—to be executed in marble for the Westminster Palace—of 'Sir Robert Walpole,' free and flowing in its lines, and reflecting in its attitude and expression what the subject felt in his days of prosperity—a consciousness of great political power.

#### THE ROYAL PICTURES.

##### THE EMPTY CHAIR: ABBOTSFORD.

Sir W. Allan, R.A., Painter. H. Lemon, Engraver.  
Size of the Picture, 2 ft. 9½ in. by 2 ft. 3½ in.

SCOTLAND has a right to claim an ample share in the honours of British art; for in this, no less than in all else arising from the application of great intellectual powers, she has maintained her position almost side by side with her sister countries. The names of Burns and Thomson, of Napier and Ferguson, will be handed down to posterity in the same roll of British poets and men of science that contains those of Shakspeare and Milton, Locke and Bacon; while, in the annals of art, Wilkie, Allan, and Nasmyth will not be omitted where Reynolds, Gainsborough, and Constable are written of.

Sir William Allan was born at Edinburgh, in 1782; and, evincing at an early age a love of the Fine Arts, was placed as a student in the "Trustees' Academy" of that city—a public institution at that time somewhat analogous to the schools of our Royal Academy, in which Allan afterwards studied. Not meeting with much encouragement when he commenced his professional practice in London, he at once, and with that characteristic energy he always manifested, determined to seek his fortune abroad, and that too very wisely, in a country where he would find few competitors—namely, Russia. But his object was not so much to procure a livelihood, as to study among a people from whom he might obtain subjects for his pencil which should present some novelty to his countrymen at home. The vessel in which he embarked was wrecked near Memel; but in no way disheartened by this ominous mischance, and by his losses, which, under his circumstances, were considerable, he took up his abode at a small inn, and though unacquainted with the language of the country, commenced portrait painting, having received, through the captain of the vessel in which he sailed from England, an introduction to the Danish consul at Memel. He was thus enabled to recruit his exhausted finances; and then he proceeded overland to St. Petersburg: here his countryman Sir Alexander Crichton, physician to the Imperial family, was the means of finding him abundant employment in portrait painting. After a somewhat lengthened residence in St. Petersburg, sufficiently long indeed to enable him to acquire the Russian language, he left the capital and travelled into the Ukraine, where he remained some years; making, however, excursions into the adjacent countries, "among Cossacks, Circassians, Turks, and Tartars, visiting their huts and tents, studying their history, character, costume, and collecting a rich museum of their arms and armour."

After an absence of ten years, Allan returned to England—in 1814—and to the place of his birth: here the most distinguished artists and literati of Scotland visited him and made his acquaintance. In the following year he exhibited his first picture, "Circassian Captives," at Somerset House, in the rooms then occupied by the Royal Academy. Space precludes our following him through his future career as an artist: it should, however, be mentioned that at subsequent periods of his life he visited Italy, Turkey, Greece, Asia Minor, Spain, France, Belgium, and Russia a second time. He was elected into the Royal Academy in 1835, and succeeded Wilkie as President of the Royal Scottish Academy in 1841: he died in 1850.

Among the intimate friends of Allan was Sir Walter Scott: this will account for the picture which is here engraved. We know not the circumstances under which it was painted, but we have little doubt of the incident it illustrates being a real, and not an imaginary one; at all events, every one who has heard or read of Miss Scott's devotion to her father will conceive the artist has not exaggerated her grief at his death. The story is most touchingly and affectingly told; it requires neither description nor comment—both would appear uncalled-for.

The picture was purchased by William IV.: it is in the Collection at Buckingham Palace.





EDMUND BLISS, R.S.A.

1811

THE MARY CHAIR; A. B. 1811

FROM THE COLLECTION IN THE ROYAL GALLERY IN

THE ROYAL GALLERY, LONDON







## ART IN THE PROVINCES.

GLASGOW.—The drawing for the prizes of the Glasgow Art-Union took place at the end of September, in the Merchant House Hall, in that city. Principal Macfarlan, who occupied the chair, stated that the number of subscribers, which a few years ago was only 2000 or 3000, was now upwards of 17,000, being an increase on last year of 7000. The association had purchased as prizes above 160 paintings, valued from 400*l.* to 4*l.*, some of which were inferior to few works of Art of modern times. The report of the committee intimated that, in addition to the prize paintings, about 50 bronzes and 50 statuettes would be distributed, as also 1000 copies of a chromo-lithograph fac-simile of a painting by Gilbert, of "Spanish Peasants going to Market." Next year the subscribers will be offered an engraving of Macfise's admired painting of "Noah's Sacrifice." The Glasgow Art-Union well deserves all the success which has attended it—a success arising from the liberality of the management, and the exertions which have been made in all directions to promote its interests.

THE SCHOOL OF DESIGN AT BELFAST is, it appears, to be re-opened: it has been closed for a year, in consequence of misunderstandings with the managers of the government School of Art. Who those "managers" now are we cannot tell: Mr. Cole has been absent in Paris for some six or eight months, and Mr. Redgrave is one of the Art-jury there. "My lords" of the Board of Trade have no doubt representatives—somewhere. Meanwhile the majority of the provincial schools are in a state of inanition, waiting for some concessions—or something. A few of them, like that at Belfast, have been entirely shut for some time. The main points in the statement issued by the committee at Belfast are as follow:—"The school has been closed for upwards of a year. This was owing to the withdrawal by the Board of Trade of a grant which had up to that time been annually made for the salaries of the masters, and other incidental expenses of the school. The Board of Trade contended that the school ought to be self-supporting; and that, beyond certain school materials, and a guarantee of a minimum salary to the master, no aid should be afforded by government. The committee, on the contrary, were of opinion that, having regard to the means of the class of artisans and workmen for whose instruction the school was mainly intended, and to the novelty of these establishments, it was impossible to provide for all the expenses by means of the fees of pupils, and that, therefore, aid from government, or from private subscriptions, must be obtained. A lengthened correspondence, and much personal communication, have taken place between the officers of the Board of Trade and the committee; and the Board of Trade, in order to have the school re-opened, have agreed to modify certain of their arrangements which were objectionable to the committee." No doubt ere long we shall be called upon to treat this always embarrassing subject. We believe it will be brought before Parliament early in the session.

BIRMINGHAM SOCIETY OF ARTISTS.—The Annual Exhibition of Modern Art in this city is now open, and the catalogue comprises 469 pictures and drawings, with three specimens of sculpture. As usual, the works of attraction in the gallery are lent by the respective owners, among which are most conspicuous, the "Sir Roger de Coverley going to Church," by Leslie, R.A., contributed by the Marquis of Lansdowne; "The Barber's Shop," by Mulready, R.A., lent by R. Hemmings, Esq.; and others by Cooper, A.R.A., F. Danby, A.R.A., Frost, A.R.A., Hart, R.A., Macfise, R.A., and a few others. Among our deceased artists of eminence are pictures by Haydon, Collins, Eddy, and Hollins. The "Eastlake" Prize has been awarded to W. T. Roden, of Birmingham, for his picture of "Christ Healing the Man Sick of the Palsy," as we stated in our last number; and the prize of the Society, given for the best original work exhibited, open to all living artists, was given to W. B. Knight, for his picture, exhibited this year at the Royal Academy, of "The Broken Window; or, Who Threw the Stone?" The pictures generally which are for sale call for no particular notice—they comprise the usual names found in all the provincial displays; but the marble bust of the late John Rhodes, Esq., by Peter Hollins, is so remarkably full of life, that it constitutes quite a gem among a host of mediocrity.

NORWICH.—The Exhibition has been this year unusually successful, as 300*l.* worth of pictures have been sold, and on the occasion of the last Exhibition only one picture was sold, for 30*l.* Amongst the names of those artists who have been fortunate this year in disposing of their works are the following:—E. Boddington, J. W. Bouvier, F. B. Bar-

well, M. E. Cotman, W. Callow, J. Callow, W. Duffield, T. Lound, Miss Margetson, C. L. Nursey, Mrs. Oliver, W. S. Rose, S. D. Swarbrick, W. H. Vernon, A. Vickers, C. J. W. Winter, H. B. Willis. The Mayor of Norwich has purchased one of Willis for 50*l.* The Art-Union which was raised in connection with the Exhibition has not been so successful as could be wished, in consequence of the shortness of time that elapsed between obtaining the authority from the Board of Trade and the closing of the Exhibition; but as this authority runs on for future years, a much more successful result may be anticipated hereafter. With regard to the financial part of the Exhibition, the committee have this year paid all liabilities, and have a small balance at the banker's, which was contrary to the expectations of those who were formerly connected with the society; as at the last Exhibition the committee had to call upon the public to pay their outstanding debts.

## OBITUARY.

MR. JOSEPH FRANCIS GILBERT.

Information has reached us of the death of this artist, on the 25th of September, in the sixty-fourth year of his age, after having suffered, through four years and a half, from a severe attack of paralysis. Mr. Gilbert was a resident of Chichester for many years, but he died, we believe, in London.

He was the second son of the late Mr. Edward Gilbert, the inventor of several ingenious plans for firing bombs, in carrying out which his family became involved in great difficulties; but amidst all these trials the son pursued his studies as a landscape-painter; and till within a very few years was a constant exhibitor at the Royal Academy and the British Institution. Some of his earlier works have been engraved on a large scale, a "View of East Street, Chichester," published in 1814, under the patronage of the late Duke of Richmond; "Goodwood Race-course—'Priam' winning the Gold Cup," published in 1831; a "View of Cowdray Ruins, near Midhurst, Sussex," a highly picturesque plate. For the Westminster Hall Exhibition Mr. Gilbert contributed a picture, the subject of which was "Edwin and Emma," from a poem by Mallett.

## ART IN CONTINENTAL STATES.

PARIS.—The closing of the Grand Exhibition is fixed for the 15th of November. Several attempts to prolong it have been made by the administration without success, one of which was to shut up during the winter, and re-open in May next, but the difficulties have been found insurmountable. The medals are to be distributed with great ceremony in the building, for which purpose a portion of the exhibitors, those in the transept, have received notice that shortly they will have to clear away, in order to prepare the palace for the distribution.—There have been several reports spread about in the different newspapers concerning the painting by Meissonier, presented to H.R.H. Prince Albert by the Emperor; the following is the true one. This painting was sold to M. Tedesco, picture-dealer, for 15,000*f.*, under the agreement that it should be exhibited, and if sold during the exhibition for a larger sum, the surplus should be divided between the artist and the dealer. When Meissonier explained this to M. Nicuwerkerke, that gentleman immediately handed over 10,000*f.* surplus, so that the painting really was sold for 10,000*f.*, of which sum Meissonier got 20,000*f.*, and Tedesco 5000*f.*—It is rumoured that the four medals for the Fine Arts are to be given to Ingres, Delacroix, Meissonier, and Troyon, all French. I think Mulready in the English, and Leys in the Belgium school, equal to any of the above; neither the French school nor any other had ever Mulready's superior, and many French artists agree in this.—Several of the statues commanded for the Carrousel have been refused by the commission as negligently done; there are new ones constantly being erected.—The tomb of a Phœnician king has been discovered at Beyrout; it has been purchased, with a Hebrew manuscript, by the Duke of Luynes, and presented by him to the Institute; it will finally be placed in the Louvre.—A Boulevard is to be constructed, called "Boulevard Victoria;" it will be situated in the heart of Paris.

## MINOR TOPICS OF THE MONTH.

"THE NIGHTINGALE FUND."—Three months ago, we announced that a project was on foot, to present to MISS NIGHTINGALE some expression of a nation's gratitude for services incalculably great. These services are so well known and so universally appreciated that any observations concerning them are needless: it will suffice to say that during the present frightful war in the East 6000 sick or wounded soldiers have, so to speak, "passed through her hands." The "country" can and does reward with honours and more substantial recompense, the soldiers and sailors who survive: but it would be difficult, if not impossible, to devise any mode of honouring and rewarding the heroic women who have brought healing to the sick-bed or smoothed and tranquillised the bed of death, other than that spontaneous and general expression of public feeling which will ere long be asked for on their behalf. A movement in this direction was naturally looked for: it was commenced by Mrs. S. C. Hall; her original idea was to confine it to the women of England, who may be said to have been especially represented at Scutari and Balaklava by Miss Nightingale and her brave associates. Mainly at the suggestion of the Hon. Mrs. Sidney Herbert, however, this view has been enlarged. That lady was among the first to whom Mrs. Hall applied, and her authority affords sufficient assurance that while Miss Nightingale would decline any personal tribute, she would receive money to be used in the public service, by enabling her to work out her system of providing properly trained and educated nurses, not alone for public hospitals but for private homes.—It is in this form and for this purpose, therefore, "the Nightingale Fund" will be raised—one of its leading features being to prevent the dispersion of the nurses (now occupied, under the superintendence of Miss Nightingale, in the East) when it shall please God to restore us to peace. There will be no second opinion upon the immense benefits that might follow—to rich and poor. Thus, the proposed testimonial may be said to have two objects: the one is to testify the affection and gratitude of a whole people to Miss Nightingale and her associates: the other to introduce such a vast improvement into a totally neglected branch of the public service, as shall render it effectual in the event of another war, during the continuance of the present, and also in a time of peace, to heal or lessen the maladies incident to humanity. To accomplish such objects, money will surely be supplied: an account even now is opened at Coutts's bank: and very soon a committee will be formed, when operations will commence, probably, in every town of Great Britain. It may be well to observe that there is no idea of a plan to erect a hospital specially: Miss Nightingale will no doubt accept the control and direction of some existing institution for carrying out her system, as far as nursing is concerned: while provision will be made for the protection of nurses during their labours and in cases of infirmity or old age. It may also be regarded as certain that Miss Nightingale has no intention of limiting her system to the employment of "nurses" who have no pecuniary needs: although it is probable that the offers of persons (like herself and a few others now acting with her) in independent circumstances would not be refused. It is scarcely necessary to add, however, that the intended testimonial will not be hampered by conditions or restrictions which would deprive it of its honour and its value. Miss Nightingale has earned by her past entire confidence in her future: full reliance may be placed in her high integrity as well as in her matured experience; and it is scarcely too much to say there is not a single individual in the kingdom desiring to subscribe to "THE NIGHTINGALE FUND" who will have any apprehension concerning the expenditure of any sum he or she may contribute.

MADAME LIND GOLDSCHMIDT (in reply to an application addressed to her by Mrs. S. C. Hall) has expressed an intention to visit London, for the special purpose of giving a concert in aid of the proposed NIGHTINGALE FUND. We cannot doubt



that this noble offer will be gratefully accepted by the Committee, and that a very general support will mark the public appreciation of it.

**THE NEW BUILDINGS, SOMERSET HOUSE.**—The offices of the Inland Revenue forming an addition to Somerset House, in Wellington Street South—and which will consist of a centre and two projecting wings—are at length giving signs of completion. The wings are finished, and the backs of the houses of Somerset Place have been taken down, prior to the erection of the new stone front to the centre, which, receding forty or fifty feet from the street, will have the advantage of greater play of light and shade, than is generally met with in London architecture. Somerset House—one of the greatest works of the class of public buildings, prior to the Houses of Parliament—and one most honourable to its architect Sir Wm. Chambers—after costing upwards of half a million of money was left incomplete. About the time of its architect's death in 1796, and till lately, the end next Wellington Street was a great eyesore, contrasting as it did with the finished river front—the latter a noble work, in spite of some weak points. The ill-advised occupying of the space eastward by the buildings for King's College, designed by Sir Robert Smirke in an opposite character of style, has prevented the accomplishment of Chambers's design, even as regards the river front; and, to preserve the uniformity of the existing portion on that side, the end of the new building has been set northward about twenty-five feet. The architect of the present addition, Mr. James Pennethorne, is adhering with great fidelity to the style and details of Chambers's architecture. The general elevations show a rusticated basement with windows, arched, and having a continuous impost with fretwork; above which is an order of Composite columns and pilasters, the height of two storeys, surmounted by a balustrade with vases. The centre of each wing forms a loggia with balusters, and is terminated by an attic with cornice, and with a coat of arms supported by reclining figures. This last feature is beautifully carved and designed. Some other sculptural accessories might have been better, had they also been newly modelled. We refer to the medallion heads in oval frames; these, here and in the old building, by no means equal the merit of the general ornamental work and sculpture—which, according to that smart writer, but incompetent and shameless critic, calling himself Anthony Pasquin, were by Carlini, Wilton, Geracci, Nollekens, and Bacon. The window-dressings and the balustrades—the latter are to extend along the whole line of footway—are also copied from the old work. The returns of the wings continue the pilastrade; but the general design of the centre consists of rusticated work up to the general cornice—according with the character of parts of the old building. It was intended to finish this portion with an attic storey,—but we hope that will not be carried out. A portion of the centre, we should say, was intended to project—the design corresponding with the centre of the wings, but omitting the loggia, substituting statues for vases, and crowning the portion of attic (which, there, might be retained) with a pediment and sculptured acroteria. Attached to the north wing is a porch of Ionic columns with rusticated shafts. We will not conclude without saying that both the architect and the government deserve praise for the manner in which this work, so far, has been carried out. We should however like to see the river terrace thrown open to the public, and the unsightly cemented chimneys which have been allowed to obtrude there removed.

**THE ARCHITECTURAL ASSOCIATION.**—The meetings of this society, in whose progress we feel much interest, commenced with a conversazione, on the first Friday in last month. In the course of the evening an excellent address was delivered by the chairman, Mr. Alfred Bailey. Amongst subjects touched upon, we recognised several which had been treated of in the course of Mr. Edward Hall's paper on Art in Relation to Sanitary Improvement, published in our journal. The absence of anything deserving to be considered as *design* in the laying out of the London squares; the general character of the gardening;

of the railings and other adjuncts, and the melancholy dullness of the result; the necessity for more public places of resort with statues; and the relation between architectural beauty, enjoyment and health;—points to which so much importance was attached in these pages some days previously, were all referred to by the chairman; whilst he and Mr. Tite supplied us with a good instance of an open space utterly wanting in symmetrical and architectural character in the very heart of London; we mean Smithfield. Further, we are glad to see that the subject of pedestals for statues, to which we also gave some attention, is put forth as a subject for the Class of Design at the Association. We notice these coincidences of thought and opinion, not to impute anything on the score of omission of reference to our journal; for such coincidences necessarily arise spontaneously with individuals whose attention is habitually directed to collateral subjects; but, as we may be sometimes reflected upon by those who are not very familiar with our journal, for giving inadequate space to architecture, we may be excused for referring to the article in question by way of deprecation of the speaker's assertion, that that branch of the press which is devoted to his class of subjects "had become almost silent."

**THE ARCHITECTURAL MUSEUM.**—The lectures on alternate Monday evenings at this institution, commenced on the 15th ult. with a lecture "On Heraldry in connection with Architecture," by the Rev. C. Boutell; and the subsequent arrangements included the subjects of "Architectural Metal Work," by Mr. Skidmore; "Form and Light and Shade in Architectural Foliage," by Mr. J. K. Colling; "Colour and its use in Architectural Art," by Sir Walter C. James; and "The formation of a National Museum of Architectural Art," by Mr. C. Bruce Allen. We are glad to see that an arrangement has been made, by which the Department of Art will contribute 100% per annum to the Museum in consideration of the permission to send 100 students to study there, and to have such casts as may be required to illustrate lectures. A class for the practice of carving in wood and stone, has been arranged at the museum. The rooms are open during the day from ten to four, except Saturday; and, during the next six weeks, on Monday and Wednesday evenings from seven to nine o'clock. Workmen are admitted in the evenings free; otherwise the admission is sixpence to non-subscribers, members paying one guinea, and students ten shillings and sixpence per annum.

**THE CAMPBELL MONUMENT.**—We postpone comments on this subject until the defence of the two executors are before us; at present our impression is that which we presume is shared in common with the public generally—believing that one of the most accomplished of our British sculptors has been first injured and then insulted.

**THE DULWICH PICTURES.**—It is said that this collection is to be removed to the National Gallery. We are not in possession of the facts connected with such movement, but at present do not see how it can be accomplished, because of "want of space."

**CARMICHAEL'S SKETCHES IN THE BALTIC.**—This distinguished marine artist, who was present at all the operations of the Baltic fleet, has returned with a portfolio rich with a series of the most interesting drawings, in which every incident of the Baltic expedition is commemorated. Mr. Carmichael was present at the bombardment of Sweaborg, and in such a position as to see the entire line of fire. By the aid of these drawings we arrive at the conviction in reference to this action, that it was one of the most complete and skilfully conducted achievements of which our naval history can boast. We glorify ourselves immeasurably at the announcement of victories purchased at the cost of a deluge of blood, yet we estimate but slightly a victory in the achievement of which the blood only of the enemy has flowed. Our vessels were fifty-six hours under the fire of the Sweaborg batteries; and is there no tribute of honour due to the surpassing seamanship which baffled the enemy's fire in so far as to render it almost entirely

innocuous! The admirable execution of the expedient of "veer and haul" by continually changing the berths of the ships, reduced to an impossibility the efficient pointing of the Russian guns. The drawing of this bombardment shows the line of attack of the rocket and mortar boats to be very much nearer the forts than could be understood from any newspaper account of the action: and a fierce conflagration is raging to an extent apparently of three quarters of a mile, which continued burning some days and occasioned an amount of loss, ruin, and destruction that will never be fully known. This forms the subject of a large picture which the artist is painting to commission, and which we doubt not will be the most accurate battle composition ever painted, as it has so rarely happened that an artist has been enabled to see for himself and make sketches during the heat of an action. The number of drawings is one hundred and sixty, comprehending a variety of effects seen at different times at sea. There are views of Cronstadt almost within gunshot, showing the batteries, government buildings, lines of gunboats and of line of battle ships, the latter laid with their broadsides so as to assist the forts, some dismantled, others rigged, these being principally sheltered by the forts. The effects of the so-called infernal machines are shown on that occasion when they were exploded from the shore but at an ineffective distance from the ships. The water is thrown up in the form of a vast truncated cone. The shaking that such an explosion occasioned in the case of the Merlin is shown by the *débris* of the crockery in the sketch of one of the cabins. Many of the scenes are strictly characteristic of man-of-war life; there are "Divine Service on Board of the Edinburgh," a "Washing Day on the Island of Margen," a Picnic on the same island, and a drawing of much truth, the subject of which is one of the greatest difficulty, the entertainment of the Admiral by his officers. The views of Elsinore, Riga, Revel, and indeed of all the localities which the fleet visited, are given with the utmost accuracy, and these places the incidents of the war invest with a tenfold interest. Of the Baltic campaign every report has been received by the public with the utmost avidity, but these accounts convey only meagre information as to what has been effected at Sweaborg; we do not know the extent of the Russian loss, and we shall never hear it from themselves.

**THE "ARTIST,"** a weekly journal established a few months ago, after struggling through a brief existence is at length consigned to the tomb of the Capulets. We are not surprised at this, for it never showed signs of health and stability: its conductors, whose names are unknown to us, commenced their undertaking on the very worst principles, that of vilifying their contemporaries; like the lawyer, who, having nothing to say in favour of his client, sets to work to abuse the counsel of the opposing party. Here at the outset was an exhibition of weakness and bad taste, which was sure to bring its own punishment by creating disgust in every right-minded reader. A work conducted in such a spirit, and without a spark of talent or originality—for its principal articles, save the abusive contributions, were translations from German and French papers—could not do otherwise than fall to the ground.

**CLEVEDEN.**—This charming residence, the property of her Grace the Duchess of Sutherland, was rebuilt, it will be remembered, a few years ago by Sir Charles Barry, since which time the interior has been under a course of progressive enrichment according to the refined tastes of the noble proprietress. Among the recent additions are two painted ceilings, executed by M. Auguste Hervieu, of 10, Portugal Street, Grosvenor Square, a painter of substantial reputation in this department of art. The more important picture is that on the ceiling of the principal staircase. The work is circular, the field of view being an opening to the sky, surrounded by a balustrade, composing with which are represented the Seasons—an elegant and appropriate subject, rendered by impersonations associated with accessories typical of the re-



volving year. And to these four figures increased interest has been imparted by a suggestion of the Duchess of Sutherland, that they should be portraits of members of her Grace's family. Accordingly, Spring, Summer, and Autumn are portraits of the Duchess of Argyll and the Ladies Blantyre and Kildare, and Winter is a portrait of the Marquis of Stafford. Each season is appropriately distinguished by its fruits and flowers, and Winter is endeavouring to warm himself at a wood fire. We cannot compliment the artist too highly on the manner in which he has treated his subject—there are air and attitude, and lightness and breadth successfully preserved. The subject has been treated by many eminent painters, in some versions we have seen the sky has been made to assist in the description, but the artist has wisely rejected such a treatment—for the necessary darkness of a wintry sky would have broken up the composition and destroyed the lightness which should characterise a painted ceiling. The whole is rich in colour, and where the tones are forced they come forward without any degree of heaviness, and tell effectively against the airy sky. The picture is immediately surrounded by a white cornice which, it may be presumed, will be painted or gilded, as it contrasts unfavourably with the picture, and the corners of the square are filled up with infantine figure compositions, painted in *grau in grau*. These corners would afford space for the introduction of groups of the attributes of the Seasons which would better support the picture. The other composition is in the ceiling of her Grace's dressing-room, and it shows a company of flying Cupids, which are drawn and painted with infinite grace and sweetness, and distinguished by movements very spirited. The subject of a small group, seated at the balustrade, is "The Judgment of Paris." These figures are also those of children, and upon this occasion there are but two ladies present, from whom the childish Paris turns, by a happy conception of the artist, to present the golden apple to some more beautiful witness of the decision supposed to be contemplating the picture. The picture on the staircase ceiling was painted in oil on canvas, and removed from the studio of the artist to the place which it now occupies—a method of working very convenient to the painter in comparison with the difficulty of working on the ceiling itself. The pictures in the dressing-room were executed on paper, also in oil, and then attached to the ceiling—and thus painted such works are better suited for our climate than fresco. We are only surprised that decorations of this kind are not more extensively sought; such pictures will endure for centuries, and they could, were it desirable, be so placed as to be removed were it necessary to do so. Many persons, however, who are very desirous of introducing works of this order into their mansions, are deterred either by want of knowledge where to obtain the requisite aid, or by a dread of the cost; such persons will do well to apply to Mr. Hervieu, and in both respects their difficulties will be removed.

**FORGED ANTIQUITIES.**—About a year ago the antiquaries of Paris were excited by the reported discovery of a Merovingian cemetery at a small village known as La-Chapelle-St.-Eloi in the department of the Eure. The discovery was chiefly remarkable for an abundance of early inscriptions mostly traced upon Parian tiles, and bearing considerable resemblance to the famed Christian inscriptions on the catacombs at Rome. M. Lenormant, the well-known antiquary of Lyons, announced them as "the most venerable mementos of Christianity in Gaul," and another learned *savant* was about to make them the foundation of a work on the early Christian inscriptions of France. Meantime the collection was offered to the government for a large sum, and the rarity and curiosity of the discovery discussed. Among them were records of Childbert and Clothaire, of St. Germanus of Autun, and others which gave rise to much curious speculation. So important and so unique was this discovery, that it was resolved to form a committee of the principal antiquaries of the locality with the Marquis de Belleville at its head; they met, viewed the relics, examined

the evidence, and came to a conclusion that the entire affair was an ingenious, but thoroughly unprincipled trick; that the inscriptions are in fact recent fabrications on antique stones and tiles, and their report with their names appended has just been published as a warning to other *savans* of the trap laid for them. Whoever has "done the trick" must be a learned and experienced man; it shows the ability and dishonesty which are lying in wait for the unwary; and how dangerous it has become to be led too easily away by the most specious appearances. The magnitude of this trick, the holderness of its character, the ability and scholarship it involves give it a new and startling character. It rivals, and even exceeds, the picture frauds we have so often denounced; and we consider it as valuable collateral evidence of that fraud in Art, which acts so injuriously on the honest or unwary. That the very well-springs of history should thus be poisoned is a lamentable proof of mis-directed ability. It is to be hoped that the French "Comité des Arts et Monumens" will investigate this affair thoroughly; and if not able to punish, at least denounce, the persons who could thus mendaciously attempt to impose on a nation.

**THE PANOPTICON.**—To the attractions which belong to this exhibition there have been recently added some new scenes of the Crimean war; and a good descriptive lecture on Russian life by Mr. Leicester Buckingham, who varies the subject on alternate nights, by "a ramble through Venice," illustrated by dioramic views of the principal points of interest in that City of the Sea. The organ performances by Mr. Chipp; the demonstrations of machinery by Mr. Partington; the diver, and, though last not least the exquisitely beautiful fountain, are all items in the instructive amusements here offered to visitors, as well as a concert of vocal music, dioramic and cosmoramic views, and the chance of loungers in the galleries picking up unthought-of information by watching ingenious artificers at work. Where so much is attempted it may seem invidious to name small faults, but we must confess to a feeling of lassitude creeping over us in the course of the evening: there is occasionally a want of *verve* in the proceedings; and the Crimean transparencies are sometimes too dim to be seen properly. Mr. Buckingham is among the best of our public lecturers; he is always clear and agreeable, but we remember his amusing narration of the adventures of Aladdin, and we hope he has not forgotten all his pleasantries; instruction may be blended with amusement, and frequently gain by the conjunction.

**PHOTOGRAPHS FROM DRAWINGS.**—We have been greatly pleased with a small series of very charming subjects in photography from drawings by Mr. Rawdon Walker. Some five or six years ago we favourably noticed the sketches of this gentleman, drawn with charcoal, a style of work to which he has given the name of "Carbonic Drawings." Since that period he seems to have got his material more under command; his pictures now are as free in execution and as powerful in effect as his earlier works, but to these qualities are added great delicacy and what artists call "sweetness." These photographs consist of landscapes of a highly picturesque character; the views, from nature, are well selected, and the touch of the artist, with his clever management of chiar-oscuro is faithfully copied by the solar agency.

**MESSRS. STORR & MORTIMER** have issued a very graceful and admirably executed medal to commemorate the Imperial visit to England, and the Royal visit to Paris. On the one side are the busts of the Emperor and Empress: on the other, those of Her Majesty and the Prince. The dies are the work of Mr. Leonard Wyon, who is worthily sustaining the honours of his name, and closely approaching the merit which for so many years distinguished the productions of his accomplished father. This medal charms by its simplicity: but in such cases simplicity must be associated with more than ordinary refinement and excellence. It tries the artist more than could be done by ambitious efforts, and we regard this unpretending work as of a high order of Art—one that cannot fail to extend the repute of the medallist.

## REVIEWS.

NOTES ON MODERN PAINTING AT NAPLES. By LORD NAPIER. Published by J. W. PARKER & SON, London.

We hear so little of Naples at the present time, except the information which reaches us concerning King Bomba and his minister of police, one can scarcely suppose that amidst the distractions of politics, and the system of *espionage* which presses like a deadly incubus upon the people, the humanising and refining arts can yet find a home among those whose spirit is bowed down to the very verge of slavery. Travellers who visit that region, and those who make it their temporary abode, are eloquent in their descriptions of its enchanting scenery, the pomp of its carnivals, and all the other attractions it holds forth for the gratification of the senses: we read of processions in the Strada di Toledo, and of the curiosities of the Museo Borbonico; of its numerous churches, with their rich decorations and magnificent altar-pieces from the hands of the great masters of art—Caravaggio, Luca Giordano, Lanfranco, and others; of its catacombs, its castles, and all else that is left of its former greatness and grandeur; but whether any of the *mind* still exists which once raised Naples to a position among the proud cities of Italy, we have learned little or nothing from recent writers. Lord Napier's volume, however, enlightens us on one point, and that the one which most interests us.

It is really extraordinary how little information reaches England of the state of modern art in Italy, except, perhaps, what is doing in Rome. From France, Belgium, and Germany, tidings sufficiently ample are frequently wafted hither: are then all the descendants of the eleven ancient schools of Italy, with the exception of the Roman, employed in manufacturing spurious Titians, Guidos, Raffaelles, and Giorgiones, for the markets of England, America, and our new settlements in the fifth quarter of the world? By the way, an acquaintance of ours, recently arrived from Australia, says that Melbourne and Sydney are gorged with such works, to be purchased almost for the cost of freightage. We must not, however, occupy our space with conjectures as to what the painters, if any, of Venice, Bologna, Florence, &c., are now doing, but refer to Lord Napier's report of the modern Neapolitan School.

During the period his lordship held a diplomatic post at the court of Naples, he sought relief from his public duties—by no means pleasant duties at a time of great public excitement and political changes little less than revolutionary—"before the silent altars, or in the courts and galleries of the grand forsaken houses, whence the vine wanders from the broken pergola, and the fresco blisters in the sun. . . . These artistic episodes of an agitated life brought the author into the company and confidence of the living painters of the country, who, profiting by the example of their predecessors during the rebellion of Massaniello, did not exchange the academy for the market-place, or the pencil for the stiletto, but kept their burdened studios in patience, and expected the revival of patronage with peace." It is four years since his lordship's "Notes" were drawn up; unforeseen causes have prevented their publication till now.

The patriarch of the modern school of Naples is Tito Angelini, who was living when Lord Napier wrote, but was upwards of ninety years of age. "Without any ability in composition, or knowledge of colour or chiar-oscuro, without any sense of beauty, of expression, or of grace, Sig. Angelini, in the true spirit of an arid pedagogue, inculcated the art of designing anatomical forms with an exactness which was not exceeded by Camuccini or Gerard." Camillo Guerra, Professor of Painting in the Royal Institute, is the painter of several altar-pieces for churches, and fresco compositions in the Royal Palace, none of which, however, Lord Napier is disposed to consider satisfactory; his greatest work, or rather series of works, is seen in the recently erected church, in Naples, of the Oratorians, the cupola of which he painted in fresco with subjects from the Papal Paradise. "This immense undertaking, which Sig. Guerra has, with his unaided pencil, brought to a successful termination, numbers upwards of three hundred principal figures, of which the nearest are between fifteen and twenty feet in height, while the more remote still greatly exceed the natural size." It occupied six years to execute it. Both in drawing and colour this huge work reflects great credit on the artist. But the painter who is now by common consent placed at the head of the modern school of his native country is Giuseppe Mancinelli, an artist who owes his position entirely to his own genius. Lord Napier describes and speaks eulo-



gistically of many of his pictures taken from sacred and fabled histories. Domenico Morani, to whom Sir Walter Scott, when in Naples, sat for his portrait, has distinguished himself by several pictures of sacred subjects; "his composition is pleasing, his general tone refined, his drawing correct, and his colours more fused and harmonised than is usual on the modern Italian canvas. In that kind of elevated 'genre' painting which occupies a middle place between history and conversation, he has not the energy of Maclise, or the neat, ironical, pungent touch of Ward and Maclise; but he possesses a commensurate degree of elegance and vivacity, and his costume and still life are treated with extraordinary elaboration."

In portraiture, the artists of Naples, have not, on the authority of his lordship, attained a very high position; Carta and Mancinelli are the two best in his opinion; but the miniatures of Floriano Pietrocchia are far more in request among the Neapolitan fair. Of the landscape painters very honourable mention is made of Smargiassi, Professor of Landscape-painting at the Academy of Naples, of Gigante, Vianelli, Franceschini, &c.; but we must leave our readers to consult Lord Napier's book on the doings of these painters and of many others, whose names we cannot find space for, as well as for the information it affords respecting the institutions which exist under the Neapolitan government for the promotion of the Arts, the state of the Academy, and of "matters thereunto belonging."

THE GOLDEN BOUGH. Engraved by J. T. WILLMORE, A.R.A., from the Picture by J. M. W. TURNER, R.A. Published by H. GRAVES & Co., London.

This picture is in the Vernon Gallery, and was, as our readers know, engraved for the *Art-Journal* by Mr. Prior; Mr. Willmore's print is on a far larger scale than ours and does all the justice to the composition which his well-known ability warrants us in expecting. But we must never again look for such engravings from the pictures by Turner as we have been accustomed to see; his magic "touches" cannot now give light, and distance, and sparkle, to guide the engraver. When a proof was submitted to Turner, his only thought was to make a brilliant engraving, and for this purpose he did not hesitate to take out lights, and put in shadows, wherever he considered such alterations necessary, without reference to his original work: he knew the value of black and white, as he knew that of red, yellow, or blue, and he could make all serve his end. But no engraver, not even one of Mr. Willmore's high position in his art—would venture to take such liberties with Turner's pictures as he himself did; and hence if the "Golden Bough" is not equal to the "Tivoli" and all those other exquisite prints published during the lifetime of the painter, and which bear the impress of his marvellous touching, the fault does not rest with the engraver. Still the "Golden Bough" is a beautiful print; the lake and the distance repose quietly in the sunshine, so tenderly has the engraver laid in his lines, and the foreground shows a bold and masterly handling of the graver: we should like, however, to have seen some of the shadowed parts a little reduced, to render the whole more harmonious. Are we to argue from the appearance of this print that line-engraving is about to take once more its place among the patronised arts of the country? from which of late years it has been excluded, except on a comparatively limited scale, such as our own plates. We should heartily rejoice to find it were so; England has abundance of the material of talent to restore line-engraving to its proper position, and much more would be found if due encouragement were held out to it: we only hope that Messrs. Graves will be induced by the success of the "Golden Bough," and it richly deserves the patronage of every Art-lover, to follow up the course which it seems to prefigure.

CHROMOLITHOGRAPHS. Printed by M. & N. HANHART. Published by ROWNEY & Co. London.

It is well for the artist that, ere mechanism and scientific discovery can be brought to bear on the production of pictures, his genius and skill must first be employed to show what mechanism and science may be able to effect as resulting from his labours: were it otherwise, the painter might hopelessly fold up his sketching easel and close his box of colours, and offer himself as a grinder of pigments, or, if strong enough in thew and muscle, as a "pressman" in the establishment of Messrs. Hanhart or some other extensive printer of chromolithographs. But though the sun and the printing press are widely extending the influence of Art, they are popularising it at the same time, and must therefore be considered as friends of the artist and not as obstacles he need desire to have removed from his path. He does not find his

occupation gone because engravings now are not the costly and rare treasures they were a few years back: there is still a large picture-buying public,—never so large a one as at present—and a still more numerous body of the community not possessing the means to purchase the original works of our painters, but who are able to acquire, and do acquire, the next best substitutes—engravings, and imitation drawings or chromolithographs. The art of printing in colours from stones and also from wood-blocks seems to have reached its climax, for if it has made no advance within the last two or three years it has certainly not retrograded; indeed one scarcely sees what improvement we have a right to expect, inasmuch as it requires a very close examination of a well-tutored eye to distinguish the counterfeit from the real in many prints lately published, and some have deceived the very best judges. How easily judges may be deceived, an instance occurs to our minds at the present moment: it is a case in point to those just referred to, only reversing the order of things. A few years back an artist with whom we are acquainted, sent to the exhibition of the Royal Academy a drawing made with lithographic chalk on paper slightly tinted to resemble "India paper," the margin being left white: on the opening day he found it had not been accepted, and when he received it back from the mass of other rejected works, he found the backboard of the frame endorsed "a print," in white chalk. The artist who had thus unfortunately, but quite unintentionally, deceived a whole "hanging committee" of Royal Academicians, wrote to the secretary, Mr. Howard, complaining of the mistake that had been made, and stating that he must charge the committee with one of two offences; either that they were incompetent to distinguish between a drawing and a print, or else that they examined the works submitted to their ordeal so cursorily as not to give themselves time to come to a right conclusion. Mr. Howard, with his accustomed courtesy, replied that of course he was unable to explain the matter, but if the drawing were sent the next year, he would take care it received full justice: it was sent, and honourably hung on the line.

A number of very clever chromolithographic prints have recently been issued by Messrs. Rowney & Co. from the printing presses of Messrs. Hanhart & Co.: all are good though all are not of equal merit; this may arise from the original drawings being of varied excellence. Among the large prints is a "View of Florence," from a drawing by S. Palmer, taken from a lofty terrace overlooking the city: the landscape is brilliant with an Italian sunset, but the execution has a woolly appearance, especially in the distances: the trees and the foreground generally, have the crispness and bold touching of the original work. A pair of prints, after W. Callow, "Frankfort" and "Cologne," please us much better; the warm sunny tones of the one, and the cool grey mistiness of the other, are well preserved; the skies in both these prints are admirably copied. A "View in Venice," from a drawing by the same artist is, we presume, taken from a sketch; it is very slight, but exceedingly rich in colour. "Isola Lecchi, Lago di Garda," after W. L. Leitch, is carefully drawn, and, we have no doubt, is a faithful transcript of the original: the scene is highly picturesque, but the colouring is not agreeable to our eye: if more strength had been given to the boats in the foreground, and, partially, to the objects in the middle distance, the whole would have been rendered more effective: we never admire a landscape with the trees in full foliage, but not a vestige of green to be found in them. The "Peep of Day," an Irish cabin scene, by F. W. Topham, is also from a sketch; the picture is well composed, and brilliantly lighted up from a fire in the interior, and the sunrise peeping in at the open door: with somewhat more of finish it would be most acceptable. "Macbeth: Murder of Duncan," and "Macbeth: Murderers of Banquo," two scenes from the pencil of Cattermole, are clever imitations of his bold, graphic, and forcible style; but would it not have been wiser to choose, as matters of popular interest, subjects less full of horrors? These are by no means calculated to make Art attractive. "Bridge at Prague," from a drawing by S. Prout, shows the picturesque architecture and statues of this structure to advantage: the print, however, scarcely does justice to the varied but harmonious tints with which Prout so beautifully covered the shadows of his time-worn walls: Prout's drawings, generally, are as remarkable for this as are the pictures of Turner in their skies, water, and level plains. "Diffidence," a little rustic girl seated in a chair, after W. Hunt, is certainly one of the best imitations of the whole series; in colour and manipulation the deception is perfect. A pretty little print is the head of a child in a round mushroom

hat decorated with a red ribbon; but it shows the lithographic process too palpably to be mistaken for anything but what it is: we do not recognise the artist of the original; and there is no name attached to the print. A small group of flowers in a jug, also without a name, is a brilliant bit of colouring given to a sketchy subject. Either as ornaments for the walls of the private residence, or as studies for those who are learning to paint in water-colours, these chromo-lithographs are quite worth possessing.

NOLAN'S ILLUSTRATED HISTORY OF THE WAR WITH RUSSIA. Parts 1, 2, 3. Published by G. VIRTUE & Co., City Road, London.

The war in which we are, unhappily, engaged with the gigantic power of Russia—a war of which none are bold enough to predict the termination—as it naturally engages the attention of all, so it is bringing into the field a host of chroniclers to meet the demand which everywhere exists for information concerning it. None, however, of the numerous publications that have hitherto issued from the press, so far as our own observation extends, surpasses in interest Dr. Nolan's narrative, or contains so full an account of all that has taken place since the outbreak of hostilities. The first three parts of his work are now before us; two of these three are devoted to a description of the military strength and the resources of Russia, her late aggressions on Turkey, and to the other matters which have allied the Western Powers against her; in the third part the real history of the war commences, to be carried on through the successive parts. The narrative is well written, ample in its descriptions, for there is scarcely an incident with which we have become acquainted through the daily press that has been lost sight of, and the whole is well printed and "got up." Each part contains two excellent engravings on steel—one a portrait of some distinguished commander, and the other of a scene arising out of the war: we presume this edition will be the "people's edition," as it comes within the reach of all classes, yet it is brought out with sufficient care in the production to be also a "library edition."

ALBUM BERLINER KUNSTLER. Part I. Published by STORCH & KRAMER, Berlin.

This is the title of a pictorial serial, of which the first number is before us. It is issued from the celebrated lithographic establishment of Storch & Kramer, and contains three coloured lithographic fac-similes of pictures by Hildebrand, Hosemann, and Adolph Menzel, and will in its continuation afford examples of all the most celebrated Prussian painters. The present subjects are "Die Grosse Moschee in Alexandrien,"—the "Great Mosque of Alexandria"—by Hildebrandt; "Die Biertrinker,"—the "Beer-Drinkers"—Hosemann; and "Der Kirchgang,"—the "Walk from Church"—Menzel; the two latter works being essentially and popularly German. They are all admirably executed, and coloured, doubtlessly, strictly after the pictures. From the names of the artists whose works it is proposed to bring forward, this progressive work will contain some of the most meritorious productions of the modern German school. Letter-press descriptions of the pictures in German, French, and English, accompany the prints.

THE NATIONAL DRAWING-MASTER, ON A NEW PRINCIPLE. By W. A. NICHOLLS. Published by ACKERMANN & Co., and REEVES & SONS, London.

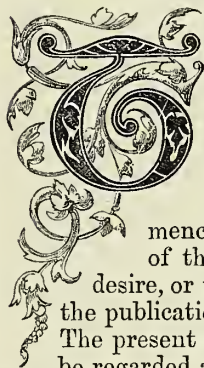
We noticed the first two or three numbers of this work at the time of their publication: it now appears in a complete form, and bears unquestionable evidence of having received a very large amount of time and attention, and, we may add, artistic skill, from Mr. Nicholls. The "new principle" involved in it is that of having examples and appropriate drawing-paper, each printed over with red lines and dots, to enable the pupil to copy the subjects with greater fidelity, in the same manner as an engraver is accustomed to "square" his picture and his tracing before copying the outline or reducing it. This plan has its advantages and disadvantages; it certainly will lessen the trouble of the pupil, but at the same time it makes him rely less on his eye than he would otherwise do. However, as the book only professes to teach the rudiments of Art, the scholar may safely be left to acquire these in the easiest way he can, leaving him at a future time to shake off such leading-strings as are now used to guide him, that he may go alone. In the text which accompanies the illustrations will be found a vast mass of really judicious and useful remarks; and, altogether, we know of no work which so well answers the purpose of a "Primer" of Art. The examples amount to many hundreds of subjects—landscapes, figures, animals, &c.—engraved on wood in the best style.



## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1855.



HE present number of the *Art-Journal* completes the *Seventeenth* annual volume of that work; but our subscribers are aware that with the year 1855 a NEW SERIES was commenced—to meet the wishes of those who either did not desire, or were unable to procure, the publication from the beginning. The present volume is, therefore, to be regarded as the first of the NEW SERIES.

In this volume begins the collection of engravings from the Royal Galleries, graciously placed at our disposal by the munificence of Her Majesty the Queen and His Royal Highness Prince Albert.\* Engravings from this rich and fertile source will continue to appear in the ART-JOURNAL for some time to come. Our subscribers may estimate the value of the whole from the specimens they have already obtained: it is needless to add that we shall do our utmost to produce this "Gallery" in such a manner as to prove our gratitude for the gracious and valuable boon accorded to us.

It is not now necessary, as it was when our work was in its comparative infancy, to announce our various "plans in progress" for the benefit of our subscribers and the public. We receive abundant testimony that our labour has not been in vain: and we are permitted to enjoy the conviction that while our efforts have been at all times rightly directed, they have been fully and entirely appreciated.

The ART-JOURNAL continues, we believe, to be the only journal in Europe by which the Arts are adequately represented: in Great Britain unquestionably it stands alone: while in the several States of the Continent the Art-publications are on so limited a scale, and include so many extraneous subjects, as to be very inefficient aids to either the artist, the amateur, or the artisan.

Our gratitude for the large support we receive will be best shown by continued efforts to deserve it.

4, LANCASTER PLACE, STRAND.

\* The series entitled "THE ROYAL GALLERY OF ART," consists of proofs of these engravings on India paper: of these a very limited number are printed, after which the plates are "cut down," the writing is altered, and the prints are issued in the *Art-Journal*. This very beautiful work—"THE ROYAL GALLERY"—is issued only to subscribers, and must, by its inevitably becoming "scarce," largely increase in value.

EXPOSITION UNIVERSELLE  
1855.

## FRENCH CRITICISM ON BRITISH SCULPTURE.

OUR painters, it has been seen, have had a severe measure of stricture ministered to them by the French critics. Our sculptors have not been more fortunate. In truth, they have been, as a school, treated with still more unceremonious slight; receiving, on the whole, but little notice; recognised, where that occurred, with something of compassionate condescension, or, with the sharpest lash of self-sufficient superiority. In the former case it has happened, as in some instances to which we have drawn attention, that inconsistency but too obvious has occurred between transient general depreciation, and the results of detailed examination; the one distinctly negating the other; the latter being the *bonâ fide* opinion, and plainly rebuking its pretentious precursor. It may be that our sculptors may find in these unpalatable notices some salutary suggestions, and so confess to "sermons in stones, and good in everything." We have given here three critiques, representing the daily, the weekly, and the monthly press of Paris—from the *Moniteur*, the *Athenæum Française*, and the *Revue Française*—the last-named being, contrary to the fitness of things, the most shallow and flippant of the three. If these be found to inflict a heavy hurt or a rankling wound on our sensitive sculptors, let us say that there is some "balm in Gilead," and that they will find a healing consolation in the chastisement dealt to the French school of sculpture by one of the highest professional critics in France, which we have the satisfaction to subjoin.

The *Athenæum* (June 30), in its notice of foreign contributions to the sculpture department of the Exposition, thus reviews the British. The writer is M. Adolphe Viollet-Leduc.

"Amongst unanticipated effects and novel contrasts which have come to light in our Exhibition, one most striking subject of remark occurs, and it is this, that schools, which in painting have distinguished themselves by picturesqueness of design and execution, by a piquant originality of thought, at once fresh and fanciful, have, when they came to sculpture, shown themselves devoid of precisely these same qualities. We wish to speak of the Belgian and British schools. It is useless to add that of Holland, which has sent us but one bust and a couple of statuettes. These nations will have a sufficiently ample share of eulogism for their works on canvas, to permit us a certain severity in reference to so important an art as that of sculpture, which, in every school, may be considered the touchstone of style and taste.

"Since England exhibits, on the walls of her museums, the marbles which she bore off from the frieze of the Parthenon, she should have, at least, transferred to her statuary a spark of that fire, which glows in the noble creations of Greek Art in its finest epoch. Far from it: there is no evidence that English sculptors have drunk at this limpid well of inspiration; theirs is derived from less elevated sources.

"There are two different schools of English sculpture: one, with classic pretensions, which draws rather from Canova than the antique; the other, which fortunately produces but few successful hands, is of more equivocal taste, and cannot be very readily defined. It owes allegiance to the illegitimate inspiration of the British stage, in both costume and action, and may be called

the English troubadour style. Now it so happens, that this style is peculiarly disagreeable when associated with sculpture; And yet we prefer this latter to the other school, notwithstanding its tendency to theatrical conventionality, simply because it has more of individuality. Whether near or afar off, you have no difficulty in recognising it; it comes with a disrelish, but still it has a name, a stamp upon it: it gives character to an epoch. The other, on the contrary, toils wearisomely in the Italian track; it imitates Canova and Bosio without displaying the higher qualities of these masters: it has nothing of them but their feebleness and mannerism. Such, at all events, was our impression on seeing the 'Ganymede' and 'Princess Borghese' of Campbell, the 'Omphale mocking Hercules' of Bell (who, however, has a good study in his 'Eagle-Slayer'), the 'Aurora and Zephyr' of Hollins, who, in this instance, imitates the celebrated group of 'Cupid and Psyche.' The opposite school is represented by Mr. Foley, the author of models for statues of Hampden and Selden. There is a delicacy of delineation, and a certain nobleness in the gesture and attitude of these two figures, and, let me repeat it, an originality which distinguishes them from their neighbours. 'The Youth at the Stream,' by the same artist, is, nevertheless, the superior work; that creation is at once graceful, lithe, and living. Mr. Gibson, one of Great Britain's most renowned sculptors, and who has, for a long time, studied ardently and sedulously at Rome, has sent us two important groups, 'The Hunter and Dog,' and 'Hylas carried away by the Nymphs.' It would be impossible to make a greater effort of talent, and produce so little in the way of effect. After having examined both, and being perfectly satisfied with their general treatment and details, we still remain cold. In representing a scene in nature, it does not suffice to imitate this style, or that—to be Greek, Gothic, or Pompadour—above all things, it is necessary to imitate nature, and draw inspiration from her—to give life and action to our personages after her suggestions—to communicate to them the breath of truth, which animates all things. This point attained, we may then look for style, draw inspirations from an epoch, and apply the great precepts of masters to the idea which we have brought into existence—otherwise we risk falling into imitation,—into mechanical copying. Mr. Gibson may, perhaps, be too familiar with his Vatican, and have sacrificed his own original impressions to his admiration of the antique. The preceding observations are not, at the same time, so much for him as *apropos* of him, for I fear that the course, which he pursues, will lead to danger, or, rather, to *nil*. There certainly is less science and study in Mr. Hancock's 'Maidenhood,' 'Beatrice,' and 'The Angel's Mission,' but they have what Mr. Gibson's works want—life. The expression and movement in the former are remarkable. Let this artist permit us to offer him the advice not to let his statues be covered with a thick coat of paint. This rough-cast, which obliterates all delicacies of contour, is used by many English artists; it is barbarous.

"'Ulysses and his Dog,' by Mr. Macdonald, is a serious work. Its style is broad, the pose of the figure fine, but it seems to us that the face wants expression. Homer's hero once more sets foot upon his homestead—he is recognised by his dog, which dies at his feet in making the last signs of affectionate recognition—he should be moved. Mr. Macdonald's Ulysses rather



expresses fear and distrust. The dog is common, heavy, and without movement. Nevertheless, this was a fine subject.

"Mr. Sharp has sent in a pretty study of 'A Boy startled at a Lizard.' The boy is ugly and meagre; the marble is discoloured: nevertheless there is in the figure a correctness of action, and a simple truth of contour, which fail not to attract attention.

"The colossal group of Mr. Stevens is a fair study. Satan takes advantage of Eve's slumbers to breathe his perfidious counsel into her ears. The Eve is good, but the figure of the demon is ill executed, and the management of his wings so awkward, that the effect of the group is spoiled.

"Mr. Macdowell has exhibited four statues and a bust. His 'Young Girl Reading' has struck us as charming, but it has been so ill lit that we have found it impossible to examine its details. Were I Mr. Macdowell, I would have my 'Young Girl' change places with the 'Eve Hesitating.'

"We have carefully examined the statues of the Messrs. Westmacott, which have had a high repute in London. It is to be presumed that these artists have retained their best works, since what they have here exhibited is feeble. We have, however, paused at the 'Nymph preparing for the Bath' of Sir R. Westmacott.

"The English sculptors make good busts. That of 'Mr. Fairbairn,' by Mr. Park, is excellent; the 'Lord Palmerston' of Mr. Moore, and his 'Bust of M. Musurus,' are both remarkable works. Mr. Weekes has also exhibited a good 'Bust of Allan Cunningham,'—but what shall I say of his statue of 'The Young Naturalist'? Must a young naturalist have this arrangement of figure?"

The *Moniteur* (June 30), after some just and well-digested remarks upon the forced existence of sculpture, more particularly in its highest form, the nude, in modern times, compared to the Greek period, when it was indigenous and vigorous in a thoroughly congenial soil, thus continues—

"These reflections, applicable as they are to all modern nations, are more particularly so to the English, whose mode of life retains something of Puritanic austerity, and who, unlike our Catholics, admit no splendours of Art within the sanctuary. Assuredly the cloisters of Westminster Abbey would repel those three nude Graces, which display their snowy beauty under the arches of the Campo Santo at Pisa, beside the Christian cenotaphs. Statuary is, therefore, amongst them, a still more factitious art than it is with us, and their efforts, consequently, to raise themselves to its mastery, worthy of all praise.

"We shall take up at hazard, and as they may recur to our memories, the works exhibited by English sculptors. We should find it difficult to give them an arrangement according to merit—they have no striking originality, and none of them carry off the higher honours in a very obvious manner from the rest. What we find in almost all of them is a sort of elegant, romantic grace, discordant, perhaps, with the severe spirit of sculpture, but which we must take to be essentially English.

"Mr. Bell's 'Omphale mocking Hercules' struck us by the oddity of the idea. Omphale, with the Phrygian cap on her head, stands in the pose of the Farnese Hercules, of which she endeavours to mimic the muscles by the protrusion of the feminine fullnesses of her figure. Leaning on the club, she grasps in her hand, passed round to her back with a spirited motion and air of defiance, the three apples from the garden of the Hesperides. This female playing the athlete, and robing herself with the skin of

the Nemean lion, was congenial to sculpture, while the necessity of imparting to it nervous animation, saved Mr. Bell from falling into that expression of gentle languor which is, as it may be, the charm or the blemish of his fellow-countrymen's works. The head has appeared to us somewhat small, probably in consequence of the studied exaggerations of the *torso*.

"The figure of the shepherd sending an arrow against an eagle is not very intelligible. In the first place, we see no eagle; and secondly, there is neither bow nor arrow. The pose of the arms and action of the figure alone indicate what it is intended to personify. The outspread legs form disagreeable acute angles.

"The subject of 'Dorothea' is taken from an episode of 'Don Quixote.' The young daughter of the peasant has rid herself of a portion of the man's habiliments, which had served for disguise;—has given liberty to her fine flow of locks, which had been strained up in a net, and, believing herself unseen in this solitary spot, immerses in the current streamlet her delicate feet, soiled as they have been by the dust of the road. There is an extremely vivid piquancy in the modelling of this figure; the head has all the charms of early youth, and the limbs, seen to just above the knees, are of purest undulation.

"What sculptor is there who has not had his Andromeda or his Angelica? This is one of those rare subjects which involve the nude, so indispensable to the sculptor. Mr. Bell's 'Angelica' contorts herself felicitously enough at her rock, and her hair falls richly over her form without concealing it.

"Macdowell has, in plaster or in marble, five works here: 'The Day Dream,' 'Eve Hesitating,' 'The Young Girl Reading,' 'A Young Girl preparing for a Bath,' and 'Psyche,' (a bust). We have been much pleased with the 'Young Girl Reading,' and, had it been placed in a better light, it would certainly have attracted the attention of the crowd. Still, the obscurity in which it stands does not hinder the scrutinising visitor from discovering its beauties. A girl, whose youthful form still retains somewhat of the litheness of childhood, bends her charming head over a book, which is held up by hands of great beauty, although somewhat slender. Nothing can be more simple, yet more indescribable, than the chaste sweetness, the angelic innocence, the transparent delicacy of feature in this work, all enhanced by the snowy purity of a most fortunate piece of marble.

"The 'Young Girl preparing for a Bath' still holds pressed against her bosom, and with an expression full of modest grace, the folds of the drapery, which she is about to let fall as she enters the water: yet she cannot gather it up so carefully but that the contour of her virgin bosom is betrayed in her efforts.

"The 'Eve Hesitating' represents a lovely woman in the costume of Eden, but resembles perhaps overmuch a modern drawing-room lady, with her delicate, aristocratic features and slender figure, which one might suppose to have undergone the pressure of an elastic corset.

"The 'Psyche' is a charming head, well calculated to make Love loving, and the mother of Love jealous. Mr. Macdowell's style recalls slightly that of M. Pollet in 'The Morning Star'; it has the same line of elegance, a little long drawn out, and that delicate perception of modern female form, so different from the robust antique type.

"There is much merit in the 'Ruth Gleaning' of Mr. Gott. The gleaner, with knee half bent, leans downward to add one

more head of corn to the small sheaf which she presses under her arm. Her figure, thus thrown forward, produces a broken line, the different profiles of which are fortunate; the head is half from nature, half from the antique, and is extremely pure in character. One can see that Mr. Gott is a denizen of Rome, and there draws his inspirations from choice models.

"Mr. Gibson's 'Hunter and Dog' indicates the artist's mingled study of the antique, Canova, and Thorwaldsen. The hunter, who holds in his Molossian dog, which strains its leash to strangulation, offers one of those classic anatomic studies now a little out of date, but which does not less require true artistic skill. 'Hylas carried away by the Nymphs' is very diminutive. What can these two great girls do with a young beau like that? Still there are agreeable details in this group.

"We might readily take Mr. Campbell's 'Princess Pauline Borghese' for a copy of an antique statue. She sits in a curule chair, and contemplates a miniature of Napoleon. When making a statue-portrait of the Princess Pauline Borghese, there is no need to seek for a beau-ideal: sufficient is it to reproduce, with as much fidelity as possible, her pure and charming features and form, which seem to have been modelled in anticipation for the sculptor. This is what Mr. Campbell has done. The draperies fondly cling to the form, and dispense themselves gracefully under the chisel. We should only remark that the contour of the bust is not sufficiently full, if we are to trust the delicious statue of Canova, so much admired at Florence, in the Pitti palace.

"The 'Ganymede' of the same artist is a charming statue,—round and soft in its forms, the doubtful type between girl and boy, which the eagle is about to bear up to Olympus in his potent claws, and of which the physiognomy reminds us of Lawrence's portrait of young Lambton.

"You have doubtless seen at the entrance into Hyde Park the colossal statue of the Duke of Wellington in the guise of Achilles (!) Mr. Marshall's 'Ajax prays to the Gods for Light' in a similar pose. We candidly confess that we have no affection for this great piece of academic animation, cleft like a compass, and raving in cool caloric: but to make amends, we are much taken with 'The First Whisper of Love.' There is in this group a reminiscence of Jouffroy's 'Young Girl confiding her secret to Venus,' only it is reminiscence transposed: a little Cupid standing on tip-toe draws towards him a young virgin, who bends with all due complacency, and whispers in his ear one of those confidential secrets which are guarded safely even by the worst of babblers.

"The 'Broken Pitcher' presents a girl of some seven or eight years, in horror before the relics of her fractured pitcher. It is not at this age that stone pitchers are let fall at fountains, and you have not understood your theme, Mr. Marshall. Take a lesson from Greuse, who knew all about it. Such catastrophes only happen to damsels of fourteen or fifteen Aprils. Your baby will have the rod on its return home, but it is not the fear of such a visitation that draws tears from the French artist's maidens who have had the misfortune of cracked pitchers.

"Sabrina' is a kind of romantic naiad, and here is commended to us in marble highly wrought. 'Concordia' is a symbolic figure in plaster, intimating the alliance of France and England. A good thought, happily rendered.

"There are three Westmacotts in our catalogue as statuary. Let us begin with



Sir Richard, an artist of reputation, well-merited, in London. His 'Houseless Traveller' is an exception from the sculptor's ordinary mythological subjects. A poor woman, clothed in humble weeds, sits way-worn beside her path. Her small bundle and travelling staff lie at her side; suffering and sadness have thinned her features, but in her lap, as in the cradle of a prince, sleeps a fair child, the mouth half open, still, as it were, with the mother's-milk upon its lips, and it dreads neither cold nor hunger, for it lies next a mother's heart, and its little hand grasps casually the breast that nourishes it. Rare though it be, for it is difficult to make marble melting, there is a tender sentiment in this group. The child sleeping on nature's pillow, which its little weight half deranges, will win a smile from every mother.

"The 'Nymph Preparing for a Bath' comes within the ordinary circle of the sculptor's subjects; her motion in unfastening the buckle of her girdle is sufficiently graceful.

"The contributions of Mr. R. Westmacott, Jun., consist of 'A Cymbal Player,' 'The Girl and Fawn,' and 'Blue Bell,' and they offer a pretty equal display of beauties and defects,—perhaps the defects have the preponderance.

"The third Westmacott has but one statue, 'The Peri,' a winged figure crowned with the lotus, and holding its hands crossed in an attitude of regret and melancholy. On the pedestal is traced this inscription.

"One morn, a Peri at the gate  
Of Eden stood, disconsolate."

"In the statue of the 'Boy Startled at a Lizard,' Mr. Sharp has shown a nice perception of the delicate form of early youth; some portions of it are well-studied in their attenuation. His busts of 'Flora' and a 'Bacchante' are of too affected a prettiness.

"'Eve at the Fountain,' by Mr. Baily, commends itself to our notice by its natural pose, its flexile winding of contour, the round fullness, so elegantly feminine, of its form, and the pleasing expression of the physiognomy, vivid with virgin coquetry. His 'Star of the Morning' has all the ideal delicacy which is appropriate to the subject.

"Mr. Munro has made a charming little group of 'Francesca di Rimini reading with Paul the book, which was the Galehaut.' The hands of the lovers, by an ingenious arrangement of the artist, are joined over the fatal passage, beyond which they read no more that day.

"It is more difficult to speak in detail of statues than of pictures. Certain linear inflexions, which it is impossible to indicate by words, form, for the most part, the difference between one marble nymph and another. Therefore here let us pause in our review, and be content with giving the names of Messrs. Earle, Foley, Adams, Durham, Lawlor, Handcock, Weekes, and Stephens, who also have called into creation Eves, Bathing Girls, Psyche, and Nymphs, all commendable on the score of execution."

The *Revue Française*, or M. Paul Mantz, fairly struts forward now, as a

"Sir Plume, of amber snuff-box justly vain,  
And the nice conduct of a clouded cane,"

and with infinite ease, facility, and volubility, throws out the following *maccaroni* levities.

"Amongst the English the inequality of the relative merits of statuary and painting is peculiarly remarkable. Their painters lavish vast efforts upon research after brilliancy of colour, and striking singularity of effect. They arrive at results both sparkling and singular; nay, often much better than that, for they have won a higher position in

portraiture, in landscape, and in representing scenes of familiar life. But they have cultivated no great style, nor betrayed an aspiration after lofty theme. Hence, doubtless, their inferiority in sculpture. Strange and surprising it is, that, when English sculptors chisel their stone or marble, *absence of form and incongruity seem to absorb their fancies: butter from the dairies of Devonshire—snow half melted by the warm breath of spring—the morning mists which rise over the dank meadows, have more of solidity and firmness than the statues modelled by their uncertain hands.* Their sculpture, incredible as the singularity may seem, is not plastic.

"Many of the London Royal Academicians have made it a point of honour to be represented by some of their works at the Exposition. Mr. Marshall, whose talent has something of a flat, insipid flavour, has improvised, *apropos* of the alliance of France and England, a figure of 'Concord,' the political purport of which is doubtless excellent, but the form altogether feeble and commonplace, no better than what any studious pupil might produce. Mr. Marshall, who has, moreover, expanded his efforts to an 'Ajax,' must, methinks, be relegated to the venerable category of patriarchs in his Art.

"Mr. Baily is an illustrious master. The 'Eve,' sculptured in 1849, is one of his best productions. It has been worked out scrupulously and unmannered, but it is devoid of impress. As much cannot be said in praise of his 'Morning Star,' the developments of which are excessively heavy and massive. A charming poet, whom Mr. Baily may have known, and whom he, no doubt, has read—Thomas Moore—had a much better notion of the stars. This of the sculptor is *inflated and enbonpoint—it is an overfed luminary.*

"Mr. John Gibson, an essentially Academic artist, has borrowed from the British National Gallery a group of his—once upon a time admired—of 'Hylas carried off' by the Nymphs.' Mr. Gibson is one of Canova's last pupils, as is but too apparent. Although the artist has here most carefully devoted himself to his marble, and studied to transfer to it the velvet texture of young limbs, still, what strikes one in the whole work, and deprives it of all elevated tone, is the slenderness of the forms, the poverty of their outlines, the absence of felicitous grouping, and the perfect vacuity of the physiognomies. Beholding these nymphs, who *believe themselves to be all grace, and who look on you with an affected air and sepulchral smile*, one can understand how Mr. Gibson is not only the pupil, but the victim of Canova.

"The author of 'The Day-Dream,' and the 'Young Girl preparing for the Bath,' Mr. Macdowell, is a mannerist, who endeavours to combine the stiffness of Academic grace with the flushed outlines of the masters of the eighteenth century. The head of the young girl, although executed in 1840, has some resemblance to that of those bathing nymphs which, some hundred years since, the pupils of Bonchardon and Falconnet modelled for the Sèvres manufacture, and which are still the delight of amateurs who cherish soft biscuit. Mr. Macdowell is an ingenious artist, who should *only model statuettes.*

"Cleverness of execution—chisel skill—are the whole merit of Sir R. Westmacott's 'Houseless Traveller.' This *morceau*, which dates from 1822, is classic in England, and it is, in fact, the work of an accomplished hand. Hapless traveller! I must believe her poor, from the aspect of her drapery,

for, as far as her health may be deemed concerned, she is in almost as good condition as Mr. Baily's 'Star.' Hapless traveller! she is seated on a stone, waiting until some good passing soul shall rescue her from suffering. She would be nude, had she not been draped in a sort of plaid, the woolly folds of which envelope her warmly and chastely. The texture of this, contrasted with the satin softness of the flesh, gave the artist an opportunity to display all the subtlety of his skilful handling,—but, I repeat, *there lies the whole value of the work.*

"The busts exhibited by the English sculptors are incredibly feeble. One alone of them has appeared to us of depth and vigour: it is that which Mr. Weekes has chiselled after the noble head of Allan Cunningham, the author of a good book with which all lovers of Art are familiar—'The Lives of the most eminent British Painters.'"

We conclude with, as a set-off to much that is thoroughly unpalatable in these notices of British sculptors, the following stringent extracts, in reference to French sculpture, from that masterly review of the Beaux Arts of the Exposition of 1855, by Mons. Maxime Du Camp, which is received with the first honours by the artistic and intellectual world of Paris. "The Sculpture Exhibition," he says, "is of an obvious mediocrity; the sight of it is sad as the spectacle of one dying in such utter feebleness, and so deep a consciousness of his approaching end, as to cease all further effort to cling on to life. Sculptors, still more than our painters, live disconnected with their own times: they seem to repel far from them the lofty aspirations, which lead on their epoch towards its futurity: kneeling ever before the wrinkled visage of the past, they invoke and glorify the puerilities of fable, and do not condescend to cast a passing glance on that young and smiling visage, with which old Janus turns towards the opening future. With the exception of two or three efforts to give to the marble individuality of character, I see, throughout, nothing in these allegorical subjects and imaginative efforts: in these historic statues, and even in the busts, but an awkward imitation of well-known antiques. To compose a subject, a sculptor puts under contribution his whole repertory of professional reminiscences.

"Of the busts, alas! what shall we say? In other times, this was a class of Art, which stood high in France; now it is so fallen, as from its heavy mediocrity, to set criticism at defiance. We are far from those times when Francin, Caffieri, Houdon, and Foucon, gave the look of life, intelligent, expressive, and profound, to the busts of Gluck, of Piron, of the two Corneilles, Voltaire, Molière, and Regnard.

"Now all is lifeless; under the pretence of realising a serious and majestic line, excessive frigidity is attained." &c. &c.

With this uncheered analysis we shall terminate our critical labour. We have in it, above all things, set ourselves in opposition to that spirit of imitation, which at present makes so many victims amongst our artists; and we feel strong in our opinion, when we find that it has already been stamped with the authority of a judge, whom none will be found to question—Michael Angelo. To one of his friends, who told him of a sculptor who, after having copied some antique statues, boasted that he had surpassed the ancients, he said,—*"He who follows others will never precede: he who cannot of himself do a good thing, can never avail himself successfully of what others have done."*



## THE ROYAL PICTURES.

## THE FLUTE-PLAYER.

J. B. Pater, Painter. J. Pelée, Engraver.  
Size of the Picture, 1 ft. 11½ in. by 1 ft. 7 in.

FRANCE, notwithstanding the long, sanguinary, and frequently unsuccessful wars in which she was engaged during the reign of Louis XIV., yet found abundant opportunities for cultivating the arts of peace: in fact, the reign of *Le Grand Monarque* was marked by a refinement of luxury which the country had never previously known. It was the "Golden Age" of France, in which poets, painters, men of science, actors,—all whose talents might minister to the gratification of the court, and the pleasures of the people—met with the patronage they merited. But the period was one also of great laxity of principles and morals: there was little purity of taste or feeling in the works of the painter, or the writings of the poet; the leaven of corruption tainted the whole community, with very few exceptions, and paved the way for the long list of crimes, miseries, and horrors, which, nearly a century after, the country was compelled to suffer, till the military despotism of Napoleon I. restored something like order out of the ruins that revolutionary France had accumulated around her.

The character of a nation is very generally seen in its Art-monuments, and if no written records had been left to inform us what France was in the period referred to, we might form a tolerably accurate conception from what the architect, the sculptor, and the poet, have left behind them. Art is not a question of taste—a man may possess the most refined ideas as regards many matters, and yet see no beauty in such a work as the *Elgin Marbles*—it is subject to laws and principles which none can transgress and deviate from without giving offence, and turning to an unworthy purpose the powers delegated to him by Providence. And hence, if we look at French Art as it flourished during portions of the seventeenth and eighteenth centuries, it will scarcely be found satisfactory to those who desire something more than mere voluptuousness; a term we employ here to denote excess. Magnificence rather than grandeur characterises the architecture of the period; earthliness rather than spirituality its painting: we are attracted, though not charmed, by the brilliant gaiety of the one, and the profuse display of ornament in the other, but there is nothing in either on which the mind can "rest and expatiate."

The painter of the "Flute-Player" was one of a numerous class of artists whom the times of Louis XIV. created. To a certain extent they may be called historical painters; for though their pictures are not illustrative of great national events, they are of national manners; so that the French critic was not very far from the truth when he said, in speaking of Watteau, the chief of this class, that "he wrote the memoirs of a certain age upon the folding-doors of saloons, on tents and marquees, on the panels of mansions and carriages, as well as on the numerous canvasses which, during his short career, were sent forth from his easel." "The figures," says another writer, "are the *Oreads* and *Dryads* of the *Luxembourg*!"

John Baptist Pater was born at Valenciennes in 1695. Early in life he followed his fellow-townsmen Watteau to Paris, and became his pupil. "Under the tuition of that master," says Bryan, "he distinguished himself as an excellent colourist, though a negligent and incorrect designer. His pictures, like those of Watteau, represent chiefly the fêtes and out-door amusements of the French aristocracy, and sometimes the 'pastorals' of the people; but they are, both in general composition and in the expression and grace of the individual figures, inferior to those of his master." His "Flute-Player" is one of a series of four, in Buckingham Palace, all of them good examples of Pater's style. The figures are well grouped as a whole, but there is an affectation of attitude in the majority of them, which speaks more of the studio than of nature: unless, indeed, the graces of nature may be considered as synonymous with the forms of fashion.

THE MACLELLAN GALLERY,  
GLASGOW.

THE late Archibald Maclellan, Esq., of Glasgow, for several years one of the magistrates of that flourishing city, having spent much of his time, and no small amount of his fortune, in making a collection of pictures, "illustrative of the characteristics and progress of the various schools of painting in Italy, Germany, Spain, the Low Countries, and France, since the revival of Art," and having from time to time added thereto sundry valuable specimens of the English school, conveyed the whole of them, by a Deed of Gift, to the citizens among whom he had spent his life, with a view to the formation of a basis for "a more extensive collection, through contributions from other sources," specially designing that the gallery should be open to the public, as a means of promoting their elevation and refinement. That this magnificent bequest, equally honourable to the deceased and worthy of the great commercial population who have been designated to the inheritance thereof, should be fittingly located and arranged, Mr. Maclellan caused a suite of splendid rooms to be constructed in the new part of the Sauchie-Hall Road, in the western district of the city; and there, agreeably to the donor's last will and testament, are the pictures to remain on public exhibition. In the west saloon are hung specimens of the Dutch and Flemish schools—the most valuable portion of the collection. The centre room is occupied with examples of Italian Art; while in the East Room are displayed works by sundry of the French, English, Spanish and Neapolitan painters.

Of the DUTCH and FLEMISH examples, the following are most deserving of notice:—

No. 13. 'Shipping in a Brisk Gale,' SIMON DE VLEGER. No. 69. 'Sea Coast—a Heavy Gale,' by the same. This artist is known as the accomplished instructor of W. Van de Velde the younger; and the present works are fine examples of the power which subsequently qualified those of his celebrated pupil. No. 18. 'Study of Still Life,' by JOHN D. DE HEEM. The varied subjects described in all its parts with wonderful minuteness and natural truth. No. 20. 'Road Scene,' P. WOUVERMANS. A very simple subject as to material, but made valuable by lustrous colour, careful pencilling, and the charming feeling which impregnates every passage. In No. 28, 'Dutch Landscape,' by the same artist, there is an undesirable hardness of character; and the powerful tone of the sky greatly overmatches that of the landscape. No. 61. 'Halt of Travellers,' by the same. The general effect heightened by the contrivance so frequently had recourse to by the artist,—that of placing a light gray horse against a brown. But the picture, as a whole, is remarkable for the skill displayed in the general design and the disposition of the objective, as well as for the precious quality of its colour. No. 20. 'The Surgical Case,' D. TENIERS the younger. This work, which depicts a surgeon raising a plaster from the wounded foot of a patient, is well known by the engraving; and is here described in the master's most beautiful manner. No. 67, 'Milking Time,' and No. 110, 'Village Merry-making,' by the same, are equally fine. There are, however, other specimens under this name, which are so much below the mark, that we do not care to particularise them. No. 22. 'The Village School,' ADRIAN BROUWER. A happy example of the sort of nature which this artist delighted to describe; abounding in droll passages, and produced in marvellous transparency; the executive without one distinguishable mark of the pencil. No. 34. 'Breaking Ice on a Frozen River,' N. BERCHEM. The subject well chosen, and handled apparently *con amore*. There is a lustrous beauty in the sky, and a natural truth in the imitations of objects on the banks, which it would be impossible to surpass. No. 66. 'Rocky Landscape with Cattle, &c.' by the same, is an elevated and precious specimen of the master. No. 37. 'Landscape with Figures—Evening,' F. MOUCHERON. Apparently a return from hawking. The calm evening effect delightfully pronounced.

A rich woody bank gives value to the right side of the composition, happily sending back the hilly distance; but the beauty of the left side has been considerably marred by the barbarism of some "restorer." No. 76. 'Landscape,' by the same. With figures by ADRIAN VANDEVELDE. Sunlight and shade expressed with great force and natural truth, and all in the clearest quality of tint, worked up with the most exquisite finish. No. 42. 'The Expulsion from Paradise,' C. PÖLEMBURG. To all appearance a genuine work of this admired master: at least, it shows the improvement which he introduced into the Flemish system of design, after his return from Italy, the figures being beautiful in form and pose, as well as lustrous and round in colour. No. 47. 'Holy Family,' H. VAN BALEN, exhibits the robust outline of Rubens, but is wanting in the great Fleming's force and splendour of colour. No. 48. 'A Penitent Magdalen.' Copy from Vandyke, carefully and clearly worked, and the tender, spiritual feeling of the master very creditably realised. No. 49. 'Group of Trees on a River's Bank,' M. HOBBERMA; and No. 90. 'Landscape,' by the same. Like other specimens by this renowned landscapist, these works display his masterly skill, in the description of the silvery transparency of the atmosphere, and show to perfection the breadth and natural beauty of his system of branching and leafing, as well as the depth and truth of his water reflections. No. 52. 'Christ Entering Jerusalem,' ALBERT CUYP. Not a favourable specimen of the master. No. 55. 'View of Katwyk,' JACOB RUYSDAEL. Force is given by a series of delightfully graduated grays; the tender light on the distance being described with exceeding felicity. No. 58. 'Infant Christ and St. John,' P. P. RUBENS. Powerful, but in design and expression without elevation, and, indeed, almost savouring of vulgarity and commonplace. No. 62. 'A Fish Auction,' ISAAC VAN OSTADE. The still life of exceeding truth; the human figures brought forward forcibly and roundly: but the landscape is hard; and, though the finish of the whole is most elaborate, the picture is yet wanting in the spirit, lustre, and delicacy which qualify the works of Adrian, his renowned relative and instructor. No. 64. 'The Virgin and Child and St. Joseph, attended by Angels,' A. VANDYKE. A large canvas, filled with subject: the influence of Rubens is very apparent in the drawing, design, and colour of the secondary group—children and angels. Of high aim, and realising the most valuable results in design, composition and colour, it may be unhesitatingly pronounced to be a noble work. No. 65. 'A Storm at Sea,' PETER MOLYN, better known as *Tempesta*, an appellation acquired from his treatment of the subjects, which led to the formation of his second manner. It is just possible that this work may be by the artist to whom it is here attributed; yet it certainly wears but little of the impress of Molyn's wild, natural vigour. In particular, the sky is not torn up as in a gale of wind, nor the crests of the waves broken and hurried onward in drenching spray; an effect which we have never failed to mark in the works of *Tempesta*, when he set himself to describe the war of elements. No. 70. 'Landscape—Sunset,' JOHN and ANDREW BOTH. Of unsurpassable truth: the atmospheric effect is wonderfully fine. No. 71. 'Portrait of a Young Man,' REMBRANDT. Of the artist's well known depth and power. No. 72. 'Group of Flowers, with Insects and Lizards,' and No. 115. 'Group of Flowers,' both by RACHAEL RUISCH. Of perfect natural truth, and painted up to enamel. No. 79. 'Fortified Entrance to a Town in Holland,' J. VANDER HEYDEN. Would bear examination with the microscope; but, on the conscientious making out of every brick and stone, a world of labour has been thrown away. No. 85. 'The Adoration of the Shepherds,' Old FRANCKS. On copper, and of the most elaborate finish. No. 86. 'The Triumph of Bacchus,' J. BREUGHEL and J. ROTHENHAMER. The subject embraces many figures; the various characters being distinctively and vivaciously pronounced, and every inch of the canvas worked with the nicest care. No. 87. 'Landscape,' J. WYNANTS. A rough bank, enriched with the decaying trunks of trees, rendered with pure natural





FEUER, SOU.

THE FLOTT-PLAYER







truth. No. 88. 'Venus and Adonis,' H. VANDERNEER. Of the clearest colour, and the most careful executive. No. 91. 'Portrait of a Princess of Orange.' A lovely specimen of C. NETSCHER. No. 105. 'Portrait of a Lady,' and No. 112. 'Nymphs Adorning a Statue of Venus,' GASPARD NETSCHER. In these, the air and expression of the heads are full of grace; the draperies freely and broadly cast; and their textures marvellously imitated. No. 95. 'A Dutch Merry-making,' JAN STEEN. The design and composition illustrative of homely nature: the colour of wondrous depth, purity, and lustre. No. 109. 'Bouquet of Flowers,' JAN VAN HUYSUM. Never was this sort of nature more truthfully and pleasingly described. In colour, the most clear and delicate; in handling, the most careful; with the closest imitation of nature. A reading of this beautiful work may serve to explain the saying which was current during the artist's life,—that there was somewhat in his colour and pencilling which rendered every object more beautiful, if possible, than even nature itself. No. 113. 'Fruit and Still Life,' JOHN DE HEEM. The various objects imitated à merveille. No. 117. 'Samson and Delilah,' A. VANDERWERF. The flesh of the two figures truthfully characterised, powerfully contrasted both in their markings and tone of colour. Nothing could be finer. No. 127. 'Winter Scene,' A. VANDERNEER. The ice and other objects famously imitated, and the figures well placed, and in natural action. No. 133. 'Rocky Landscape, with Cattle,' A. BEGEYN. The general tone dark and rich; the cattle excellently drawn and disposed; and the pencilling broad and firm. No. 140. 'Female Peasants with Cattle,' A. VANDERVELDE. A miniature of the most precious finish. No. 141. 'Domestic Scene,' NICHOLAS MAAS. A child asleep in a cradle, the mother and father reading by candlelight. It is a fine illustration of the principle of chiar-oscuro adopted by the artist's instructor, Rembrandt; and in breath and force is quite worthy of that great master. No. 149. 'The ship in Danger,' L. BACKHUYSEN. Hung too high for satisfactory perusal. But the fine forms and glorious colour and the raging sea cannot be concealed, so forcibly are they described. No. 153. 'The Sick Lady and Physician,' F. MIERIS. A very marvel of elaboration, and a precious example of the master. No. 157. 'The Doctor,' C. DUSART. Of similar character to the last named, and quite worthy of a place by it. No. 168. 'Two Female Saints,' F. FLORIS. The figures seem to be severally emblematical of peace and war; but there is a want of elevation in the design and general character. No. 171. 'A Gambling Party,' THEODORE ROMBOUITS. The artist a contemporary and imitator of Rubens, whose design and colour are traceable throughout this excellent example.

Of the ITALIAN and GERMAN SCHOOLS, the specimens are by no means so valuable as those of the Dutch and Flemish. Among the best of them are:—No. 2. 'Head of an Angel, in Fresco,' CORREGGIO. Instinct with genius, yet not a illustration of the master's beautiful manner; and especially is it unsuccessful in realising his magic chiar-oscuro. No. 18. 'An excellent copy of Guido Reni's 'Penitent Magdalen.' The sorrowful expression is admirably imitated in the head, as in the pose of the figure; and the disordered draperies are broadly and characteristically thrown. No. 22. CIGNANI's 'Death of Cleopatra' is powerfully felt; but, on the whole, is inferior to Sir Joshua Reynolds's work with this title, also in this collection. No. 24. 'Salvator Mundi,' GUERCINO DA CENTO. So sadly wanting in dignity, elevation, and impress, as to be unworthy of the great name to which it is here attributed. No. 28. 'Baptism of our Lord.' A copy after Guido. It were physically impossible that the Baptist could stand for one instant in the awkward position in which he is here drawn; and this insuperable defect is so glaring as to outweigh all the excellence of the colouring. No. 49. 'Diana and Actæon,' F. ZUCCHARELLI. The rich landscape with figures is a fair specimen of the artist; still it is not a first-class work. No. 51. 'Mater Dolorosa,' GUIDO RENI. Of the utmost sweetness, delicacy, and refinement. The large eyes are truthfully

characteristic of the author's design; and the whole expression is charged with that plaintive feeling, in the portraiture of which this master never was excelled. No. 62. 'Ecce Homo,' AGNESE DOLCI (daughter of Carlo Dolci). Grand in design, tender in expression, and delightfully pencilled. No. 71. 'Italian Landscape,' No. 81. 'Italian Landscape, with Figures,' GASPARD POUSSIN. These, we venture to affirm, are as fine specimens of the Franco-Roman master as are to be found in this country. In each we discover a most intelligent reading of nature. All the objects are well placed; the various trees characteristically branched and leafed; the colour of lustrous beauty, and driven with a full-fed, rapid brush. True it is that the figures are not without those defects in drawing, which are observable in the majority of works by the same author; but, nevertheless, these are two noble pictures. No. 85. 'St. Cecilia,' CARLO DOLCI. Though quiet in character, there is a richer tone of colour than is usual with this master. His sacred subjects are subdued and placid in tone and expression: here, the feeling described is cheerful, and the tone of colour correspondent. It is an excellent performance. No. 103. 'Spring,' No. 93. 'Summer,' No. 109. 'Autumn,' No. 94. 'Winter.' Four large canvasses, by JACOPO DA PONTE (Bassano). There is no indication here of the grandeur of style which has been occasionally said to characterise the works of this artist. On the contrary, these examples are almost grotesque; chalky, or rather whitewashy in tint; and in manner, of an unmitigated dryness. No. 103. 'The Virgin and Child Enthroned, attended by Angels and Saints,' GIORGIONE. If this picture be a genuine one—as a long quotation in the catalogue, from Dr. Waagen's work on "English Art and Artists" seems intended to affirm—then the great Venetian master must have produced it before he rose to his world-wide celebrity, and not in the decadence of his powers; for he died at the early age of thirty-four. With all respect to the learned foreigner, this huge work does not seem to wear upon its surface any single one of those glorious qualities (fulness of contour, dignity, breadth, richness of colour, and chiar-oscuro), on which the reputation of its alleged author was founded. The invention is exceedingly *pauvre*;\* the design and composition mannered, expressionless, and without elevation; and, when we look for that lustre and depth of colour associated with the very name of Giorgione, we find a surface altogether flat, unrelieved and hard, every item of objective being nearly on the same plane. It may, after all, on the hypothesis suggested above, be a juvenile effort of the author, before—according to Vasari—he had profited by Da Vinci's system of chiar-oscuro. But can this huge panel be in reality the picture described by Waagen, as "the most important existing work of this great master"? The sentence reads very much like irony. If, however, the characterisation be intended in good faith, then we have to say that the talent of the artist has been ridiculously overrated; and that there are several men now living in this country who can produce, and have produced, superior works, not only in design, composition, and expression, but even in the very article of colour, on which the fame of Giorgione is founded. In justice, however, to the memory of the artist, it ought to be stated that having endured a "restoration," which has worn it to the core, it is extremely probable that during the process of scrubbing, the rich, transparent glazing colours have been removed. There is painful evidence on its surface of sundry passages having been repainted—and wretchedly

\* St. Mark, St. John the Baptist, and St. Peter of the Gospels, are placed in juxtaposition with St. Sebastian of the Roman Church, the latter saint being of course transfixed with the conventional arrows, while the parallel lines of the deal board stairs upon the right, leading to the Virgin's throne, are broken up by the soulless device of the introduction of a gaily-feathered bird of the Macaw family, which interesting accessory, by the way, does not appear to be in the least degree impressed by the "enthronement," or by the musical performance of the angels in his vicinity, but, on the contrary, seems to be preparing, at all hazards, to emit a scream for the entertainment of the angels and saints in general, as well as for his own gratification in particular.

repainted, too. We are, besides, since writing thus far, informed by a credible witness, that when the picture came into the possession of its late proprietor, it had obviously been glazed in the current style of the picture-dealer, a rich, mahogany-tinted varnish being laid over all. When this covering was removed, the picture was seen in the unsatisfactory state in which it now appears. It may be farther remarked that between the contour and expression of the three musical angels, as represented here, and those figures of a like class, so often seen in the works of Bellini, Giorgione may have produced this picture when a pupil of that master, and ere his young spirit had struggled into freedom. But, after all, we cannot choose but believe that the space covered by so huge a panel might be more interestingly occupied. No. 105. 'Danae,' TITIAN. A small work; but, perhaps, the very first in this saloon. There is a grace in the contour and pose not always observable in Titian; and the manner in which the high lights are made to melt down through gradations of demi-tints into the broad masses of shadow, imparts a relief and rotundity to the trunk and limbs, perhaps as nobly described here as in any work that ever came even from this great master of colour. No. 114. 'The Piazzetta, Venice,' A. CANALETTI. The shadows too black; but otherwise, the work is a fine example of the master.

THE GERMAN SCHOOL.—The specimens here are hard and mannered, and not so deserving of particularisation as those already mentioned. As one of the best of them we refer to No. 120, 'The Virgin and Child Seated,' HEINRICH ALDEGRAVER. Every object in the composition is realised with such minuteness, and in a gamut of tints so intensely local and positive, that this work would be quite venerable to any one with a pre-Raphaelite capacity of appreciation.

In the FRENCH SECTION there are several specimens of Claude; one of these, No. 2, 'Sea Coast,' is capped by a sky pronounced in a delicious, silvery tone, and full of air. Another, No. 5, a 'Sea-Port,' has probably been a fine example of a sunset effect, but its sentiment has well-nigh vanished under the scrubbing-brush of a "restorer." No. 9, a subject somewhat similar, but without that transparency of atmosphere which renders the master's pictures so desirable. No. 10. Another 'Sea-Port,' enriched with figures, and successfully exhibiting the effect of sunset in the crisp, warm touches on the outlines of the main objective, as well as in the projection of the dark, transparent shadows. These specimens ought certainly to do something towards redeeming the reputation of Claude from the injurious charges which have recently been brought against it. If Claude be an empiric, where and when has there ever lived a genuine landscape-painter? No. 15, 'The Four Seasons,' CARLO VAN LOO, and No. 22, 'Christ's Charge to Peter,' School of N. Poussin. Two works intelligently conceived, and vigorous in treatment. The former is to be noted for its graceful and characteristic design; in the latter, the system of agroupment is effective, but in some degree marked by the statuesque character observable in the historical designs of N. Poussin himself. No. 30, 'The Swing,' No. 35, 'Winter Recreations,' and No. 36, 'A Minuet,' by ANTOINE WATTEAU, are excellent specimens, successfully illustrating the master's system of design and composition, produced in a brilliant and harmonious arrangement of tint, and in the most spirited style of pencilling. No. 22. 'Head of a Child,' GREUZE. Agreeable in design, colour, and expression, the executive being a marvel of elaboration.

THE BRITISH PICTURES are of a miscellaneous character, both as to subject and quality, and, there can be no question, might be vastly enriched by several native works already in existence, and which, we dare say, are procurable from their authors for a fair "consideration." But as our present object is not so much to suggest what ought to be done in this way, as to record the "facts" which—as our neighbours phrase it—have been "accomplished," let us, among the British works of Art, call attention to the following:—Of the late HUGH WILLIAMS, commonly called "Grecian Williams," from the well-known work on Greece, published some years



ago, for which he furnished the landscape illustrations—of his accomplished pencil there are two desirable specimens, both indexed "Classical Compositions," displaying the most cultivated taste, as well in the selection as in the realisation of their subjects. No. 6. 'Portrait of Sir Walter Scott,' RAEURN. A cabinet gem, showing the artist's usual breadth and power. No. 8. 'A Group of Asses standing under a Tree,' T. GAINSBOROUGH. Nothing but a sketch, but dashed in with a masterly sweep of pencil, and in every part—landscape and animals—of charming natural truth. No. 11. 'Lake Scene,' RICHARD WILSON. The subject of scant material, but made valuable by the glorious old artist's description of the unfathomable depths of air, into which the eye penetrates, ranging thousands of miles through the transparent abyss without impediment. No. 13. A small case of HENRY BONE's carefully executed enamel portraits, the subjects here being after Vandyke and Honthorst. No. 17. 'Death of Cleopatra,' SIR JOSHUA REYNOLDS. A work well-known by the engraving. Of charming colour, and every part of it in perfect preservation. No. 43. The same artist's glorious 'Portrait of Mrs. Richard Brinsley Sheridan.' Simple, yet elevated in design and expression, easy in pose, painted with a large and freely flowing brush, the lights well-massed—which is not always the case in the works of Reynolds—and the tone of colour of that subdued mellowness so pleasing to the eye and mind. No. 19. 'Girl opening Oysters,' HENRY R. MORLAND. The subject lighted from a lantern, and the effects of the strictest truth. It is, besides, one of the most carefully pencilled works ever seen in this country. No. 24. 'Landscape,' BARBER. A large canvas full of impressive subject, showing a placid lake shut in by over-arching trees, and fringed by crisply handled water-plants. Its treatment is elaborate, but it is perhaps over-coloured. Nos. 46, and 51, are subjects from 'Telemachus,' from the pencil of the late R. WESTALL, R.A., well-known by the engravings thereof, and we need scarcely add, characterised by the artist's usual feebleness and affectation. No. 48. 'Portrait of Her Majesty Queen Victoria,' SIR DAVID WILKIE. An inane prettiness, mindless in expression, and quite unworthy of the subject as of the painter. No. 52. 'Scene in Switzerland,' F. H. HENSHAW. A delightfully felt and powerful work. No. 56. 'Lake Scene,' A. NASMYTH. A quiet evening effect, of pleasing natural truth, supported by a fine chiar-oscuro.

SPANISH AND NEAPOLITAN PICTURES.—Nos. 3, 5, 17, 20, and 21, are excellent specimens of the school of Salvator Rosa, containing forcible and solid descriptions of rocks and torrents, with the accessories usually occurring in the accredited works of the master of this school. No. 9. 'St. Joseph and the Infant Saviour,' A. M. DE TOBAR. Pure and eloquent in outline, impressive in general character, and forceful in execution. No. 12. 'Holy Family,' MURILLO. This work is sadly wanting in those valuable qualities which mark the products of the great master to whom it is here attributed; and even granting the truth of the statement made in the catalogue, that it was "formerly in the collection of Prince Lucien Bonaparte," we cannot lay aside the opinion that it is here misnamed. No. 15. 'Virgin and Child,' F. SOLIMENA. A delightfully felt picture. The drawing of the hands, and the sentiments which these mute instruments express, in conjunction with the harmonious distribution of the tints in every part, combine to make this one of the most estimable pictures in the collection. No. 18. 'Triumph of Amphitrite,' LUCA GIORDANO. The invention is of luxuriant imagination, the outline partaking of the force and eloquence of his instructor, Spagnoletto; the colour of exceeding brilliance, and the executive showing a masterly freedom of hand.

THE SCULPTURES are limited to three specimens:—marble busts of Pitt, Sir Walter Scott, and the late Duke of Wellington; the first by NOLLEKENS, and the two last by CHANTREY; and all of them marked by such character, and produced in such an exquisite finish, that they may be pronounced to be as fine specimens as ever came from the ateliers of these great English sculptors.

In his Deed of Gift, the late Mr. Maclellan took occasion to express the hope that his donation to his fellow-citizens might, as we have already intimated, be made to form the basis of a more extensive and complete collection; and, it is gratifying to observe, that the expectation is likely to be fulfilled on a liberal scale; for, although the gallery containing his pictures has been opened but for a short time, it has already received valuable additions from the collections of the Earl of Elgin, and Sir Archibald Campbell, Bart.

And now that so auspicious a commencement has been made among our northern friends, we do trust that it will be heartily followed up; and, that many collectors having before them the example of Mr. Maclellan, will feel it to be their duty to go and do likewise. The progress of Glasgow in commerce and manufactures has, within the last few years, been amazing, and in the right direction: the external appearance of the city and its suburbs has also been improved and beautified, almost without precedent in these countries: let but Art share the influence of her well-earned prosperity, and to the progress of this important city we heartily say—ESTO PERPETUA!

### DESTRUCTION OF ENGRAVED PLATES.

AN incident of an extraordinary nature in the history of Art, and one that has called forth some angry remonstrance in the columns of the daily journals, occurred on the eve of our going to press with our last number: Mr. Boys caused a number of steel plates which had come into his possession, as the successor of Sir F. G. Moon, to be utterly and entirely destroyed by being cut into pieces. These plates were some of the most popular and the choicest which the enterprise of the original publisher had called into existence, and must have cost him in the engraving and the issuing of impressions little less than 30,000*l.*: they were "The Waterloo Banquet," engraved by W. Greatbach after W. Salter; "The Christening of the Princess Royal," engraved by H. T. Ryall, and "The Queen Receiving the Sacrament," engraved by S. Cousins, R.A., both after C. R. Leslie, R.A.; "Shoeing," "The Smithy," "The Sanctuary," large and small plates, "The Deer-Stalker's Return," "The Three Hunters," all engraved by C. G. Lewis, after Landseer, R.A.; "The Return from Hawking," engraved by S. Cousins after Landseer; "Crossing the Bridge," engraved by J. T. Willmore, A.R.A., after Landseer; and "Christ weeping over Jerusalem," engraved by S. Cousins, after Eastlake, P.R.A. Previously to the destruction of the steels, Mr. Boys had a limited number of *prints*, both plain and on India paper,\* struck off, which were sold at a trade dinner given by Mr. Boys at the Albion Tavern: the sale was attended by most of the leading printsellers of London, and Mr. Southgate, of the firm of Southgate & Barrett, to whom was entrusted the disposal of the property, found ready buyers among the assembled company, who were no doubt stimulated to purchase by the recollection that Roberts's "Holy Land," and Digby Wyatt's "Industrial Arts of the Nineteenth Century,"—both of which works cannot be republished, as the stones are destroyed—are now almost beyond the reach of the public, except at private sales, and are expected soon to be at a premium. These are the facts of a case which, as we have just stated, has called forth strong animadversions as an act of barbarous Vandalism. Now it is rather singular

that these remonstrances have appeared in journals professing free-trade principles; we are not sure that in all instances the subject has been one of editorial comment, but in some we believe it has, and where it has not it is only fair to presume that the opinions expressed by correspondents are not altogether repudiated by the conductors of the papers in question. But if we understand correctly the doctrine of free-trade, it is, that every man has a perfect right to buy in the cheapest market and to sell in the dearest—to work his business and his capital in the way he considers most profitable to himself—or, in other words, to do what he likes with his own, so long as he does no injustice to his neighbour. Why then do the advocates of free-trade quarrel with Mr. Boys as a Goth and a Vandal, not only because he has taken care of his own property, but because, by destroying these plates, he has had some consideration for the property of his patrons? Suppose, for example, that one of these indignant remonstrators happened to possess early proof impressions of the plates destroyed, for which he may have paid a hundred guineas; would this person be well pleased to see impressions purporting to be proofs, and which the bulk of the public is scarcely able to distinguish from proofs, offered for sale at one-tenth of the price he paid for his? Would he not say the publisher should protect him from such injustice as the deterioration in value of his property would entail? Unhappily, Mr. Boys's act has almost become a necessity from the state to which the print trade has been reduced during the last three or four years; some decided movement, though such may appear to savour of barbaric and Cromwellian times, is indispensable to restore the confidence of a public who appreciate and desire to possess really good works of Art: we believe that what has been done—and we regret the necessity as much as any one can do—will have the effect of placing the trade in a more favourable position for the future; out of evil good will arise. We could carry out our arguments on this side of the question to a much further extent, if we could afford space for enlargement; but there is something to be said on the other also, and, like an impartial judge, we must weigh both sides, and leave the public, as the jury in this matter, to settle their own verdict. No one, we apprehend, will be disposed to deny to the *Art-Journal* the credit of labouring to make good Art cheap; we have advocated this in our writings, and have put our principles into practice by the engraved works we have published. The only argument that has any force against the act of Mr. Boys is, that he might have issued an edition of inferior impressions at a reduced price for the benefit of those who could not afford to pay the higher: we should have rejoiced to see this done, and it might possibly have been done with some profit to the publisher, but we believe the sale of such prints would have been very limited. It must be borne in mind, and this fact ought to have very considerable weight in judging of Mr. Boys's conduct, that the majority of the plates destroyed are *large*; to hang impressions from them without frames would be ridiculous, and the expense of framing them would be infinitely greater than the cost of the print at a reduced price; so that the portion of the public who it is expected would reap the advantage of such reduction, would yet scarcely be in a position to acquire what it might wish for. "Christ Weeping over Jerusalem," the "Shoeing," &c., are not, from their size, prints for the cottage, nor yet for persons of respectability but of limited incomes. They who could purchase these could also pay for the frames, and they were never intended for others. The whole question seems to us to be plain and self-evident: there must be a class of Art for the rich as well as for the poor: both ought to be abundantly supplied, but it would be absurd to suppose that each can expect to have the same article, so to speak, or nearly the same, at prices within the reach of each respectively. To talk of the destruction of these plates as an act of Vandalism is sheer nonsense: engraved plates are not like pictures, or statues, or temples, which cannot easily be replaced: Mr. Boys still holds the copyright of his published works, and can re-

\* It is quite necessary, to prevent any misapprehension, we should here state that the *prints* which were taken on India paper cannot be mistaken by the public for *proofs*, inasmuch as the difference of character in the writing of the title will show the difference of the impressions, if any assumed proofs had been struck off; open letters distinguish the proofs, and close or solid letters the prints, whether plain or India. Moreover, the original publication line, with the name of F. G. Moon only upon it, was taken out when the plates came into the hands of Mr. Boys, and his own name and a new date substituted for the original one, so that no impression of any of these plates, with Mr. Boys's name upon it, can be a proof, or pretend to be so.



engrave them whenever he pleases; and it is just possible that at some future time he may think proper to reproduce them of a size, and in a style, which may place them within the reach of the most humble lover of Art: yet so as not in the least degree to interfere with the interests of those who are now in possession of these fine prints.

## THE PALACE AT WESTMINSTER PROPOSED EXTENSION.

SIR CHARLES BARRY is bringing his great work to that state of completion which enables some of the chief effects to be realised. The Victoria Tower, and the Clock Tower, have each to receive their crowning termination; but the grandeur of the whole, and the beauty of the parts, now create an impression,—before which all theories of æsthetics hold themselves in subjection. After all, there is nothing like the test of the eye,—provided only that happily, the observer be constituted impressionable as to artist-feeling; and that the equally required critical faculty be made to serve something more valuable and beneficial, than mere indulgence in *tours-de-force*. Of course, we would not be thought to hold ourselves bound to admire everything done in the way of architecture,—though there may be some who will so understand our deprecatory allusion to works of Art in general. But, we do urge that the object of Art is to please the eye and mind,—that with this, one end—if not the highest, of chief importance—is attained; and it is necessary to set forth this simple assertion, because by those who make Art the arena of gladiatorial controversy, the point seems habitually forgotten. There is great ingenuity doubtless, and cause for self-gratulation, in poking out the weak points which appertain to every work of mind: but for the sake of Art and progress, let us not make that our *business*. Works of Art are designed for a far wider circle than those who make such interpretation of the responsibilities of the critical office; and though it is worthy of effort, to elevate the public taste,—to lead it to greater nicety of perception,—to confer the power each day, of, as it were, a new sense, and means of enjoyment,—this will not be done if any other object as primary be made to obtrude. In short, the *animus* on the part of many artists and critics, tends to limit the efficiency of their office,—admitting that *animus* of some kind may be imputed by others very often where it had not existed.

Sir Charles Barry's design has not escaped treatment of this sort; nor is it free from other exceptional contingencies of all great works. Though produced within a period of time, which would be almost marvellous were we to judge by the experience of other works of the same class, it happens to have come within a period singular as compared with any other, for the vacillations, or absence of defined character, in general taste. Thus, there is no sufficient means for analogy of that sort which seems always an element in the process of ratiocination. The very unity of character therefore, which is one of the highest merits of the building, has been achieved with some increased exposure to inevitable disadvantages. What man would or should do, if he had the chance a second time; what should have been decided, or left undecided in the original instructions; or what the present architect ought to have done,—are things which it would be easy to speculate upon. Though style in architecture has vacillated, and with some detriment to the rapid advancement of popular taste, Art has, it must be allowed, even during the last fifteen years, greatly progressed; and in that time, the modern science of æsthetics has been receiving its chief development, towards giving aid to the education of new and defined character of excellence.

In regard to style, strictly speaking, the palace at Westminster stands by itself alone, as much as in any other circumstance of its erection. There is no real analogy to be drawn by the aid of any existing practice, or any old

building. Though, some general principles of detail may be found in all works of gothic architecture, there yet are important differences in the structures of separate dates, which go to the extent of constituting what are properly distinct styles. There is the same discrepancy between the style of the palace at Westminster, and that which is in chief favour in modern works in gothic architecture. The latter style may for the present purpose, be popularly designated as that of Westminster Abbey, rather than of Henry VII's Chapel.

We think however that the modern building as much transcends ancient works in amount of labour and design, as it differs from works ancient or modern. The most remarkable of all previous works of architecture, whatever the merit of their design, have been conceived on a scale too gigantic for the circumstances of the time—favourable as these are deemed to have been for Art; and the result now is, that the Louvre, Versailles, St. Peter's at Rome, Cologne Cathedral—almost all buildings of chief reputation in Art—St. Paul's Cathedral being, perhaps, an exception—have been left for completion, centuries after their commencement,—with the result which in such cases is not to be escaped, of opposition of character in the several parts, and therefore failure as to the particular object intended. To this point, too great importance cannot be given in a comparative estimate of the Palace of Westminster,—which at least gains great value by it, as a whole.

The great tower has now reached to near the crowning parapet and pinnacles. These portions are treated in the present design with much open-work perforation,—as to the canopied arcade of the parapet, and the piercing of spirelets and pinnacle cappings. The central feature to crown the whole tower, appears likely to have an excellent effect. Eight shafts, supporting banners, will stand within the stone parapet, forming with the few light horizontal members and cresting, what we can best describe as a cage of metal-work. This is to support a crown of ogee-formed and crocketed flying buttresses, meeting in the middle, where they will end in a small "tabernacle," or canopied portion, to form the support for the staff of the royal standard floating at a great height above. The clock tower, at the north end of the building, is being finished with a double pyramidal capping with balconet and arcade, and small dormers in the two heights of roof. The grand central hall is now surmounted externally by an open lantern with crocketed spire-capping, terminated by the imperial crown in gilt metal-work. The beautiful design of this lantern is seen to more advantage from Old Palace Yard than from the river,—where however the best view of the entire structure is to be obtained. An extensive range of buildings in Old Palace Yard, filling up the space between the Victoria tower and St. Stephen's Hall, is also being completed. It is for offices connected with the House of Peers.

With the works here referred to, and those connected with them, the design would terminate. It has however been felt, and by no one more so than the architect, that as a whole, the range of buildings was still defective in points arising out of the prescribed site. It is especially defective on the land side; having an irregular, disjointed and incongruous appearance, very different from the unity of character in other parts, to which we referred. The architect therefore proposes to take down the courts—which Soane was driven to planning in many respects against his better judgment—and to erect a new line of buildings in advance of the present line, and extending to the north-west corner of New Palace Yard. As the south end of the new line would extend too near Henry VII's Chapel, the junction with St. Stephen's Porch at that part is made by an oblique line. The object is thus to get, with the Abbey, two sides of a quadrangle; and as St. Margaret's Church would be in the way of access, as well as being in the architect's opinion otherwise prejudicial to the intended effect, it is proposed to remove it to the entrance of Tothill Street. To this removal however some are opposed, guided mainly as it would seem, by the fact that

a small church is often found in close proximity to a cathedral. The sole concern which we have with the antiquarian question, is limited to a general apprehension of any interference with existing works. By those who go further, it is argued that conjoined arrangement of structures is a thing to be preserved, also that the church was originally one of good architectural character, and might now be improved. The æsthetic question is whether the position of the smaller church with relation to the large one, is not favourable to the effect of the latter. Unquestionably there is something of the result referred to, in such cases: but, whether the present object is not so bulky as to act as an obstruction, is the point which has to be set against the value of the other tendency.

Further, the architect proposes a line of buildings from the Clock tower, to the angle of New Palace Yard, before mentioned—the houses on the north side of Bridge Street being pulled down, as intended, for access to the new bridge. At the angle, it is proposed to have a grand gate-way,—this last portion of the structure rising to above the general height. It is designed with octagons at its angles; these being terminated by lofty pyramidal roofs. The main roof is a square truncated pyramid with dormers, supporting an octagonal lantern with ogee crocketed capping. The building bounding New Palace Yard, first named, is varied by bay-windows, running up the whole height; and along the entire length is an arcade,—now much required in wet weather. The purposes to which the new buildings would be applied, would be mainly connected with the business of committees, and for commissions,—purposes for which enormous sums have to be expended in rent—often with little benefit,—a loss which with proper accommodation for the business of the country might be avoided. It is also purposed to raise the roof of Westminster Hall, and to make some alterations in the front of that old restored building,—which now it must be confessed has become chiefly interesting for whatever historic recollections it has preserved. Old Palace Yard may also be improved, by the removal of houses in Poets' Corner, and up to the commencement of Abingdon Street. It is estimated that the whole Palace, which on the present scale would cost 1,583,289*l.* would with the works now suggested, come to 2,166,846*l.*; but including the cost of land, and of the removal of St. Margaret's Church, the amounts would be respectively 1,663,954*l.* and 2,595,511*l.* Great as this cost appears in figures, it is a mere particle of what the country has squandered in prosecuting the "art" of war, and it is even far below what has been laid out in important works called national, elsewhere, and with inferior result,—and we should be glad to see the appropriate termination of a truly grand monumental structure.

Since the foregoing notice was in type, an article has appeared in the *Times*, arguing against some of the chief features of Sir Charles Barry's proposal. It was with great satisfaction that we remarked in that article both a degree of deference to matured professional opinion, and an enlarged view of the subject of Art, such as indicate a great advance in newspaper criticism. Had the same tone and ability been always apparent in other and similar channels, architects might have had less reason to apprehend criticism upon their works. If there be any reason in the imputation sometimes made against them on the score of some such apprehension, it must be held excusable, considering the unfairness to which, through ill-considered assertions, they have long been subjected. The article in the *Times*, however, may inaugurate a new era, and both public taste and professional practice cannot but progress in consequence. The writer questions whether the impression produced by the building would be improved by the new works proposed by Sir Charles Barry; and, whilst he would remove St. Margaret's Church, he thinks that pictorial effect would be best served by placing the new church on the site next Bridge Street, instead of the range of buildings there proposed, the general area of New Palace Yard being, we presume, left open.



## THE ROYAL PICTURES.

## THE PASTURE: OSBORNE.

T. S. Cooper, A.R.A., Painter. C. Cousen, Engraver.  
Size of the Picture, 1 ft. 11½ in. by 1 ft. 5½ in.

THERE are many strange, eventful histories mixed up with artist-life: a painter has frequently much to endure, and to encounter the world in various questionable shapes, ere he can sit down peacefully under his own vine and fig-tree—that is, his studio—to pursue his avocations even with a certain amount of serenity of mind. If artists are not in all cases “born to adversity,” they are too often nurtured amidst it, and are compelled to struggle long and arduously ere the vicissitudes of fortune are finally overcome. Mr. T. S. Cooper recorded in the pages of the *Art-Journal*, five or six years since, some of his experiences on his journey through life. Born in the city of Canterbury, deserted by his father at an early age, his mother without means for giving him even an ordinary education, he was, as he expresses himself, “a neglected plant.” But the love of Art was a deeply-rooted feeling of his mind: though uninstructed he made sketches at the age of fourteen, and in a very short time was appointed scene-painter at some of the provincial theatres in Kent and Sussex. Quitting this desultory occupation, he engaged himself in teaching; subsequently crossed the Channel, and passed on to Brussels, stopping in various towns on his way thither to take portraits of the inhabitants, as a means of subsistence. In Brussels he remained four years, living by his pencil and by tuition; married, and went to Holland, where the works of the great animal-painters of the Dutch school so excited his admiration, that he determined henceforth to devote his energies to this especial branch of Art. He exhibited his first picture in the Suffolk Street Gallery, in 1833: what his subsequent efforts have been are now matters of English Art-history. He was elected Associate of the Academy in 1845.

We have at the present time some distinguished animal-painters, each admirable in his own line, so to speak: the veteran James Ward—whom we ought now almost to class with a past generation, though he still lives to paint—famous for his horses and cows; Landseer and Ansdell, for dogs and horses; T. S. Cooper, for cows and sheep; and J. Herring, for horses, rabbits, fowls, &c.: each of these artists differs from the others in style, character, and treatment, and each has his own peculiar excellence, with which the merits of the others must not be put in competition.

The great animal-painters of the Dutch school were P. Potter, A. Cuyp, and Berghem: Mr. Cooper appears to have formed his style on the two former of these, but the majority of his pictures bear the most resemblance to those of Cuyp: some he has exhibited within the last four or five years are not surpassed by his great prototype in purity and freshness of colour, in exquisite finish, and truthfulness of nature. He particularly excels in his representations of evening effects: a group of cows standing in, and on the margin of, some sedgy pool, with the setting sun heightening the rich tints of their hides, changing the pasture into a “field of gold,” warming the cold green of broad dock-leaves, and throwing into shadow the masses of long, tapering rushes: his pencil luxuriates in such scenes as this, and “gilds the landscape.”

The charming little picture of “The Pasture: Osborne,” has never been exhibited; it was a commission from the Queen, and was painted at Osborne in 1848: the cow in the group was presented to her Majesty by the Corporation of Guernsey, when the Queen visited the Channel Islands: the animal is a beautiful specimen of the Alderney breed, and is a great favourite, we understand, with its royal owner: on the forehead of the cow is a V distinctly marked; a peculiarity, it may be presumed, which led to the presentation: the other animals are her calves. The picture is painted with acknowledged truth and delicacy; the landscape introduces a portion of “the Farm” at Osborne, under the cool, soft tones of a summer midday.

The picture is in the collection at Osborne.

## THE WINTER EXHIBITION.

A PRIVATE view of this exhibition was afforded on Saturday, the 10th of November. It is characterised by a new feature,—that of a complete collection of the engraved works of Sir Edwin Landseer, many of which have become scarce: these are the curiosities of the series. The number of these works is two hundred and seventy-eight, while that of the oil pictures is only eighty-seven, and of water-colour works the number is only thirty-seven. The exhibition of this collection of engravings suggests instructive reflections on Art and taste among ourselves. They afford matter for our Art-history of the last forty years. What, in comparison with the sums that have been paid for these copyrights alone, were those received by Raffaele for his works in the Vatican, or Correggio for his frescoes at Parma, or by any of the great masters for their best productions? On this subject we shall ere long have much to say; and also concerning the influence given by the public to one costly class of engraved Art, and the consequent depression under which other, and higher, classes have long suffered. Among the oil pictures there are some of rare quality; but we regret to see so few of them. ANSDALL contributes one of the two largest works: it is a group of a stag and two hinds, or a hind and a fawn. No. 318, ‘Preparing for the Ball,’ by BAXTER, is in everything equal to his most felicitous efforts. No. 325, ‘Cows in a Landscape,’ T. S. COOPER, R.A., is a reiteration of one of the artist’s productions, not the most commendable. By T. CRESWICK, R.A., there are two pictures, Nos. 327 and 328, ‘A Mountain Stream,’ and ‘The Wooden Bridge,’ both somewhat dry: by FRITH, R.A., there are two, Nos. 336 and 337, ‘Did You Ring, Sir?’ and a ‘Scene from Woodstock:’ the latter a subject of that melodramatic class which this artist treats with perfect success; by JAMES GODWIN, an effective picture, No. 338, entitled ‘Sortie upon a Retreating Party;’ No. 340, ‘a Spanish street-subject,’ by E. GOODALL, called ‘Puerta del Aceite,’ impresses us at once with its truth; and by F. GOODALL, A.R.A., a ‘Scene in Brittany,’ No. 341, is a charming example of what can be done in transparent colour. There are three charming landscapes by HARDING, Nos. 345, 346 and 347, an ‘Old Mill at Bathampton,’ and two views of Thames scenery in the neighbourhood of Cliefden, the seat of the Duchess of Sutherland: in effect, colour, and execution, these works are truly masterly. No. 350, ‘A Scrap of River Scenery, North Wales,’ by HULME, is full of the fresh simplicity of nature, and by H. JUTSUM, Nos. 351 and 352, ‘The Village Well,’ and the ‘Thames near Henley,’ are distinguished by truth and sweetness. No. 353, ‘Evening,’ J. T. LINNELL, is powerful in effect and contains passages exemplifying the most patient elaboration. Another work, No. 354, ‘The Cattle Pond,’ by W. LINNELL, exhibits in its near parts wonderful truth in the description of foliage, but the crudity of the distant greens precipitates the background on the eye. Nos. 355 and 356, ‘The May Flower,’ and ‘La Belle Jardinière,’ J. H. S. MANN, are admirably worked out. No. 365, ‘The Duet,’ J. PHILIP, is a subject showing two Spanish gipsy women; one playing the guitar, and the other the tambourine. A large picture by JAMES SANT, No. 379, is entitled ‘Early Morn,’ and shows a shepherd-boy listening to the early risen lark. No. 376, ‘Entrance to the Zuyder Zee,’ by CLARKSON STANFIELD, R.A., is one of those North Sea subjects, upon the treatment of which we think the best part of his reputation rests. No. 377, ‘Ruderstein on the Rhine,’ by G. STANFIELD, is most beautiful in colour, texture, and effect. By FRANK STONE, A.R.A., there are three pictures remarkable for delicacy of finish. No. 381, ‘The Halt at the Venta,’ by TOPHAM, is the first essay we have seen in oil by this artist. Of the water-colour contributors there are interesting examples by Bennett, Aylmer, Mrs. Harrison, Hunt, F. Taylor, Topham, &c. &c. The collection is on the whole good: but it is only just to state that it is the speculation of an eminent dealer.

## CORRESPONDENCE.

To the Editor of “THE ART-JOURNAL.”

## THE REGISTRATION LAWS.

SIR,—Having from the commencement of your valuable journal watched with satisfaction your continued exertions to promote the advantage of Art and Art-manufactures in this country, and knowing that your journal is read and appreciated by manufacturers who apply Art to their productions, I have deemed it the most suitable medium for directing the attention of those who are interested in the protection of original design, to the unsatisfactory state of the Registration Laws, with respect to the protection they afford, the period of protection, and, I may add, the cost. I would not assert that they do not meet the wants of some classes of manufacturers, such as woven fabrics, printed goods, paper-hangings, &c., where the style, colour, and kind of material is so often changing; but even here there may be, and no doubt are, many exceptions, for it not unfrequently happens that patterns may be submitted two or three journeys before they have a run, and, in that case, the protection is lost at the time it is required. These objections are felt most in the hardware and metal trades, where style and taste in the design are of the greatest importance, and on which so much time and capital has to be expended, before the goods are ready for the market. Designs which ought to be a source of profit for many years, are only secured for the brief term of three years; at the expiration of that time they are open for any one to appropriate, and, unfortunately, there are too many who depend solely on the patterns produced by leading houses for their supply: what makes the matter worse for the original producer, they invariably take the most successful designs, and he has the mortification of being undersold by goods made from his own patterns. Now it must appear obvious to all that it is bad policy on the part of the manufacturers of metallic goods, who require expensive moulds or dies to be got up for them, servilely to copy others’ patterns, for they would cost them as much as if they were produced from original designs, and of course they would be compelled to sell at a price to cover those expenses. These remarks apply more particularly to the silver and brass trades; but the stove, grate, fender, and ornamental-casting manufacturers are not protected by these considerations from having the patterns pirated, owing to their sending their goods out in such a form as to serve for models for the parties appropriating them; and, in addition to this, the protection afforded to the stove trade is such, that the marvel is that it has been allowed to remain so long. For instance, a design for a stove is protected as a whole, and not in its parts; now, any one may take two registered stoves, and, merely by making an exchange of the backs and fronts, he may avoid the law; this is not protection: if it was protected in its parts, as applied to similar manufactures, the case would be met; but, as the law now stands, he does not pirate the design as a whole, and thereby avoids the law. I think no person can reflect on this state of things without being convinced of its inefficiency, and on its acting as a barrier to design and invention. Though some leading firms are employing staffs of artists, &c., in producing original designs, yet they are prevented from producing works of a highly ornamental character, on account of the unsatisfactory state of the Registration Law. There merely wants the initiative taken by a few leading firms, and with our practical government, something may soon be done to free Art-manufacture from such obstacles.

W. CORBITT.

ROTHERHAM, Nov., 1855.

[This subject is of far too much importance for consideration in the present number. We shall take the earliest opportunity of directing public attention to it.]

## CHROMOLITHOGRAPHS.

SIR,—Our attention has been drawn to an article in your Number for November, on our chromolithographs, which is headed “Printed by M. & N. Hanhart.” Of the twelve subjects reviewed, only three are by Messrs. Hanhart, viz., “Florence,” “Isola Lecchi,” and the “Bridge at Prague;” the others are printed by ourselves. We shall feel greatly obliged by a correction of this error.

GEO. ROWNEY & CO.

51, RATHBONE PLACE.

[We rejoice to render justice to Messrs. Rowney, and to state that the prints to which we attributed the greatest merit are the issues of their own presses. We were not aware of this fact when our review was written; but it is pleasant to find that the publisher of so many admirable productions of Art is also the printer of them.]





THE PASTURE; OSBORNE.

FROM THE PICTURE IN THE ROYAL COLLECTION







## ART IN CONTINENTAL STATES.

PARIS.—Death has again been busy with our artists: we have to record that of M. Camille Roqueplan, an artist of very considerable talent. He was born at Mallefont (Bouches du Rhone) in 1803, and was a pupil of Gros: he is the author of several illustrations to Sir Walter Scott, numerous landscapes and sea-pieces. Amongst his *genre* paintings the best are the "Lion Amoureux," "Vandyke à Londres," and two passages in the Life of Rousseau: he was an excellent colourist. He had been ill since 1846, and died in the arms of his brother, M. Nestor Roqueplan, ex-director of the opera: his best works are held in universal estimation.—M. Rüdde, a sculptor of eminence, is also dead, at the age of seventy-one years, and at the moment when it was announced to him that he was to have a "medaille d'honneur" at the Grand Exhibition: he had been suffering for several years. He was the sculptor of the statue of Marshal Ney, lately erected near the spot where this brave officer was shot; also of one of the alto-reliefs of the "Arc de Triomphe," and many other fine works.—The Imperial Civil List has purchased the statue of a "Bacchante," by Mr. Cubisole.—M. Faustin Besson has just finished for the Prince Napoleon a painting, representing an interesting group of the principal actresses of the Theatre Français: it has some resemblance to the "Decameron" of Winterhalter.—The ensemble of the Louvre will not be sufficiently completed to be thrown open to the public before the end of the year.—The different provincial museums have recently received additional pictures: Lyons, "The Discovery of the Pacific Ocean," by P. Blanchard; Limoges, "The Nuptial Feast of Daphnis and Chloe," by Bouterwek; Dijon, "Among the Vines," by C. Nauteuil; Angers, "Landscape," by Chintrel; Bordeaux, "Cleopatra, after the Battle of Actium," by Gigoux; Rennes, "The Repast of the Gods," a copy of Raffaele's fresco; Manceille's "Combat before Zaatcha," by Felix; Aix, "Environ of Cape Gineza," by Jeanron; Carcassone, Havre, Orleans, Rochelle, Rouen, Toulon, Montpellier, pictures, respectively, by Lapito, Lottier, A. Giroux, Cabasson, Gibert, and Bodmer: this is a good and encouraging example, which we are glad to see. Several other presents are in preparation.—The Emperor has subscribed 12,000*fr.* towards the colossal statue of the "Virgin," at "Puy de Dome": it will be large enough to form a "pendant" to that of "St. Charles Borromée."—The Exhibition of Bordeaux will open on the 15th December.—Artistic news is absolutely *nil* here at present; the whole thoughts of our artists running on their success or non-success at the Great Exhibition. It is supposed that the next *salon* will be in the new buildings of the Louvre: whether this will take place next year is problematical.

BONN.—Herr Hohe, who has distinguished himself so much by his copies of ancient works of Art on the walls of the Rhenish churches, and on those at Ranersdorf, Schwartz-Rheindorf, and in the Chapter-house at Brauweiler, writes as follows relative to the abbey-church of Brauweiler, to the President Von Möller, of Cologne:—"I have now laid open the entire niche by the assistance of workmen, and have discovered that not only the choir but the walls of the entire church are covered with paintings. Some of these works have Romanesque ornamentation, particoloured and upon a blue ground, yet very brilliant, with green borders; while others, figures as well as inscriptions, suggest the transition period. Some Gothic letters are mixed with the Roman capitals. In the principal composition the Saviour is represented by a colossal figure seated on a throne, the right hand holding a sceptre, and the left raised with two fingers extended; there are also the four Evangelists, Saints Martin and Benedict, John the Baptist, the Apostle Paul, St. Catherine, St. Peter, St. Nicholas, and Mary Magdalen, all with a gilded nimbus; there are, moreover, apparently portraits of the founders of the church." There are numerous remnants of the same period, on which it is hoped the researches of Herr Hohe will throw some light.

NUREMBERG.—Messrs. Fleischmann & Rodtermundt, the modellers of a large number of the fine mediæval Art-works of Nuremberg for the Crystal Palace at Sydenham, are establishing a museum of such works in their own city, which already contains 200 examples. Among them are the splendid portal of the Frauenkirche, the sepulchre of the Duchess Anna (1512), which alone contains twenty-four figures of saints, &c. There are also models of the passion stations of Adam Kraft, and of the works of Peter Vischer, and especially some fine carvings of the best mediæval style, amongst which one of the "Last Judgment," from the Emperor's Chapel, in the Castle of Nuremberg.

THE  
EXPOSITION DES BEAUX ARTS.  
HONOURS TO BRITISH ARTISTS.

THE following British artists have received the prizes or honourable notices attached to their names:—*Large Gold Medal*.—Sir E. Landseer, R.A., Sir Charles Barry, R.A. (Architecture). *First Class Gold Medals*.—F. Grant, R.A., Sir J. W. Gordon, R.A., C. R. Leslie, R.A., C. Stanfield, R.A., G. Cattermole, R. Thorburn, A.R.A., J. H. Robinson (Engraving). *Second Class Gold Medals*.—E. M. Ward, A.R.A., D. Roberts, R.A., W. Frith, R.A., T. Webster, R.A., J. E. Millais, A.R.A., F. Tayler, L. Haghe, S. Cousins, R.A.E., (Engraving). *Third Class Gold Medals*.—R. Ansdell, W. Hunt (Water-colours), G. T. Doo (Engraving), P. F. Poole, A.R.A., John Thompson (Wood-Engraving), F. Y. Hurlstone, D. Maenee, R.S.A. *Honourable Mention*.—F. W. Topham, H. Warren, E. H. Wehnert, J. Wilson, jun., J. Cross, F. Goodall, A.R.A., E. H. Corbould, E. W. Cooke, A.R.A., F. Danby, A.R.A., A. Elmore, A.R.A., J. D. Harding, J. Holland, J. C. Horsley, A.R.A., R. J. Lane, A.E.R.A. (Engraving), J. Nash, J. N. Paton, J. Phillip, John Pye, (Engraving), L. Stocks, R.A.E. (Engraving), F. Stone, H. T. Wells. The names of Mulready, R.A., Sir W. Ross, R.A., D. Maelise, R.A., Creswick, R.A., Redgrave, R.A., Herbert, R.A., Dyce, R.A., Sir Charles Eastlake, R.A., and others among the painters were withdrawn from competition. The following architects have received either medals or honourable mention:—Sir C. Barry, R.A., (Grande Medaille d'Honneur), J. C. Cockerell, R.A., Owen Jones, T. L. Donaldson, P. Hardwick, R.A., G. Scott, E. Falkener, T. Hamilton, of Edinburgh; Decimus Burton, G. Fowler, Thos. Wyatt, Allom, Digby Wyatt, R. Kendall, H. Shaw. *There have been no medals awarded to British sculptors!* Gibson was withdrawn from competition; Baily likewise. This list, which we have borrowed from the *Times*, the letter of our own correspondent in Paris not having reached us when we went to press, will surprise others as much as it astonished ourselves: its sins of omission and of commission must be apparent to all who are in the least degree conversant with our school of Art. We are quite at a loss to conceive upon what principles the jury made their selection; but one thing is obvious enough in these awards; that is, to exalt our portrait painters, and to depreciate our historical painters. Of the seven first-class medals not one is given to a painter of history; for Mr. Leslie, who alone makes any approach to such a position, does not, strictly speaking, belong to that class. Where the names of artists are withdrawn from competition, it has been because the honours intended for them were considered so unsatisfactory to those to whom they were proffered as to be unworthy of their reception; and there is little doubt that of many of the recipients, some would have also withdrawn from competition, had they been on the spot when the report of the Jurors first appeared. Next month, however, we shall have the whole matter before us, so as to be able to consider it in a way commensurate with its importance.

Since the above was written, it has been stated by the Paris correspondent of the *Times* that, on the suggestion of Prince Napoleon, a considerable number of contributors to the Industrial Exposition, and a few of the artists, are to receive the decoration of the Legion of Honour. Among the latter are named Sir C. L. Eastlake, Mulready, Gibson, and Cockerell; there can be no question that, in their respective departments, these gentlemen are worthy of the distinction. But what a lesson our allies are teaching us in the arts of peace, as they undoubtedly also teach us in those of war: shall we ever live to see the day when the Englishman of science or of genius will wear a decoration—gewgaw as it may seem to many—conferred in his own country?\*

\* Just as we were on the eve of going to press we received a copy of the *Moniteur* containing an authorised list of all the prizes conferred: it confirms the above statement, but adds to the fourth list the name of "J. Wilson, Engraver:" this must be an error.

## ART IN THE PROVINCES.

CHELTEMHAM.—An address from the inhabitants of Cheltenham to Lord Northwick, expressive of the grateful sense entertained of his lordship's liberal kindness in permitting them and the visitors to the town free admission at all times to the splendid collections of paintings and other works of Art accumulated in Thirlestane House, has been agreed to at a public meeting. This very gracious and graceful boon has been of immense value to the most fashionable of our towns, and we rejoice to find that it has been gratefully appreciated. Lord Northwick has ever been a most generous patron of Art, and perhaps there is no single collection in the kingdom that contains so many "gems." His lordship has by no means confined his purchases to ancient works; on the contrary, many of our leading artists owe to him their first success in life. His patronage has been a sure step to distinction, and among our great painters there are not a few by whom he is honoured and revered.

MANCHESTER. A soirée and meeting for the distribution of prizes to the students of the Manchester School of Art, took place at the Royal Institution, on the 30th of October. The chair was occupied by Mr. Edmund Potter, president of the school, who introduced the business of the evening by reading an excellent paper on "The Position of Schools of Art;" he was followed by Professor Scott, in some able remarks on the utility of Schools of Art to manufactures generally, and especially, to the staple productions of Manchester. In reply to Mr. H. L. Micholls, Mr. Hammersley, said "that at every distribution, the Manchester school had stood before all other provincial schools, in the number of prizes awarded; at the autumn exhibition of 1854, Manchester was ahead of London. Since then there had been a falling off, but this was greatly if not wholly accounted for to his mind by this fact:—The new system introduced in January, by which greatly augmented fees were established, led to a diminution in the number of pupils of a class proverbial for prize-getting—the class of artisans engaged in the decoration of buildings. They protested against paying, quarterly, those increased fees, especially seeing that there was no certainty that, at any time, they might not be called upon to work at a distance from Manchester, for a month or more at once. In one thing at least, the school was still eminently successful—the capital temper with which students received instruction, often of a dull kind; and a school that could keep in thorough good humour with its pupils for seven years (as this one had done) was, in the best sense of the phrase, a successful institution." The prizes, consisting of medals, were distributed to thirty of the pupils.

WORCESTER.—The second annual Exhibition of the Worcester Society of Arts opened with a list of 329 pictures in its catalogue; and notwithstanding the pressure of the times upwards of 200*l.* were expended in the purchase of the following works:—No. 29, 'Ruined Bridge on the River Arno, Convent of St. Cosinato, near Rome,' WM. HAVELL, 10*l.*; No. 53, 'Sunset after Rain,' H. TIFFIN, 15*l.* 15*s.*; No. 67, 'A Girl at her Studies,' J. NOBLE, 6*l.*; No. 79, 'The Encampment,' JAS. CURNOCK, 21*l.*; No. 95, 'Dead Game and Wild-fowl,' G. HICKIN, 5*l.*; No. 121, 'An aged Shepherd,' W. S. WATSON, R.S.A., 20*l.*; No. 144, 'On the Jed, near Fearnhurst, Roxburghshire,' A. PERIGAL, A.R.S.A., 12*l.* 12*s.*; No. 171, 'A Roman Mother,' H. J. STANLEY, 50*l.*; No. 175, 'Stepping Stones, Dowles, near Bewdley,' H. HARRIS, 28*l.*; No. 204, 'Rush-Gathering—Sunset,' WM. HAVELL, 15*l.*; No. 209, 'The Brathay, Westmoreland,' MRS. OLIVER, 7*l.* 7*s.*; No. 216, 'Paul Shrimping Boats entering Hedon Haven,' R. STUBBS, 6*l.* 6*s.*; No. 249, 'The Donkey-ride,' N. E. GREEN, 3*l.* 3*s.*; No. 303, 'The Coppice Side,' B. WILLIAMS, 6*l.* 6*s.*; No. 326, 'The Rick Yard,' B. WILLIAMS, 12*l.* 12*s.*

BRADFORD.—The statue, by Behnes, of the late Sir Robert Place, has just been erected in this populous manufacturing town.

YORK.—The nave of York Minster has recently received the monument, by Mr. M. Noble, of the late Archbishop Harcourt; the figure is recumbent on an altar base, habited in episcopal robes, and the hands are placed in the attitude of prayer. The work reminds us of the ecclesiastical monuments of the mediæval ages.

CHICHESTER.—A window, in memory of the late Right Hon. W. Huskisson, designed by Mr. Digby Wyatt, has recently been put up on the north side of Chichester Cathedral: the subject is "The Last Supper."

SHEFFIELD.—The first stone of a new School of Design has been laid at Sheffield by Dr. Branson, the president of the institution.



# ULYSSES.

FROM THE GROUP BY L. MACDONALD.

In one of the papers entitled "A Walk through the Studios of Rome," published last year in the *Art-Journal*, the writer describes a visit paid to the atelier of Macdonald, who occupies the studio in which Thorwaldsen worked. Macdonald is the most fashionable sculptor of portraits in Rome, and our contributor seems to have felt but little sympathy with, or appreciation of, "the peerage done into marble; row after row, in room after room, of noble and illustrious personages;" the busts of the ladies appear to have found most favour with the ladies, perhaps because the writer was herself a lady, and therefore felt a larger share of interest in the modelled heads and faces of her own sex. Moreover, we can readily understand how one constantly dwelling among the monuments of bygone ages, and the ideal conceptions of many of the most famous modern sculptors, would hold in comparative disregard the mere forms and lineaments of aristocratic beauty and manliness.

Perhaps for his future fame as a great sculptor it is to be lamented that Macdonald's art is so limited in its character, for there is unquestionably in him sufficient of the right stuff out of which a right good artist might be formed, if, instead of being overlaid with commissions for busts, he had been compelled, by the exigencies of his profession, to do that which would force the world to talk of him; portrait-sculpture, even less than portrait-painting, will never, by itself, make the name of an artist immortal; we speak of busts only: where the whole-length figure is the work of the sculptor, with the varieties of form, attitude, and drapery, the production assumes a complete character, bearing relation to a subject of history, real or conjectural.

The sculptured works exhibited by Macdonald in England are, with a very few exceptions, of the class to which his time and talents are chiefly devoted, but we are informed he has in his studio "some elegantly-conceived nymphs in various attitudes," and his "Ulysses" shows what he can accomplish in the way of ideal Art. This statue was purchased of the artist at Rome by its present owner, the Earl of Kilmorey: it was exhibited some time ago at Messrs. Graves', in Pall Mall, and was among the English sculpture in the Beaux Arts, in Paris; there is also a good cast of it in the Crystal Palace. The subject is taken from the seventeenth book of the *Odyssey*, which describes, among other incidents, the recognition of Ulysses, on his return from the Trojan war after an absence of twenty years, by his old dog Argus, which dies with joy on once more seeing his master.

"Thus, near the gates conferring as they drew,  
Argus, the dog, his ancient master knew;  
He, not unconscious of the voice and tread,  
Lifts to the sound his ear, and rears his head;  
Bred by Ulysses, nourished at his board,  
But, ah! not fated long to please his lord!  
To him, his swiftness and his strength were vain;  
The voice of glory called him o'er the main.  
Till then in every sylvan chase renowned,  
With Argus, Argus, rung the woods around;  
With him the youth pursued the goat or fawn,  
Or traced the mazy leveret o'er the lawn.  
Now left to man's ingratitude he lay  
Unhonoured, neglected in the public way.

\* \* \* \* \*  
He knew his lord; he knew, and strove to meet;  
In vain he strove to crawl, and kiss his feet;  
Yet (all he could) his tail, his ears, his eyes,  
Salute his master, and confess his joys.  
Soft pity touched the mighty master's soul;  
Adown his cheek a tear unbidden stole,  
Stole unperceived; he turn'd his head and dried—  
The drop unheaved, then turn'd his passion'd cried—"

The figure of Ulysses in some degree resembles in its attitude and powerful muscular development that of the Hercules which stands in the entrance hall of the Royal Academy: in the engraving all these muscular forms are more marked than in the statue itself, owing to the peculiar light, from above, falling on the cast in the Crystal Palace, from which our artist made the drawing; the muscles are therefore brought into higher relief from the shadows being under them, and are not so delicately rounded as they would appear had the drawing been made under the effect of a side light.

# MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—On Monday, 5th November, the Royal Academy elected as Associates J. Callcott Horsley, Esq., and George Gilbert Scott, Esq.; and Mr. Lumb Stocks was elected Academician engraver. Mr. Horsley is eminently entitled to this distinction; his works have long been prominent among the best productions of the British school. Mr. Scott is an architect, (which we take leave to question,) there could not have been a better choice; Mr. Stocks, also, has unquestioned claims to his promotion. There are other artists, indeed, whose "rights" are, to say the least, equal to those of the gentlemen selected, but the Academy seems determined to ignore them. Year after year passes, and the painters to whom we refer remain as they have so long been—heads of their profession, but neither members nor associates of the Royal Academy.

**THE SIX STATUES IN MARBLE**, commissioned by the City, in addition to the six commissioned some time ago, have been given to Mr. Baily, Mr. Foley, Mr. Weekes, Mr. Durham, Mr. Theed, and Mr. Wyon: the only name that will excite surprise is that of Mr. Wyon, who certainly, as yet, has established no claim to the distinction. The means of obtaining repute are now however within his reach, and it will be more than satisfactory to record his success: of the first four named there can be no question; they have each and all achieved fame—excepting perhaps, Mr. Durham: but it is more than probable he will ere long take his place by the side of the best of his compeers. We heartily congratulate the City on this liberal and creditable move: there can be no doubt that the public mainly owe the "great fact" to the unremitting exertions of the City architect, Mr. Bunning. We hope this good principle will be continued: and that the best patrons of British sculpture will be the Corporation of London. There are several other sculptors, comparatively young and unknown, to whom the boon would be one of immense value. It may be well to add that Mr. John Bell would certainly have been one of the selected—probably both on the first and second "commissions"; but the City considers him at present amply occupied in its service, upon the memorial to "the great duke" in preparation for Guildhall: and which we believe will be ere long in its place.

**THE NIGHTINGALE FUND.**—As we announced last month, this project has now assumed a character; a committee has been formed, at the head of which is H. R. H. the Duke of Cambridge, and comprising a large number of noblemen and gentlemen, even less distinguished by rank than by ability and philanthropy; the hon. secretaries are the Right Hon. Sidney Herbert, M.P., and S. C. Hall, Esq., F.S.A. A public meeting will have been held before this journal is issued, a series of resolutions passed, and a subscription list opened, which no doubt will rapidly fill. The cause is so fully understood, and the purpose so thoroughly appreciated, that few comments are necessary. We need do little more than recommend the project to the consideration of our readers. It is certain to receive the warm and cordial support of the whole of the public press.

**MADAM LUND GOLDSCHMIDT.**—We were somewhat in error last month in stating that this admirable lady would visit London "specially" to give a concert in aid of the Nightingale Fund. She visits England under an engagement for several concerts. She will receive a universal welcome, not the less hearty and cordial because one of her leading objects is to assist a cause so dear to the British people as that of testifying admiration of the services of Miss Nightingale in the East. The moment Madam Goldschmidt heard that this project was afoot, she expressed her desire to assist it by her talents, and her offer was made before she received even a suggestion from Mrs. S. C. Hall that such a proposal would be valued and appreciated.

**THE DULWICH GALLERY.**—There is no foundation that we can ascertain for the report that the Dulwich collection is to be placed in the

National Gallery. The removal of these pictures for such a purpose could only be effected by an act of parliament, and how desirable soever might be such an addition to the national collection, such a contravention of the legal act of the testator would at least be a perilous precedent. Although the Dulwich collection would be a most valuable acquisition we ought not to covet it. Yet we cannot help feeling that the growth of the national collection is singularly slow in a country abounding in pictorial wealth. The history of our National Gallery will unfold a train of untoward circumstances—we are not even sure that the nation will ever possess Turner's bequest, although there can be no doubt of that artist's intention. The pictures are, *pendente lite*, in charge of the authorities of the National Gallery.

**MILITARY MONUMENT AT SCUTARI.**—Some time ago we heard it was in contemplation to erect a monument at or near Scutari, in memory of the heroes who have fallen in the Crimean campaign; it is understood that the commission to execute the work has been given to Baron Marochetti, who, somehow or other, is fortunate enough to secure a vast deal of government patronage:—certainly not because there is no English sculptor worthy of doing that for which the British public has to pay. The monument will be of colossal size, and is to be erected in burial-ground purchased at Scutari by the English government. It is said to be an unmeaning obelisk, of Egyptian character, surmounted by a cross: with figures at the corners. Under no circumstance is the selection of this sculptor to be vindicated: and it is impossible to take any other view of a selection at once insulting to British artists and unjust to the British people.

**THE GRAVE OF SIR ROBERT STRANGE.**—This eminent engraver was buried in the churchyard of St. Paul's, Covent Garden; but although little more than sixty years have elapsed since his death, the headstone that once marked the spot where his remains rest, has been so utterly lost to sight as to leave no indication where the body was interred. Mr. Henry Graves, the eminent print-publisher, has taken some trouble to explore the churchyard with the view of replacing the memorial, and after much diligent search a fragment of the original gravestone was found deeply imbedded in the ground, but with sufficient of the inscription left upon it to identify the spot; and he has recently caused a new stone to be erected at his own expense, simply inscribed with the name, profession, and age of Strange, and the date of his death. Such tributes to the memory of departed genius are, alas! too rare to be allowed to pass unrecorded: that which Mr. Graves has performed will be appreciated as it ought to be, by every artist and Art-lover who hears of it.

**THE ARUNDEL SOCIETY** have opened, for a limited period only, in the "Industrial Court" of the Crystal Palace, an exhibition of the works of Art they have accumulated during the last twenty years. These works consist of drawings, tracings, and wood-engravings from the frescoes of Giotto in the Arena Chapel, Padua; coloured specimens of the ornamental borders in the same edifice; drawings and engravings from the frescoes of Fra Angelico in the Vatican; reductions from the Elgin Marbles, in alabaster, bronze, and plaster, and fac-similes of ancient ivory carvings. In a well-digested lecture delivered by Mr. Digby Wyatt on the day of opening, he drew the attention of his hearers to the attractive nature of the exhibition, as well as to the instructive lessons it was calculated to convey to the successive developments of Art.

**LEONARDO DA VINCI ON PAINTING.**—The *Athenæum* says, without naming the authority, that—"An interesting copy of Leonardo da Vinci's celebrated work on Painting has recently been discovered at Brussels. It is the same copy which, two centuries ago, was illustrated by Poussin with a series of original drawings, and from which the first edition of Da Vinci's work, edited by Raphael Du Fresnoy, and embellished with engravings after the very drawings now discovered, was printed, at Paris, in 1651. The MS.,—according to an autograph memorandum on one of the fly-leaves by a M. Chantelou, steward to the household of





ULYSSES

DESIGNED BY W. F. HOWE FROM THE ORIGINAL BY MACDONALD.







Louis XIV.,—was brought from Rome to Paris in 1640. Not having been heard of since 1651, it has now turned up in a second-hand furniture sale, where M. Heussner, a bookseller at Brussels, —the present happy possessor—bought it.”—We confess scepticism as to the authenticity of this manuscript.

**PORTRAIT OF DAVID COX.**—Sir John Watson Gordon, R.A., has completed the portrait of David Cox, which, as we stated a few months since, was subscribed for by the friends and admirers of the veteran water-colour painter, chiefly in Birmingham. Mr. Cox went to Edinburgh early in the autumn, on purpose to sit to the President of the Scottish Academy, who acknowledges to have made one of the most successful likenesses his pencil ever produced. There is some probability of the portrait being engraved for the subscribers, if the funds will admit of it.

**BUST OF HER MAJESTY.**—One of the latest acts of Sir Francis Graham Moon, Bart., on closing his year of office as chief-magistrate of London, was to present to the City a bust of the Queen executed by the sculptor Mr. Joseph Durham. We copy his lordship's very graceful speech on the occasion:—“Gentlemen of the Common Council, I desire, before I leave the chair, to ask your acceptance of the bust of her most gracious Majesty the Queen, which you perceive is placed in this council-chamber, that it may be a memorial of the honour and happiness I have enjoyed in my frequent intercourse with my fellow-citizens. It is the production of a sculptor of great talent and rising reputation (Mr. J. Durham), and is unquestionably a work of great excellence, combining as it does, with singular felicity, the graces of the woman, with the dignity of the Queen. It will be regarded as another compliment to the City of London on the part of the Queen, for, when application was made to her Majesty to give sittings, in order that this bust might be presented to you by me, her Majesty at once and graciously consented, for this purpose, to afford the sculptor all the facilities in her power, and the result is, I do not hesitate to say, a production admirable as a likeness, and of the very highest merit as a work of Art. There has not yet been time to execute it in marble, but in due course the sculptor will replace that which you see before you by a work that will, I am sure, receive full appreciation in the City of London, and be regarded as the most graceful and appropriate record I could leave of grateful homage to my sovereign, and of affectionate attachment to my fellow-citizens.”

**SIR CHARLES L. EASTLAKE, P.R.A.,** and Director of the National Gallery, has just returned from the continent, having, it is said, purchased several works to be added to the national acquisitions in Trafalgar Square.

**THE LATE MR. JAMES CARTER.**—We are desirous of calling the attention of such of our readers as are benevolently disposed, to a subscription which has been undertaken for the purpose of collecting a fund for the benefit of the widow and family of the late Mr. James Carter, whose obituary we gave two or three months since. He left a large family, chiefly of daughters, some of whom were taught millinery, and it is proposed to place them in a suitable position to carry on such a business.

**MR. GEORGE GODWIN, F.S.A.,** recently delivered a lecture in the great theatre of the Panopticon to a large and most attentive audience, on a subject of vast importance to the whole community—the “Homes of the People.”

**THE ARCHITECTURAL EXHIBITION** will open with a *conversazione* on the evening of the 16th: drawings and specimens for exhibition must be sent in on the 4th and 5th of the month.

**MR. BAILY, R.A.,** is engaged on a work of sculpture for H. R. H. Prince Albert; the subject is a “Circassian Slave”: a graceful theme which, we doubt not, will receive ample justice at the hands of the sculptor.

**RUSSIAN SCULPTURE.**—Among the spoils taken at Sebastopol were two statues in marble, representing “St. Peter,” and “St. Paul;” we presume that one will be forwarded to London, and the other to Paris,—if so, each ought to be erected in some conspicuous spot as a trophy of the war.

**CORK MATTRESSES.**—We do not often open our columns to remarks concerning utilities uninfluenced by Art: in the case under notice, however, and at this peculiar time, we only discharge our duty by bringing the subject, thus headed, under the notice of our readers. The cork mattress although intended chiefly for the army and navy is by no means so limited in its application: it is valuable especially for emigrants and in various other ways. The mattress consists exclusively of minute “clippings” of cork—a material utterly useless for any other purpose, and until so applied regarded as worse than “waste:” for when accumulated, it became absolutely necessary to destroy it. The inventor of this admirable adjunct to health and comfort has therefore turned to valuable and profitable account that which was heretofore a nuisance in the cork factory. These minute bits of cork are placed between two layers of oiled linen, or caoutchouc cloth, and preserve the sleeper entirely from all hazard of damp: the nature of cork being to resist it: on sea-board, besides excluding all the “disagreeables” that generally haunt a vessel during a long voyage, it serves as a life-buoy in case of shipwreck—either to the individual or to the boat; its value therefore to the emigrant is incalculable: usually it has been the practice on the arrival in harbour of a vessel laden with emigrants or convicts to throw all the mattresses overboard; in this case, however, the material is quite uninjured, and the article becomes the cherished companion of the emigrant, go where he will. Moreover, it is so light as to weigh but a few ounces: and a child may carry it under his arm. These advantages—added to many others we cannot give space to enumerate—serve to show that an addition to our necessary comforts of immense value has been achieved by this useful and ingenious invention: and we only discharge our duty in recommending an inspection of the article at Messrs. Medwins', the Patentees, No. 36, Regent Street.

**FRENCH ARTISTS AND PHOTOGRAPHERS.**—The Paris courts of law have recently been occupied with a case of some interest to artists and others connected with them: it is thus reported in the *Athenæum*. “M. Müller, the artist, brought an action against M. Disderi, Director of the Photographic Society of Paris, to obtain payment of 500 francs for having published a photographic production of his large picture in the Exhibition, entitled ‘Vive l'Empereur! 30 Mars, 1814!’” The claim of M. Müller was resisted by the photographer on the ground that he had not promised to pay anything to the artist, and because other artists had permitted him to do the same by their works without payment: the court took this view of the case and gave judgment accordingly, remarking at the same time that the photographic copy of a work benefits the artist by making his production more extensively known. Our contemporary comments on the verdict as one most extraordinary, and infers that it is unjust to M. Müller, as it would be also if an engraver had reproduced his picture; and he likewise makes this a parallel case with that of a publisher who pirates a book. We confess dissent from the opinion of the *Athenæum*, and cannot admit the parallel drawn between the engraver and the literary pirate: the latter steals the identical matter for which the original publisher has perhaps paid a large sum; the engraver only produces the subject in a way which cannot injure the artist or the possessor of a picture: it is true he benefits himself by adopting the ideas of another and applying his own art to them, but he takes not a sixpence from the pocket of the painter. Is there an artist in France or in England who can affirm that his reputation has suffered by his works being engraved? that is, if they are engraved in a manner worthy of them. Without discussing the question of copyright between the painter and the engraver, or the publisher of engravings, let us take the case of a novelist who has written a tale which another writer puts into the form of a drama for representation on the stage; does the novelist consider himself injured by the dramatic performance, and would he be likely to sue the lessee of the theatre or the playwright for damages inflicted thereby? Did

Scott suffer either in purse or in reputation when his “Heart of Mid-Lothian,” and his “Ivanhoe,” were represented on the stage, or when Rossini wedded his “Lady of the Lake” to immortal music? or did he make a demand for copyright? We think the relative positions of painter and engraver are much the same as those with which we have compared them. The case of M. Müller is, we admit, a peculiar one, and though we deny that he has received injury, at least such injury as to claim damages, had we been in the place of the French judge, we should under the circumstances have restrained the publication of the photographs. M. Müller had not sold his picture, permission to copy it had not been asked, and consequently there was no opportunity afforded for assent to, or refusal of, the request; he doubtless considered it sacred in a place of public exhibition—as it assuredly ought to have been—M. Disderi was therefore wrong in availing himself of the opportunity he had to make a photograph without asking the artist's permission.

**THE “BOWS” ARTS.**—Among the “pleasantries” of Paris, at this moment is the following:—“Ah! the English painters have but one great medal—and that has gone to the Dogs!”

**THE NECROPOLIS AT WOKING.**—Modern legislation has passed no wiser nor more beneficial act to the inhabitants of our cities and large towns, than the law which has closed the church and the crowded churchyard against future interments. It was an outrage upon the feelings of the living to deposit their dead, as they were almost compelled to do before the passing of the act, in places, and too frequently under circumstances, that would shock even the savage. Now, public burial-places, more or less removed from the stirring scenes of life, are to be seen in the vicinity of almost every largely populated place; and the time is not very far distant when the dead will no more be found resting among the living. The cemeteries that have been established for some few years past in the neighbourhood of London are rapidly filling with their silent tenants; while there is little doubt that, from the increasing population of the country, these cemeteries must, at no great distance of time, be closed against new occupants; for, strange as it appears, landlords find tenants for new houses on the threshold of the burial-ground. It was possibly in anticipation of this that a company called the “London Necropolis National Mausoleum Company,” purchased somewhat recently a large tract of land near the Woking Station, on the South Western line of Railway, and about twenty-five miles from town, and caused it to be laid out as a cemetery; and we know of no spot within anything like the same distance from London better adapted to the purpose, for the soil is dry, and the scenery highly picturesque. More than 10,000 have, we understand, been laid out in ornamenting the ground, which measures four hundred acres in extent; and already the sculptured tomb, and the plain white headstone may be seen in considerable numbers amid the trees, and shrubs, and flowers, which are cultivated profusely through this quiet and secluded resting-place—such an one as Allan Cunningham would have chosen for himself, when he told Chantrey he could only sleep composedly where the grass and the daisies grew over his head.

**THE JURORS,** who represented England at the Exhibition in Paris, received from the Board of Trade, each one pound a day, and the cost of their travelling expenses, to meet their expenditure in the French capital.

**FAITHORNE'S VIEW OF LONDON,** executed in 1650, has hitherto been known only through the *unique* copy in the national collection of prints in Paris. Messrs. Evans of the Strand, have however been fortunate enough to discover a second, which is now in their possession. Like the older view of London in the time of Elizabeth, known as “Aggas's plan,” it is a sort of bird's-eye view of the metropolis, and is very valuable as showing the increase and variation of the metropolis between the two periods. The views of the various public buildings are more distinct and faithful than those by Aggas; and it affords abundant interest to the student of ancient-topography.



## REVIEWS.

**THE TOWN AND HARBOUR OF SEBASTOPOL BEFORE THE SIEGE.** Published by P. & D. COLNAGHI, London.

All our ideas of Sebastopol have hitherto been associated with "grim-visaged war," and all the representations of it with which the public are familiar, have only shown it as a vast beleaguered fortress, whose ramparts bristle with engines of destruction, and whose towers are filled with legions of warriors, that such a picture as this is an agreeable novelty. It is a bird's-eye view taken by Carlo Bossoli from the watch-tower, in the centre of the city; its aspect is full of tranquillity; the sun shines brightly on the red-tiled houses and clumps of trees, which are interspersed through the wide streets and well-built houses; and the ships of war lie as quietly "in ordinary," as we have been accustomed to see them in Portsmouth Harbour or the Medway. Independent of the undying interest which every Englishman and Frenchman must feel towards a place which will for ever occupy a large page in our national histories, this view of Sebastopol presents a most picturesque picture; so much so as to cause sincere regret that "the fenced city should now have become a heap of ruins." The original drawing is in the collection of the Duke of Wellington.

**REYNARD THE FOX.** After the German Version of Goëthe. By T. J. ARNOLD. With Illustrations by JOSEPH WOLF. Published by NATTALI & BOND, London.

The publication of this book was commenced two or three years back by Mr. Pickering: it was published in parts, of which we noticed some of the earliest. On the disposal of the stock of Mr. Pickering, "Reynard" passed into the hands of Messrs. Nattali & Bond, who have brought the work to a most successful issue; and this remarkable story, whose history is lost in the twilight of the middle ages, has never appeared in a more inviting dress. The translation of this satire upon men and things in general, for such is considered to be the intention of the fable by most commentators, reads very flowingly and pleasantly; and the illustrations are amusing, and drawn with much spirit. Though the tale of "Reynard the Fox" has among us degenerated into a mere child's story, it had originally a very different character; and such is Goëthe's version.

**EXAMPLES OF ORNAMENT IN EVERY STYLE.** Edited by JOSEPH CUNDALL. Published by BELL & DALDY, London.

The examples of architectural decoration which Mr. Cundall has here brought forward are, we are told, selected chiefly from works of Art in the British Museum, the Museum of Economic Geology, the Museum of Ornamental Art in Marlborough House, and the new Crystal Palace. The work is elegantly got up, as regards paper and printing, especially the coloured plates; there are twenty-four in all; but to make the publication really useful to the student of ornament, it is a pity the editor has not introduced a page of matter descriptive of each style; his observations in the preface on this point are too brief to be of much service.

**SCHNORR'S BIBLE PICTURES.** English Edition. Published by WILLIAMS & NORGATE, London.

The series of designs illustrative of the events described in the Old and New Testaments, by the distinguished German artist, Julius Schnorr, has engaged wide and deserved popularity in his own country: the English public will now have the opportunity of appreciating their merits, Messrs. Williams & Norgate having arranged with the continental publishers for an edition to be printed from the original wood-blocks, with an English translation of the text. These designs are thoroughly German in their style, but are conceived in a true devotional spirit, and they are boldly and cleverly engraved on the wood on blocks about ten inches by nine in size, consequently the figures come large, and make excellent subjects for children; yet their interest cannot be limited to the young. Six of these prints are given for one shilling.

**A MUSEUM OF THE CATALOGUE OF ORNAMENTAL ART, AT MARLBOROUGH HOUSE, PALL MALL.** Part I. By J. C. ROBINSON, F.S.A., Curator. Published by CHAPMAN & HALL, London.

Mr. Wornum's catalogue of the Library at Marlborough House is now very properly followed by one of the contents of the Museum, the first part of which only is yet published; referring to the sculpture, painting glyptic and numismatic art, mosaics, furniture, basket-work, leather-work, japanned or lacquered work, glass-painting, glass manufactures: the remaining sections of the catalogue are, we believe, in progress. Upwards of eight hundred objects are specified and described in this first part, and where it has been considered necessary, Mr. Robinson has made some judicious comments on particular works, pointing out their peculiarities of style and workmanship; a number of wood-cuts, nicely executed by the female students of the School of Design, are introduced, illustrative of some of the best examples which the Museum contains. This catalogue is indispensable to the visitor who wishes to understand as well as see what is before him.

**ART-TREASURES IN NEEDLE-WORK.** By MRS. WARREN and MRS. PULLEN. Published by WARD & LOCK.

We confess ourselves quite incompetent to penetrate the mysteries of this pretty little volume; crochet, knitting, point-lace, tatting, &c., are subjects far too deep for our comprehension: some years ago when Bonnycastle, Hutton, and Gregory were fresh in our memories, we could have worked out a mathematical problem much more readily than we can now demonstrate what is meant by such a proposition as the following, which appears among some hundreds similar in character:—"K 3, Tf and K 2 + twice, K 1, P 2, K 2, Tf, K 3, Tf, K 2, K 2 +, K 3." Despairing of mastering a science so abstruse, we gathered the opinions of some learned in such matters, and their united testimony is that the book which Mrs. Warren and Mrs. Pullen have produced for the edification of the female part of the community deserves its especial approbation, that it is perfectly intelligible, and contains an abundance of most valuable information on fancy needle-work of every kind, and suited for fingers that ply either for love, pleasure, or daily bread. There is, however, one portion of the volume of which we presume to speak authoritatively, that is, the illustrated part, which embraces a multitude of designs, many of them excellent, for such "treasures as the needle can create."

**MEMOIR OF W. H. BARTLETT.** By DR. BEATTIE. Published by Subscription. Printed by M. S. RICKERBY, London.

A pleasing tribute is this volume to the memory of a charming artist and most agreeable writer, in both of which characteristics the published works of Mr. Bartlett possess a reputation co-extensive with the language in which his books are written. We had our own "memoir" of him soon after his death, from the pen of the venerable John Britton. Dr. Beattie's history is rather more comprehensive, and gives us much of the domestic life of the artist, with extracts from his private diary and journals of his travels. From a perusal of these we are quite ready to endorse Dr. Beattie's opinion that, "To the talents of a most accomplished artist, an able, pleasing, and industrious writer, and of a traveller whose pen and pencil sketches are universally admired, Mr. Bartlett united those higher qualities of mind and heart which singularly endeared him to his friends. . . . He has left it in writing that during a period of twenty years—down to the hour of his death—the fruit of his incessant labour was barely sufficient to maintain his wife and children in credit and respectability; and that, with all his earnest endeavours to accomplish so desirable an end, he could never secure any permanent share or copyright in the numerous works by which his name has been rendered so popular at home and abroad. In the eminent position to which he raised himself, as an artist and author, he was never cheered with anything beyond the vague hope of independence." Unhappily, Mr. Bartlett's case is not singular; the race is not *always* to the swift, nor the battle to the strong;

there are many among artists and literary men who cannot reasonably entertain even the "vague hope" in which he sometimes indulged, and which he laboured so unceasingly to realise.

**BIGG ON ARTIFICIAL LIMBS.** Published by CHURCHILL, London.

It is among the peculiarities of the times—and, perhaps, one of the most promising "signs"—that the more intelligent members of several trades, occupations, and professions are publishing the result of their experience. No doubt their principal purpose is to advance their own interests; but, in so doing, they contribute largely to public information: it is an obvious truism that those who know most can teach most; although it is not often that we find such teachers: men are far too apt to keep their knowledge to themselves. Mr. Bigg is an eminent "surgical mechanician," who has been long employed by the several government institutions—such as Chelsea and Greenwich—and by all the great hospitals of London. His reputation, therefore, well established. His book is profusely illustrated by explanatory woodcuts; and it treats upon every branch of the art which he professes,—one that, now-a-days, more especially demands attention from all classes; for, unhappily, this art is likely to be the minister of comfort to many thousands. The subject is treated with great clearness and simplicity: it does not, indeed, enable a patient to be his own "mechanician," but it instructs him how to make the best of a bad case; and to lessen, as far as possible, the grievance by which he has been afflicted. A book of this kind, therefore, at such a moment, cannot fail to be considered a public benefaction; and to refer to it such persons as need its aid is a public duty.

**A SYMBOLIC FRENCH AND ENGLISH VOCABULARY.** By L. C. RAGONOT, Professor of the French Language. Published by ACKERMANN & Co., London: MANDEVILLE, Paris: BANGS, BROTHERS, & Co., New York.

How strange it is that among all the numerous plans in use for teaching a foreign language,—and especially that of France—to children, this of M. Ragonot should not have been adopted before now: it is so practical, so simple, yet so comprehensive, that it must take precedence of all others. This vocabulary is a thin book, of quarto size; on each page is engraved a multitude of objects of every kind ranged under a particular class; for instance, a house, with all its component parts, rooms, with their respective furniture, men's, women's and children's dresses, a ship, a farm, a garden, articles of domestic use, a fortification, games, physical geography, in short everything familiar or rare which the eye can take in. Under each detailed object is its name in French and English, so that the book becomes a complete illustrated educational work. If the system of M. Ragonot will not enable a child to converse in the language his vocabulary is intended to teach, it lays the very best foundation for it by making the pupil acquainted with an infinite number of words, simple and compound, which must come into his daily conversation, and of which a knowledge so varied and full could not be gained, we believe, half so readily by any other method. The book has also the merit of being cheap, and as it is no less amusing than instructive it cannot fail to meet with a most extensive circulation. There are children too of larger growth who may consult it advantageously, for it contains many words scarcely to be found even in a good dictionary, though they are in ordinary use.

**THE ISLES OF LOCH AWE, AND OTHER POEMS OF MY YOUTH.** With Sixteen Illustrations. By PHILIP GILBERT HAMERTON. Published by W. E. PAINTER, London.

It has rarely been our task to con over a volume of nearly four hundred pages of blank verse and rhyme, and to find in them so little that extends beyond mediocrity; while some of the poems are so puerile they must have been written in the school play-ground. We have spoken of the collection generally; three or four of the contributions are worthy of better companionship, but among these three or four are certainly not the war poems.

FINIS.















